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SEPTEMBER 1, 1917

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Motion Picture News

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VOL. XVI-NO. 9

PRICE 10 CENTS

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Julian
Bluebird Star

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"The Mysterious Mr. Tiller"

Ruth
Clifford
Bluebird Star

Played by an All Star Cast
A Powerful and Mysterious Drama
of Gross Purposes.~A Romance
of the Secret Service.

Directed by Rupert Julian

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SESSUE HAYAKAWA
in
"Hashimura Togo"
from the Story by
WALLACE IRWIN

Honorable Sir:

Delicious Paramount Pictures for me now called "Hashimura Togo" is big hit.

Excellent friends who like me in "The Cheat," "The Jaguar's Claws" and "The Honorable Bottle Imp" all come see me now. Hoping you are the same;

"The Japanese Schoolboy."

P.S.—I make fine love.

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Presented by Jesse L. Lasky.
Scenario by Marion Fairfax.
Directed by William C. De Mille.

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Paramount Pictures

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His career on screen and stage with Sir Charles Wyndham, Ellen Terry, Billy Burke, Ethel Barrymore, Grace George, William Faversham, Viola Allen, and Emily Stevens, have eminently fitted him for his exacting part

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Sir Gilbert Parker's man of brawn and brain who dominates this powerful story of

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Her successes in "Matchin' Jim," "The Land of Lizards," "Immediate Lee," and "The Court of St. Simon," are recent screen history and speak for her ability. Sir Gilbert Parker's girl of action is

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Presented by
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To find out how many people your theatre really will hold, put on this Paramount-Arbuckle Comedy; then count all those sitting, standing and hanging to the ceiling.

"His Wedding Night"

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proves that Paramount is adhering to its promise to make each Arbuckle comedy ***bigger, better, and more profitable to you*** than the last.

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ALICE HOWELL

IN "BALLOONATICS"

DIRECTED BY HIS

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COMING "AUTOMANIACS" OCT. 1ST
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Watch for my first Release
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MARY ANDERSON *with* Alfred Vosburgh

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"THE DIVORCEE"

The Story of a Girl Who Gambled with Fate

by **Rufus Steele** — *Directed by* **William Wolbert**

She thought he was a bandit, but he wasn't. He was a young minister whose recreation was playing Wild West.

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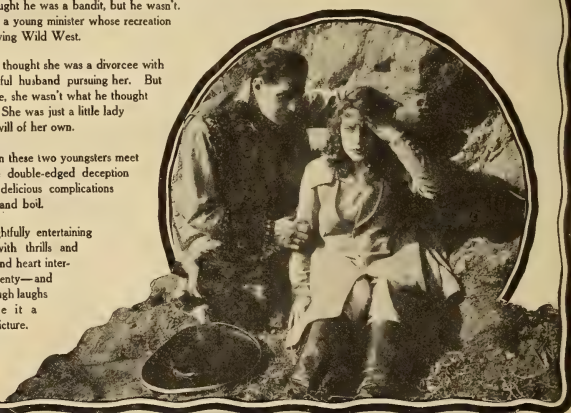
So when these two youngsters meet and the double-edged deception begins, delicious complications bubble and boil.

A delightfully entertaining story, with thrills and punch and heart interest a-plenty—and just enough laughs to make it a happy picture.



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WILLIAM DUNCAN *and* CAROL HOLLOWAY
in "THE FIGHTING TRAIL"

By J. Stuart Blackton and Cyrus Townsend Brady
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The Most Marvelous Melodramatic Photoplay
Serial of the Great Outdoors Ever Produced
Fifteen Episodes of the Greatest Thrills
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Eight solid weeks of it---day and night. Everywhere your audiences go, "The Fighting Trail" will call to them from an unbroken chain of billboards stretching clear across the continent.

Fifteen hundred cities and towns in the United States and Canada will be posted---the biggest serial advertising campaign ever given to exhibitors

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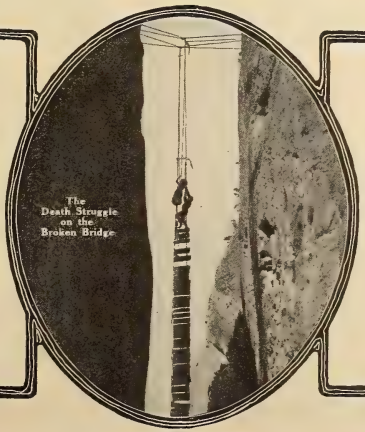

The Death Struggle on the Broken Bridge

The Fifteen Two Reel Episodes

All Filmed Now—Complete Prints in All Branches by Release Date

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" No. 4—"The Other Half"
" No. 5—"Torrent Rush"
" No. 6—"The Ledge of Despair"
" No. 7—"The Lion's Prey"
" No. 8—"The Strands of Doom"
" No. 9—"The Bridge of Death"
" No. 10—"The Sheriff"
" No. 11—"Parched Trails"
" No. 12—"The Desert of Torture"
" No. 13—"The Water Trap"
" No. 14—"The Trestle of Horrors"
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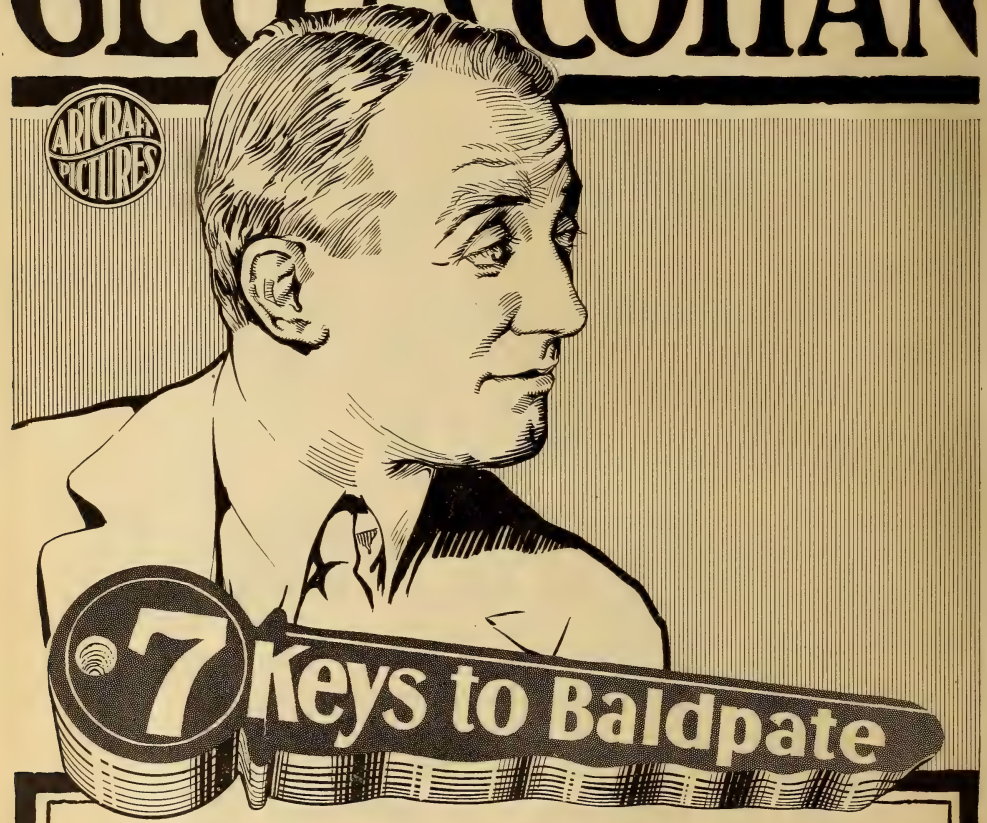
GEO M COHAN



"Over There—Over There!
The Yanks Are Coming—Over There!!!"

Cohan's great patriotic trench song has taken the country by storm —already the boys are singing it in France. Everywhere you hear it —on the street, while you eat, and when you're home—and you think of "Yankee Doodle-boy" and the flag he loves—and you'll like to see him—everybody will.

Capitalize on Georgie Cohan's great popularity—cover your house with flags when he comes—a flag-draped theatre has come to mean an Artcraft triumph.

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MACK SENNETT

—**is the man** who put satire in overalls.

—**the father,** so to speak, of screen comedy and the most original director in the world.

—**admittedly a leader** and a picker of successful ideas of showmanship for exhibitors.

—**the man who has proven** that laughs are the most profitable.

—last, but not least, **the man who blends** the girl-idea and the slap-stick into a gold mine for you.

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PARAMOUNT-MACK SENNETT COMEDIES

The first "wild one" is released September 30th, entitled "A Bedroom Blunder," with Charles Murray, Wayland Trask and Miss Mary Thurman.

The second "mirth riot," will be labeled, "The Pullman Bride." The cast includes Miss Gloria Swanson, Mack Swain, Chester Conklin—aided and abetted by a flock of beauties.

Number three of the "delirious delights" is a girl avalanche, entitled "Roping Her Romeo," with Miss Polly Moran, Ben Turpin and Slim Summerville, assisted by custard pies, slapsticks, and a barrel of fun.

The hardest competition you have is Dad's "old pipe and comfortable chair"—but remember, Dad is very much interested in "Girl Pictures," and if you get Dad with a Mack Sennett Comedy, you've got him for life, and where Dad goes—the family follows—**Dad's the man you're after—get him now.**

A Comedy salad with a little bit of dressing
They'd make a crab laugh
Paramount Pictures

FIRST

SERIAL

will be distinguished
by the quality
that has made PARAMOUNT PICTURES *supreme*

Exhibitors know
the significance of that statement

READY IN OCTOBER

Paramount Pictures Corporation

FOUR EIGHTY-FIVE FIFTH AVENUE, *at* FORTY-FIRST STREET
NEW YORK

Controlled by FAMOUS PLAYERS-LASKY CORPORATION

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FIRST

SERIAL

BEHIND THE FIRST SERIAL

will be put the same genius, ability and keen appreciation of exhibitors' needs as have marked all PARAMOUNT productions in the past. *Ready in* OCTOBER.

Paramount Pictures Corporation

FOUR EIGHTY-FIVE FIFTH AVENUE, *at* FORTY-FIRST STREET
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PHOTOPLAY MAGAZINE SCREEN SUPPLEMENT

Announcing

PHOTOPLAY MAGAZINE SCREEN SUPPLEMENT

12 Single Reel Subjects Showing "The Stars As They Are"

THIS announces the forthcoming presentation of Photoplay Magazine Screen Supplement—a series of twelve de luxe motion pictures of Screenland's greatest stars "taken from life." In these unique single reel subjects you will see "The Stars As They Are"—off-the-screen, at home, behind the scenes, making-up, etc. Such famous stars as William S. Hart, Mary Charleson, Henry Walthall, Bessie Love, Edith Storey and other favorites will be presented—several stars in each release.

A State Rights Proposition

Photoplay Magazine Screen Supplement will be released once each month, beginning soon. Each subject will be edited and titled by men prominent in the profession. These features should represent a new high standard in the art of cinematography. Applications are invited from State Right buyers and prominent exhibitors interested in domestic or foreign territory. Wire or write at once.

JAMES R. QUIRK, Publisher
PHOTOPLAY MAGAZINE
CHICAGO, ILLINOIS

PHOTOPLAY MAGAZINE SCREEN SUPPLEMENT

Mary Charleson visits Ft. Slocum camp

Charlie Chaplin aids in Red Cross Ball Game

Edith Storey poses near the seashore

PHOTOPLAY MAGAZINE SCREEN SUPPLEMENT

The World's First Library of Stars - *in Motion Pictures*

PHOTOPLAY Magazine Screen Supplement will present the first library of film stars in motion pictures. You'll see "The Stars As They Are"— off-the-screen-stuff of Filmdom's greatest favorites. Imagine Charlie Chaplin in street clothes! Mae Marsh coming home after the day's work! Montague Love "making-up." *You have it!*

High Class Single Reel Subjects

Photoplay Magazine Screen Supplement will be presented one reel each month, beginning soon. Each release will include numerous stars. Photography, direction, editing and titling of the highest standard will be noted in each subject. Applications are invited from State Rights buyers and exhibitors of the highest standing in each territory. Wire or write

JAMES R. QUIRK, Publisher
PHOTOPLAY MAGAZINE
CHICAGO, ILLINOIS

SELZNICK PICTURES

First Time on the Screen

HARRY WEBER

presents

EVA TANGUAY

the cyclonic comedienne

in "The Wild Girl."

directed by Howard Estabrook

As the super-star of vaudeville Eva Tanguay has kept the English-speaking theatres of the world quivering with excitement for years.

In this, her first picture production, she displays to advantage all those qualities which have made her name *the by-word for entertainment* with audiences the world over!

Every Moment is a Tanguay Thrill

Better to read fifty advertisements than to miss the one YOU need.

Goldwyn Pictures

Start With Goldwyn at the Beginning

WHEN the eyes of the nation are on this new organization's splendid productions, when artists and critics everywhere are saying: "Here are the most beautiful pictures we have ever seen."

When billboard campaigns and skilled exploitation have made American audiences eager to come into your theatres. In other words, when the stage is all set for *an immediate profit for your box-office.*

This is the time for every exhibitor to sign a Goldwyn Pictures contract. You benefit by everything Goldwyn has done for its productions and its stars. You have to do less yourself —if you sign now—than for any other productions ever made.

Goldwyn Pictures are letter-perfect, scenically beautiful and dramatically powerful. And in the words of a score of great critics they are "better than Goldwyn ever promised they would be."

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Goldwyn Pictures

Goldwyn Asks You These Questions

WHERE is there another company in the industry that has ever made ten costly productions in advance of a first release *that exhibitors may know in advance just what they are buying?*

Where is there another company that has ever financed such a tremendous undertaking entirely with its own money—*without ever receiving or applying a penny of exhibitor money to production?*

Where is there another company that not only advises exhibitors to reach out and find the best available pictures in the open market, but stands ready to distribute the quality pictures of any other producer—*thereby seeking to provide you with pictures on which you will make a profit each week in the year?*

You will realize instantly that *Goldwyn* is the first producing and distributing organization to adopt such courageous and unusual policies. . . . It will be greatly to the advantage of all exhibitors to sign contracts with Goldwyn *now.*

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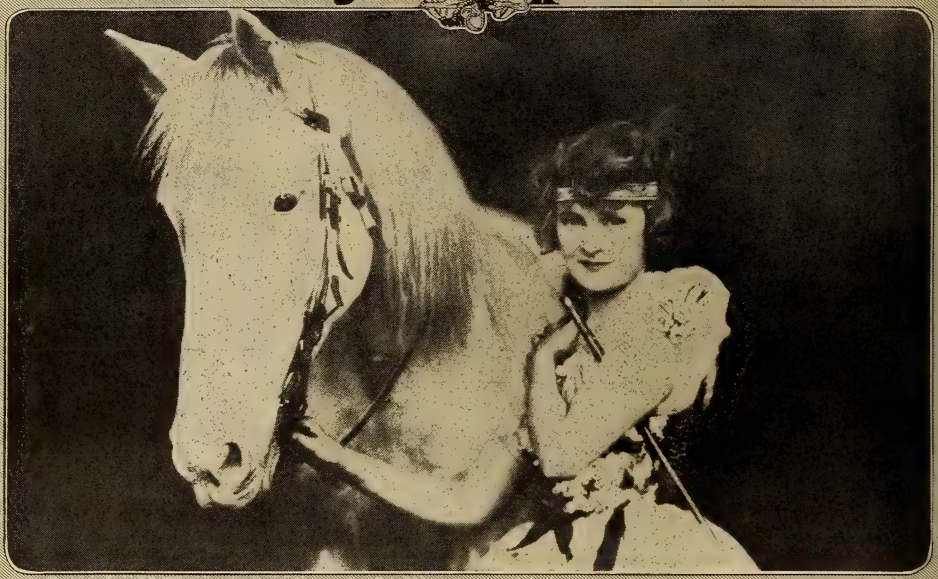

Goldwyn
presents
Mae Marsh
in
Polly of the Circus
A tremendous photo-spectacle
from the celebrated play
by Margaret Mayo

"A Remarkable Production of Greater Beauty, More Charm and Pathos Than Any Film Achievement of This Generation" — Victor Watson, New York American

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers

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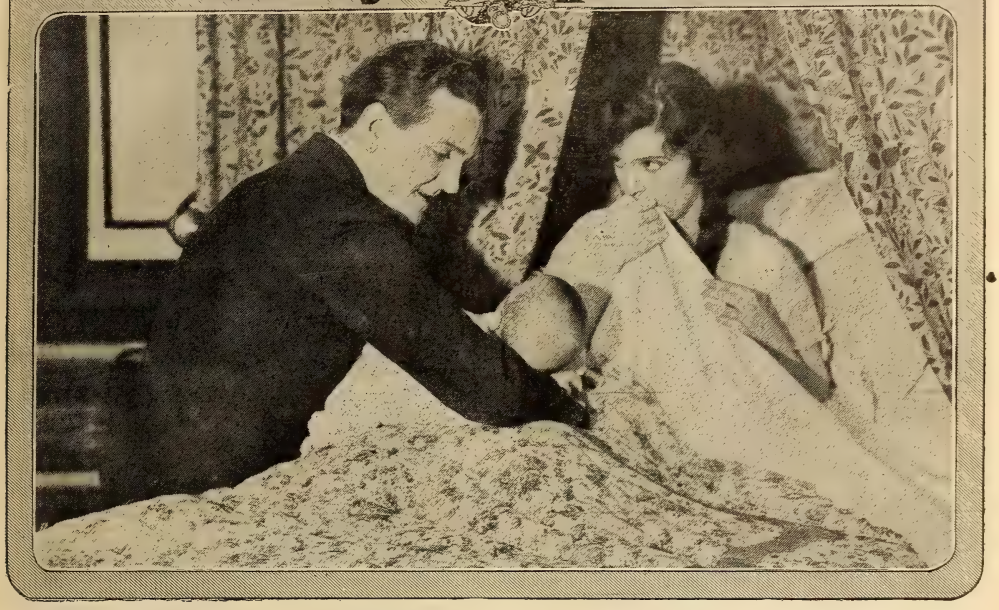

Goldwyn
presents

Madge Kennedy
in

Baby Mine

From The World-Famed
Farce Comedy
by Margaret Mayo

Proclaimed By The Pittsburg Press as "The Picture That Goes Down In Film History as The Greatest Comedy Ever Screened"

Dressler Producing Corporation presents

Marie Dressler

in

The Scrublady

First of Eight Laugh-making Comedies Starring one of the Favorite Comediennes of the American Stage

Marie Dressler Comedies

Exhibitors Everywhere Should Book These Splendid Comedies, Released Exclusively Through

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Rex Beach Picture

From the most popular American author's tremendous novel

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"The greatest Rex Beach Picture ever produced"

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This and All Future Rex Beach Productions
To Be Released Exclusively Through

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RASPUTIN THE UNCROWNED CZAR OF RUSSIA

AND

WILLIAM II EMPEROR OF GERMANY

TWO ARCH-CONSPIRATORS SCHEMING TO BRING ABOUT A SEPARATE PEACE WHICH WOULD HAVE PLACED RUSSIA UNDER GERMAN DOMINATION. AND THE DESTRUCTION OF THE WHOLE COLOSSAL PLOT: THIS IS THE THEME UNDERTAKEN BY HERBERT BRENON IN HIS GREAT MOTION PICTURE VISION OF CONTEMPORARY HISTORY

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WITH ILIODOR

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BIG STARS ONLY

ANNOUNCING MUTUAL'S NEW FALL POLICY

8 Big Star Features For September

Beginning September 3rd, the Mutual Film Corporation will offer Exhibitors *Two New Features—"BIG STARS ONLY"—EVERY WEEK.*

8 Big Star Productions will be released each month. Big productions in five and six reels, featuring famous stars, directed by America's leading directors. Such stars as Mary Miles Minter, Ann Murdock, Gail Kane, Olive Tell, Marjorie Rambeau, Julia Sanderson, William Russell, Margarita Fischer, Jackie Saunders, Juliette Day, William Gillette, Nance O'Neil, Edna Goodrich, Helen Holmes and Charlie Chaplin. Other stars will be announced soon.

Here Is the Mutual's September Release Schedule:

Week of Sept. 3rd
MARY MILES MINTER in "Charity Castle"
EDNA GOODRICH in "Reputation"

Week of Sept. 10th
GAIL KANE in "The Specter of Suspicion"
ANN MURDOCK in "Outcast"

Week of Sept. 17th
JULIETTE DAY in "The Rainbow Girl"
MARGARITA FISCHER in "The Girl Who Couldn't Grow Up"

Week of Sept. 24th
WILLIAM RUSSELL in "Sands of Sacrifice"
JULIA SANDERSON in "The Runaway"

Book Mutual Pictures on a service contract of one to seven days each week, thus providing a change of five to ten reels daily, including such featured stars as Mary Miles Minter, Charlie Chaplin, the Charles Frohman Successes in Motion Pictures and all other big subjects. Mutual Pictures may also be booked in series of stars, on open booking, or exhibitors can arrange for two or more Mutual Pictures—"BIG STARS ONLY"—each week regularly.

Get in touch with your nearest Mutual Exchange at once for futher details of New Fall Policy

MUTUAL FILM CORPORATION
JOHN R. FREULER, *President*
Exchanges Everywhere

ANN MURDOCK in "OUTCAST"

CHARLES FROHMAN SUCCESSES in Motion Pictures

ANN MURDOCK IN "OUTCAST"

Released Sept. 10th.

By HUBERT HENRY DAVIES
Directed by DELL HENDERSON

The original Frohman Success which ran for months at Wyndam's Theatre, London and at the Lyceum Theatre, New York. Now presented in motion pictures with an all-star cast headed by Ann Murdock. Now Booking at all Mutual Exchanges.

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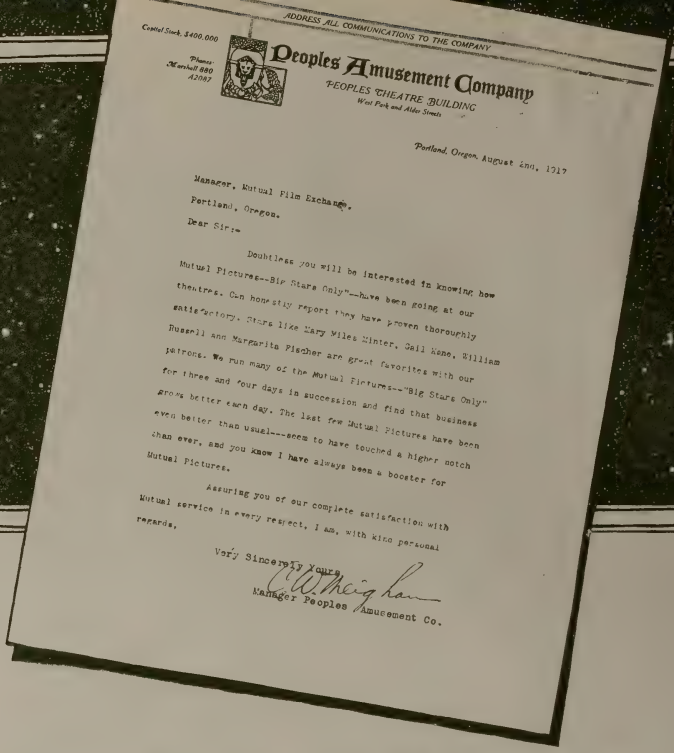

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Peoples Amusement Company

PEOPLES THEATRE BUILDING

West Park and Alder Streets

Portland, Oregon, August 2nd, 1917

Manager, Mutual Film Exchange,
Portland, Oregon.

Dear Sirs:

Doubtless you will be interested in knowing how Mutual Pictures--Big Stars Only"--have been going at our theatres. Can honestly report they have proven thoroughly satisfactory. Stars like Mary Miles Minter, Gail Kane, William Russell and Margarita Fischer are great favorites with our patrons. We run many of the Mutual Pictures--"Big Stars Only" for three and four days in succession and find that business grows better each day. The last few Mutual Pictures have been even better than usual---seem to have touched a higher notch than ever, and you know I have always been a booster for Mutual Pictures.

Assuring you of our complete satisfaction with Mutual service in every respect, I am, with kind personal regards,

Very Sincerely Yours,

C. W. Meig Lam

Manager Peoples Amusement Co.

Letters Like This Prove The Value of

MUTUAL PICTURES

"Big Stars Only"

Letters like this from influential exhibitors indicate clearly the class of high grade attractions available at Mutual Exchanges. Boost the receipts of YOUR box-office by arranging to present Mutual Pictures—"Big Stars Only"—with such favorites as:

MARY MILES MINTER
JULIA SANDERSON
EDNA GOODRICH
CHARLIE CHAPLIN
WILLIAM RUSSELL
OLIVE TELL
MARGARITA FISCHER
ANN MURDOCK
GAIL KANE
JULIETTE DAY
JACKIE SAUNDERS
WILLIAM GILLETTE
HELEN HOLMES
MARJORIE RAMBEAU
NANCE O'NEIL

Wire, write or call at your nearest Mutual Exchange for full details regarding Mutual's New Fall Policy—Two Mutual Pictures—*"Big Stars Only"*—EachWeek.

MUTUAL FILM CORPORATION
JOHN R. FREULER, *President*
Exchanges Everywhere

MUTUAL BIG STARS ONLY

Coming Sept. 17th.

HELEN HOLMES IN THE LOST EXPRESS

A STUPENDOUS MYSTERY SERIAL

SIGNAL FILM CORPORATION

Presents

HELEN HOLMES

A WHOLE EXPRESS TRAIN LOST!

This announces the forthcoming presentation of "THE LOST EXPRESS"—a stupendous, new, mystery serial in 15 chapters featuring America's most popular serial star, HELEN HOLMES. "THE LOST EXPRESS" is a powerful mystery story. A whole express train—locomotive, tender and coaches—***is lost*** while traveling between two stations eight miles apart. The train is loaded with valuable inventions. It is held up en route, the crew is removed and the entire train disappears!

"What became of the lost express?" is the question that will keep audiences guessing for fifteen weeks. Imagine the story! Picture the star, HELEN HOLMES! Think of the direction by J. P. McGowan—master serial director.

15 Weeks of Record Breaking Receipts

Here's your opportunity for BIG MONEY! A mystery serial! A star that is a proved success—a star that has made more money for exhibitors steadily, week in and week out, than any star ever presented in a serial.

"THE LOST EXPRESS" will be the biggest money-getter of the year. You exhibitors who are seeking a sure-fire success for fifteen weeks—wire your nearest Mutual Exchange AT ONCE for "THE LOST EXPRESS."

Produced by

SIGNAL FILM CORPORATION

S. S. Hutchinson, Pres.

IN

THE LOST EXPRESS

SIGNAL'S SMASHING NEW SERIAL SUCCESS!

DIRECTED BY
J·P·McGOWAN

MYSTERY! THRILLS! ACTION!

There isn't a slow chapter in "THE LOST EXPRESS." Fifteen chapters of deep mystery, strong suspense, startling climaxes—THRILLS, ACTION! This is the sort of story that will keep your audiences on edge. It's the dark mystery of the lost express that will set them thinking, wondering, waiting for the next chapter! You need this tremendous serial to keep the crowds coming steadily—***to wake up your box-office!*** You can book "THE LOST EXPRESS" with the assurance that it is the greatest mystery plot ever produced—a sensational, baffling, absorbing story written by one of America's most successful authors, Frederick B. Bennett and produced under the direction of a genuinely successful serial director—J. P. McGOWAN.

Released Sept. 17th

WIRE !!

"THE LOST EXPRESS" will be released MONDAY, SEPTEMBER 17th. A new, two-reel chapter will be released each week. Applications for this sensational mystery serial are now pouring into Mutual Exchanges everywhere.

NOTICE TO MUTUAL CUSTOMERS: On account of the tremendous demand for "THE LOST EXPRESS" from exhibitors who were unable to secure previous HELEN HOLMES SERIALS, we cannot hold territory for you unless you make your reservation AT ONCE! You must get your order in early to hold your territory. Do not blame us if you find your territory closed—if you do not **act quickly! WIRE** your nearest Mutual Exchange **AT ONCE** and secure this tremendous mystery serial for your territory. Don't delay! Send the reservation coupon on the next page today—or WIRE!

Distributed by
MUTUAL FILM CORPORATION
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BIG STARS ONLY

HELEN HOLMES IN THE LOST EXPRESS

Send This!

If you want to secure the most sensational mystery serial ever produced—if you want an attraction that is sure to bring you fifteen weeks of record breaking receipts—BOOK "THE LOST EXPRESS"—**and book it NOW,** before your territory is closed. "THE LOST EXPRESS" offers you a money-making opportunity that surpasses anything ever before presented. **FIRST**—a baffling mystery story in which an entire express train is lost—in the opening chapter. **SECOND**—a star that has proved her drawing power over and over. **THIRD**—a director whose skill has been demonstrated in successful serials. You can't beat this combination.

Apply *NOW*—To Your Nearest Mutual Exchange For This Big Money-Maker!

Don't wait till your competitor has your territory signed up. Get in early. Mail the reservation coupon below—AT ONCE—to your nearest Mutual Exchange, OR WIRE! Remember, this proposition is open to every exhibitor, whether he has been able to secure previous HELEN HOLMES SERIALS or not. Don't let your competitor beat you to it! Send the coupon or WIRE at once—and be sure.

Produced by
SIGNAL FILM CORPORATION
S. S. Hutchinson, Pres.

Distributed by
MUTUAL FILM CORPORATION
John R. Freuler, Pres.

RESERVATION COUPON
(NOT AN ORDER)

MUTUAL FILM EXCHANGE:

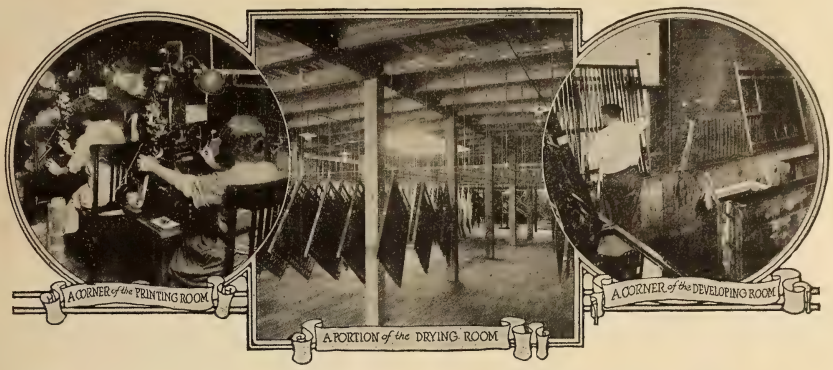
If my territory is not yet taken, please reserve "THE LOST EXPRESS"—the new HELEN HOLMES mystery serial—for me until you can send me prices and booking information. This involves no obligation.

Name of Theatre.....

Manager.....

Address..... *City*.....

(Mail this Coupon to your Nearest Film Exchange) *State*.....



The American Film Company's Gigantic Laboratories Are Now At *Your* Service

THE AMERICAN FILM COMPANY, Inc., now announces for the first time the opening of its vast printing and developing resources to those in the trade desiring the highest grade of printing and developing. Now—you may have YOUR productions printed and developed in the plant which has won high honors for the quality of its work. American film productions have been always praised for their tinting, toning, printing and developing. They are always uniform. Ten years' experience is back of every print.

Printing and Developing Capacity
1,500,000 Feet Per Week

The printing and developing plant of the American Film Company, Inc., has a capacity of 1,500,000 feet per week. Every stage of the work is handled by experts. No plant in the world excels in technical equipment or care with which negative is handled. And now you can put this entire staff to work for YOU.

Highest Quality Work Guaranteed

Your productions will receive the same care in every detail that is bestowed on the American's own releases. Your films will be handled throughout by the same people who print and develop the productions starring MARY MILES MINTER, GAIL KANE, WILLIAM RUSSELL, JULIETTE DAY, HELEN HOLMES, MARGARITA FISCHER and CHARLIE CHAPLIN. When you have completed a beautiful production it is folly to risk it in the hands of ordinary commercial printing and developing plants. Arrange now to have it done at the laboratories of the American Film Company, Inc. Call, wire or write for full details and a price estimate on handling YOUR work.

AMERICAN FILM COMPANY, INC.

SAMUEL S. HUTCHINSON, *President*

6227-6235 Broadway **Chicago, Illinois**

CUB CUB

CUB COMEDIES

Featuring

GEORGE OVEY

are coining big money for a vast army of successful Exhibitors.

"JERRY'S EUGENIC MARRIAGE"

Released August 30th

is a typical Cub Comedy full of clean fun and interest.

CUB COMEDIES are released every Thursday through the MUTUAL FILM CORPORATION.

COMEDIES

DAVID HORSLEY PRODUCTIONS
LOS ANGELES, CAL.

COMEDIES

STANDARD PICTURES

WILLIAM FOX

GIVES YOU HIS WORD OF

THE HONOR SYSTEM

THAT UNDER HIS OPEN BOOKING

THIS PICTURE HAS MADE MORE BOX-OFFICE MONEY FOR EXHIBITORS IN NEW YORK AND NEW JERSEY, THAN ANY FILM EVER PLAYED THERE.

IT IS NOW OPEN TO THE WORLD AS AN INDIVIDUAL ATTRACTION.

BUT YOU CANNOT BOOK IT UNTIL YOU HAVE SEEN IT. THIS IS AN ABSOLUTE FOX RULE WITH ALL STANDARD PICTURES.

YOUR NEAREST FOX BRANCH HAS THE FILM.

SEE THE PICTURE AND BOOK IT NOW.

FOX FILM CORPORATION

STANDARD PICTURES

WILLIAM FOX
PRESENTS

THE SPY

A REVELATION
OF THE KAISER'S DESPICABLE SYSTEM IN AMERICA

WRITTEN BY GEORGE BRONSON-HOWARD
DIRECTED BY RICHARD STANTON
DEPICTED BY

DUSTIN FARNUM

DO YOU KNOW YOUR NEIGHBOR?

WHY IS THE GOVERNMENT GUARDING EVERY PUBLIC UTILITY, EVERY BRIDGE, EVERY FACTORY, TO-DAY? ARE ENEMY ALIENS RESTRICTED TO CERTAIN DISTRICTS? HAS THE GOVERNMENT TAKEN OVER THE WIRELESS THROUGHOUT THE LAND?

BECAUSE ONE MAN RISKED HIS LIFE TO INFORM THE AMERICAN GOV'T IN ADVANCE. EXCITINGLY TOLD IN THIS TIMELY FILM

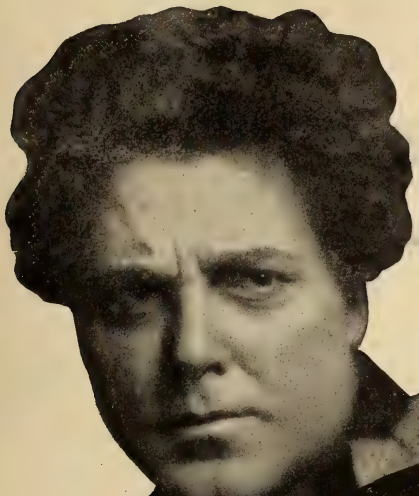
FOX POLICY

YOU MUST SEE THIS FILM BEFORE YOU CAN BOOK IT. WIRE, WRITE OR CALL ON YOUR NEAREST BRANCH MANAGER

OPENS AT THE GLOBE THEATRE, AUG. 27th
LIMITED ENGAGEMENT-TWO WEEKS ONLY

FOX FILM CORPORATION

STANDARD PICTURES



WILLIAM FOX

PRESENTS
TO EXHIBITORS FOR OPEN BOOKING
AS AN INDIVIDUAL ATTRACTION
FOR RELEASE NOW

WILLIAM FARNUM

IN

THE CONQUEROR

A RED-BLOODED ACTOR IN A RED-BLOODED STORY

INDEFINITE ENGAGEMENT
AT THE
GLOBE THEATRE, N.Y.

SEE THE PICTURE AT YOUR
NEAREST FOX EXCHANGE AND
BOOK IT NOW

FOX INVARIABLE POLICY:-
YOU MUST SEE THIS PICTURE
BEFORE YOU CAN BOOK IT.

FOX FILM CORPORATION

READY, BOYS, READY-

FIRST RELEASE OF THE
ONE-A-WEEK-52-A-YEAR

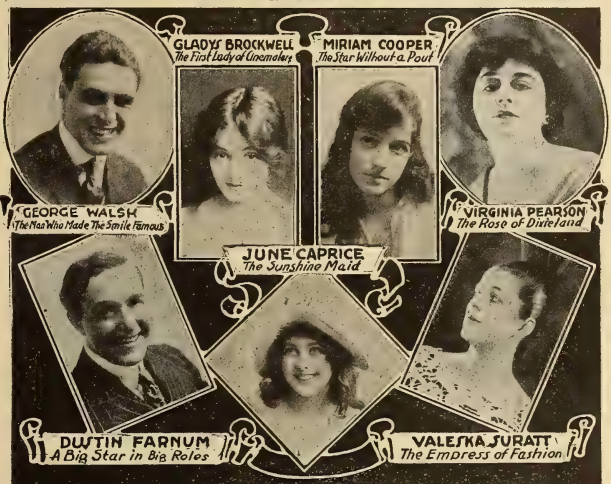
FOX SPECIAL FEATURES

BEST OF THE WORLD'S POPULAR BOOKS & STORIES,
BEST OF THE SUCCESSFUL PLAYS,
BEST OF THE PRODUCT OF THE GREATEST SCENARIO WRITERS

BEST CLIENTELE BUILDERS EVER OFFERED AN EXHIBITOR

FOX FILM

SEPT. 2 IS THE BIG DAY

A CONSTELLATION OF STARS

CONTRACT NOW!

NOTE - INTEREST AT THE RATE OF 4% PER ANNUM WILL BE PAID QUARTERLY ON MONEY DEPOSITED UNDER TERMS OF FOX CONTRACTS. INTEREST TO START ON DATE FIRST PICTURE IS PLAYED UNDER CONTRACT

DO YOU CARRY FIRE INSURANCE ON YOUR THEATRE?
THE BEST BOX-OFFICE INSURANCE YOU CAN CARRY IS WITH

THE FOX FILM CORPORATION

IN BOOKING THEIR SPECIAL FEATURES

CORPORATION

STANDARD PICTURES

WILLIAM FOX presents

JACK and the BEANSTALK

THE WONDER-PICTURE FOR YOUNG AND OLD
BIG BROADWAY SUCCESS OF THE YEAR
FOR RELEASE ON THE OPEN MARKET NOW
AS AN INDIVIDUAL ATTRACTION
FOX POSITIVE POLICY IS—
YOU CANNOT BOOK THIS PICTURE
UNTIL YOU HAVE SEEN IT.
BRANCH MANAGERS HAVE THE FILMS
SEE THE PICTURE AND BOOK IT NOW

GLOBE THEATRE NEW YORK

TURNING THOUSANDS AWAY AT
EVERY PERFORMANCE

The Hen that lays the Golden Eggs for the Exhibitors.

MILLIONS WILL SEE THIS PICTURE

FOX FILM CORPORATION

Pathé

The postman says
"About everybody in the country seems to be writing letters on

The Neglected Wife

with
Ruth Roland

The exhibitor says "About everybody in this section seems to be following 'The Neglected Wife' on the screen."

"The exchange man says 'The Neglected Wife' has certainly made good. It's getting the business."

Produced by Balboa
Written by Mabel Herbert Urner

Pathé

Some reasons why

The SEVEN PEARLS

WITH

MOLLIE KING AND CREIGHTON HALE

is a strong attraction for you!

¶ No.1 Mollie King is one of the most beautiful girls on the screen today. Her talent as a player has been amply proven by the Pathé successes – the serial "Mystery of the Double Cross" and the features "The On-the Square Girl", "Kick In", and "Blind Man's Luck".

¶ No.2 Creighton Hale had a very large following in "The Exploits of Elaine" and "The Iron Claw". He is young, handsome and an actor of experience. The millions who followed him in his two previous serials will want to see him in "The Seven Pearls".

¶ No.3 Charles W. Goddard, the author, is a famous dramatist and writer for the screen. With Paul Dickey he wrote "The Misleading Lady", "The Ghost Breaker" and "The Last Laugh", all successful plays. He wrote "The Perils of Pauline" and with Arthur B. Reeve "The Exploits of Elaine", two great serials.

Other reasons will follow.

Released Sept. 2. Booking Now.

Produced by Astra – Written by Charles W. Goddard, the famous playwright

Pathé
MOLLIE KING
and
CREIGHTON HALE
are popular with your patrons. They are real box-office attractions

Pathé

Out of 26 theatres now open in Omaha 15 are showing

THE FATAL RING

with

PEARL WHITE

¶ Every theatre showing this serial reports good business despite the hot weather. Miss White in a Pathe serial again proves to be a life saver in the "off season".

¶ The man who hasn't tried Pathé serials and who is waiting for the fall season in order to get a profit owes it to himself to book "The Fatal Ring." The business he will get will surprise him.

A big box office star in a big box office serial - Book "The Fatal Ring."

Produced by Astra
Directed by Geo. B. Seitz

Written by Fred Jackson
Scenarios by B. Millhauser

Pathé
PEARL WHITE
The screen's biggest draw ing card.

Pathé
Announcing the box office favorite
Baby Marie Osborne
in the five part Gold Rooster Play
Tears and Smiles
Competent critics consider this the best Baby picture yet. As a box office attraction baby Osborne ranks with the greatest in the business.
Produced by Lasalida.
What Some Exhibitors Say of the Baby Osborne Pictures:
"'Joy and the Dragon'; A wonderfully clever picture. Baby Marie draws capacity (and then some) here always." Walton McNeel, Crystal Theatre, Burlington, Wis.
"'When Baby Forgot'; A fine picture. Brought capacity. The star is well liked."—F. V. Humphy, Pastime Theatre, Canadian, Texas
"'Told at Twilight'; This picture pleased the audience very much and brought very good business."—Chas. E. Hagen, Kenmore Theatre, Chicago.
Current Attractions
IRIS, Sir Arthur W. Pinero's great play adapted to a five part Gold Rooster Play.
MISS NOBODY with Gladys Hulette.

PETROVA PICTURES

CO.

PETROVA PICTURES

FIRST RELEASE:
on or about Oct. 22, 1917.

Petrova Picture Company
Frederick L. Collins.. President
25 West 44th Street.. New York

ANNOUNCEMENT

To State Rights Buyers & Exhibitors

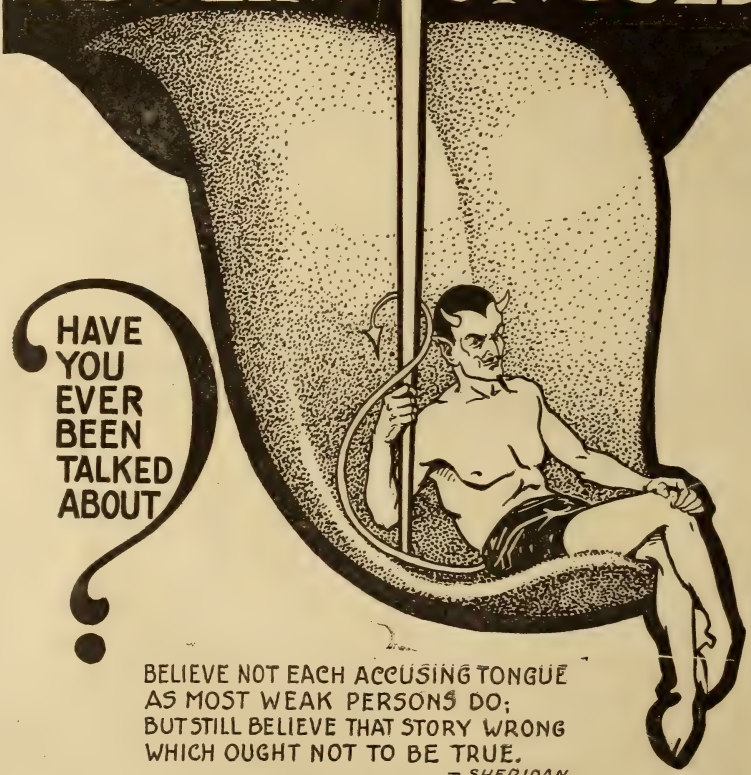
JEWEL PRODUCTIONS (Inc.) of New York City have purchased outright from the Universal Film Manufacturing Company of 1600 Broadway, New York, all the unsold State Rights territory on the production "COME THROUGH," that played to large and enthusiastic audiences at the Broadway Theatre, Broadway at 41st Street, New York City. State Rights on "COME THROUGH" now selling and direct booking in all unsold territory considered. For any and all information as regards territory, bookings, etc., communicate with

JEWEL PRODUCTIONS (Inc)
405 Mecca Bldg.
New York City

We have secured good advertisers to talk to YOU. Listen to them!

STATE RIGHT BUYERS

LOOK OUT! LOOK OUT!!
FOR
BABBLING TONGUES



BELIEVE NOT EACH ACCUSING TONGUE
AS MOST WEAK PERSONS DO;
BUT STILL BELIEVE THAT STORY WRONG
WHICH OUGHT NOT TO BE TRUE.
—SHERIDAN

A SUPER-PHOTOPLAY

WITH

JAMES MORRISON, GRACE VALENTINE

AND AN ALL-STAR CAST

Written and directed by WILLIAM HUMPHREY

Ivan Film Production Inc.

130 West 46th Street, New York

KLEINE EDISON SELIG ESSANAY

GEORGE K. SPOOR *PRESENTS*

Filmdom's newest and greatest humorist
—the famous star of the tremendous successes,
"His Majesty, Bunker Bean" and "Seven Chances."

TAYLOR HOLMES

"The Star With The Broadest Smile"

IN

"EFFICIENCY EDGAR'S COURTSHIP"

By Clarence Buddington Kelland

A sparkling comedy-drama that sets a new standard in photoplay production. Titled with brilliant captions. A star of winning personality with a new "how-are-you" smile. Directed by Al. C. Windom. Screen time 65 minutes. Released Sept. 3rd. Unquestionably the greatest comedy-drama of the year. You MUST see it at your nearest K-E-S-E Exchange.

Produced by

Essanay

WHO'S A COWARD?

"The Man Who Was Afraid," featuring Bryant Washburn, besides being an intensely fascinating photodrama of war times, is the greatest lesson in patriotism of the day. This is *the opportunity* of the year.

3500 THEATRES IN U. S.

now running

"Do Children Count"

A series of 12 independent photoplays featuring

Little Mary McAlister

ARE YOU IN ON THIS MELON?

Screen time 25 minutes

JACK GARDNER'S

new western dramas have struck a different vein that puts them at the forefront

LOOK AT THESE OR ASK THE EXHIBITOR WHO KNOWS:

"Open Places"

"The Range Boss"

"Land of Long Shadows"

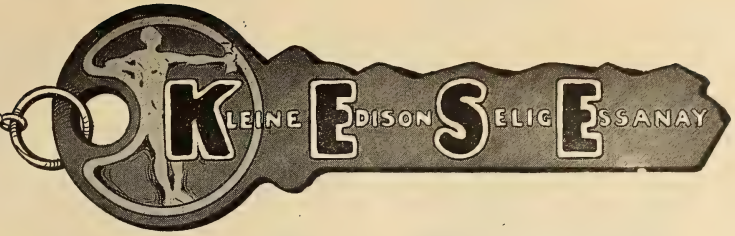
TRADEMARK
Reg. U. S. Pat. 1907

ESSANAY
GEORGE K. SPOOR PRESIDENT

1333 Argyle St., Chicago

TRADEMARK
Reg. U. S. Pat. 1907

K-E-S-E K-E-S-E K-E-S-E K-E-S-E



WILLIAM N. SELIG

Presents

LEW FIELDS

in Charles K. Harris' Soul-stirring
Drama of Circus Life

"THE BARKER"

Book These Comedies:

A Hole in the Ground
A Rag Baby
A Day and a Night
A Runaway Colt
A Brass Monkey
A Trip to Chinatown
A Dog in the Manger

SELIG POLYSCOPE CO.

CHICAGO, ILLINOIS

K-E-S-E K-E-S-E K-E-S-E K-E-S-E

We have secured good advertisers to talk to YOU. Listen to them!

There is the struggle for the man—the two deadly rivals—the woman—and GOLD. That is the story

WHAT mightier theme for any picture could have been chosen than this? And the amazing quality in this great film drama is that, despite the bigness of its scope and the magnitude of its spectacles, there still is told a modern story, as vital and thrilling and moving, as any which has come to the attention of the American public in all the years of film making.

IT is not one of those films to entertain and then be forgotten. That is why this master production of the Ogden Pictures Corporation will flame its way across America until every man and woman who frequents the theatres has seen it. IT IS ONE OF THE SIX GREATEST PICTURES MADE IN THE HISTORY OF THE BUSINESS.

OGDEN PICTURES CORPORATION

Studios and Laboratories: Ogden, Utah

Address all Communications to Executive Offices: 729 Seventh Avenue, New York, N. Y.

LILLIAN WALKER

"The Darling of the Screen"

The "66" LUST of the A

by Aaron Hoffman

Produced by Ogden Pictures Corporation ~ ~ ~ *Dir*

—GOLD!

ITS yellow luster has gilded over many a heart, until all that it can dream of is, GOLD, MORE GOLD. The wild passion of King Midas, who sought to make gold everything that he touched, is duplicated and paraphrased in modern days by men whose hearts themselves have turned to gold. From the merest peddler on the street to that wild, unscrupulous man who has sent millions to their destruction that he might conquer the world, there is the same elemental rush for the Almighty Dollar or Mark or Franc. The "Mark" has left its mark on the world, because "THE LUST OF THE AGES" rages.

in

GES"

cted by Harry Revier.

THIS IS A

STATE RIGHTS PRODUCTION

MR. FOREIGN BUYER

WE HAVE ON THE TIPS OF OUR FINGERS

CAREFULLY SELECTED PRODUCTIONS HAVE MADE US THE LARGEST DISTRIBUTORS OF FILM IN FOREIGN FIELDS

ORGANIZATION
SERVICE
PROMPTNESS
ACCURACY
SQUARE DEALING
HAVE MADE US THE LARGEST DISTRIBUTORS OF FILM IN FOREIGN FIELDS

INTER-OCEAN FILM CORPORATION

HENRY J. BROCK, Pres. PAUL H. CROMELIN, Vice Pres.

220 W. 42nd St. "THE WORLD OUR FIELD" NEW YORK CITY

SCHLES

TRIANGLE

THE PROFIT-WINNERS FOR THE WEEK OF AUGUST 26th

The Star of "THE SAWDUST RING"

Bessie Love

in

"WEE LADY BETTY"

SHE KNEW THE GHOST THAT HAUNTED THE ARMOR IN HER IRISH CASTLE OF KILCRONY

It pays to be swindled by Crooks like these—

"GRAFTERS"

with
Anna Lehr
and
Jack Devereaux

Produced under the supervision of
ALLAN DWAN

THE TRIANGLE DISTRIBUTING CORPORATION

TRIA

SPECIAL FEATURES

**A Few of the coming Triangle
your theatre and**

Julian Johnson says in the Photoplay Magazine, "She's the screen's most credible vampire"

Louise Glaum

in

"IDOLATERS"

This play will smash even the record of "The Wolf Woman"—one of the greatest money-makers ever produced.

RELEASED SEPTEMBER 9

"The girl with the eyes that speak"

Bessie Love

in

"POLLY ANN"

She will bring happiness to your patrons and prosperity to you.

RELEASED SEPTEMBER 9

THE TRIANGLE DISTR
1457 BROADWAY

NGLE

AT PROGRAM PRICES

Productions that will sell out give *you* the *profits*.

A Saturday Evening Post Story by
Mary Brecht Pulver

"THE MAN HATER"

featuring

"THE BIRD GIRL"

Winifred Allen

RELEASED SEPTEMBER 2

**"She has the world by its celluloid tail,"
says Julian Johnson of**

Olive Thomas

featured in

"BROADWAY ARIZONA"

Only her third picture but the public is clamoring for her.

RELEASED SEPTEMBER 30

IBUTING CORPORATION

TRIANGLE

Every Exhibitor can pay for these Pictures and make a profit

Real showmen know the possibilities with Douglas Fairbanks and William S. Hart in pictures that have proved big box office attractions.

These series of pictures can be booked separately, releases to be made at regular intervals of four weeks.

NOW IS THE TIME TO BOOK

FAIRBANKS and HART

REISSUES

Brand new film, with new paper and accessories.

Secure your contract to-day.

Cash in on these money-makers.

First Fairbanks released Sept. 2.
First Hart released Sept. 16.

Write the Triangle Exchange near you.

16 Hart and 13 Fairbanks.

THE TRIANGLE DISTRIBUTING CORPORATION

1457 BROADWAY NEW YORK

PARALTA PLAYS

PICK OF THE PICTURES

J. WARREN KERRIGAN

IN

"A Man's Man"

By PETER B. KYNE

Direction of OSCAR APFEL

A mirror reflects the return of his heroes.
He salutes those he led in a hallowed cause
Whose fulfilment is burnt in the core of his soul—
Humanity freed from autocracy's lash.

SOLD UNDER PARALTA PLAN BY

TRIANGLE DISTRIBUTING CORP.

EXPLANATION!!

PARALTA PLAN

Costs More—Worth More

INFORMATION reaching the offices of this company indicates that some exhibitors have misunderstood the price of Paralta Plays sold under the Paralta Plan.

That there may be no doubt in any mind in reference to this important point, we will endeavor to present a concrete example—

Supposing you are renting a picture for $25 a day and are running it two days. That would cost you $50.

Now, under the Paralta Plan, the price would be, say, $75; but the additional $25 secures for you special advantages represented in —

AN UNLIMITED RUN, A TWELVE-MONTHS' CONTRACT, A RESTRICTED TERRITORY AND RE-BOOKING PRIVILEGES, WHICH FREE YOU FROM COMPETITION.

A picture sold you under the Paralta Plan is WORTH MORE AND IT COSTS MORE, for we give you an opportunity to create something for yourself and to keep all that you create.

If you do not want to buy Paralta Pictures under the Paralta Plan, you can secure them on the Star Series booking system—eight smashing big Bessie Barriscale and eight stupendous J. Warren Kerrigan productions a year.

"ASK ANY TRIANGLE EXCHANGE."

PARALTA PLAYS INC.

CARL ANDERSON, President — ROBERT T. KANE, Vice-Pres.
HERMAN FICHTENBERG, Chairman Directors — HERMAN KATZ, Treas.
NAT. I. BROWN; Secretary and Gen'l Manager.

729 SEVENTH AVENUE
NEW YORK CITY

In accordance with my desire of giving Exhibitors the best possible Exchange Service, I am allotting territory only to those responsible parties, who with their organizations, will be in a position to render first class help to you.

PARENTAGE
A MESSAGE
IS ESTABLISHED

But to assure you of a continuance of genuine Service, I can tell you that ten times more money will be expended, as time goes on, after the picture has been placed for release, than has been in our preliminary campaign.

I am adverse to pot-luck, grab-bag methods of States Rights distribution, and wish to blaze a trail of square unalloyed service and fair dealing to every exhibitor.

With these basic principles in mind, I have just closed with the

Peerless Feature Film Exchange,
S. E. Cor. 13th & Vine Streets,
Philadelphia, Pa.
For EASTERN PA., SOUTHERN NEW JERSEY, DELAWARE, MARYLAND, DISTRICT OF COLUMBIA and VIRGINIA

Also the following organizations are now in a position to arrange bookings for your theatre.

Lewis J. Selznick, 729 Seventh Ave.,
New York City, for GREATER NEW YORK

Veribest Pictures, Inc., 47 Swan Street,
Buffalo, New York, for NEW YORK STATE

Frank Gersten, Inc., 707 Times Building,
New York City, for NORTHERN NEW JERSEY

Lewis J. Selznick Productions,
110 S. State Street, Chicago, Ill.
For ILLINOIS and SOUTHERN WISCONSIN

FRANK J. SENG
Times Bldg.
New York

Are you receiving "THE PARENTAGE MESSENGER", A Service of Ideas? Send your name and address on a post card.

But One Other has ever Scored such

As the First and Only Official Italian War Pictures

"The ITALIAN

Here is the Proof

Sworn box-office statement of "The Italian Battlefront," Forty-fourth Street Theatre, New York—Two performances **only** daily—Prices 25c to $2.00—Seating capacity, 1430—Average daily temperature, 76.

Wednesday, August 8 (Opening Night)	$839.25
Thursday, August 9	
Matinee	783.75
Night	1,002.25
Friday, August 10	
Matinee	639.75
Night	888.75
Saturday, August 11	
Matinee	773.75
Night	937.00
Sunday, August 12	
Matinee	794.00
Night	1,010.25
Monday, August 13	
Matinee	735.25
Night	880.50
Tuesday, August 14	
Matinee	601.50
Night	896.00
Total for Week	$10,782.00

Pictures which Challenge the Box-Office

For States

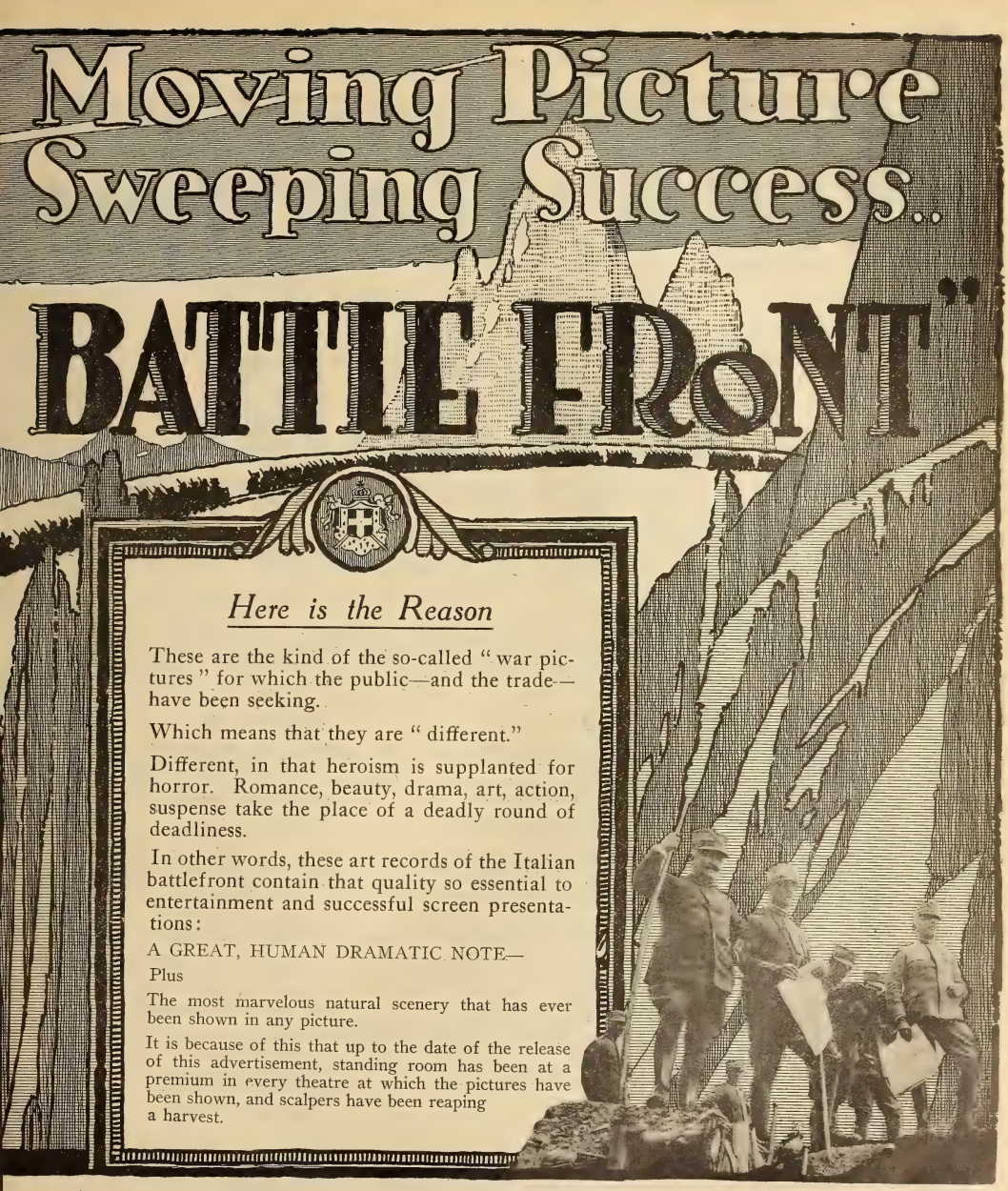
The FORT PITT

JOS. M. GAITES, Gen. Mgr., New York

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers

Moving Picture Sweeping Success..

BATTLE FRONT"



Here is the Reason

These are the kind of the so-called "war pictures" for which the public—and the trade—have been seeking.

Which means that they are "different."

Different, in that heroism is supplanted for horror. Romance, beauty, drama, art, action, suspense take the place of a deadly round of deadliness.

In other words, these art records of the Italian battlefront contain that quality so essential to entertainment and successful screen presentations:

A GREAT, HUMAN DRAMATIC NOTE—

Plus

The most marvelous natural scenery that has ever been shown in any picture.

It is because of this that up to the date of the release of this advertisement, standing room has been at a premium in every theatre at which the pictures have been shown, and scalpers have been reaping a harvest.

of every Representative Exhibitor in America

Rights Address

CORPORATION

Offices, 19th Floor, Times Bldg. Telephone: Bryant 3282

The more YOU read these advertisements the more useful to YOU we can make the "NEWS."

NEW WAR CONDITIONS

PERMIT SALES NOW OF RIGHTS ON ALL CONTINENTS FOR

THE WHIP

A GREAT MOTION PICTURE MADE FROM THE WORLD-FAMOUS MELODRAMA, DIRECTION MAURICE TOURNEUR. EIGHT TREMENDOUS REELS

THESE TERRITORIES ARE STILL OPEN:

Pennsylvania	Nevada	Virginia
Illinois	Montana	North Carolina
Ohio	Wyoming	South Carolina
Missouri	Wisconsin	Florida
Kansas	Minnesota	Georgia
Nebraska	New Mexico	Tennessee
Iowa	Arizona	Alabama
Colorado	West Virginia	Louisiana
Utah	Maryland	Mississippi
North Dakota	District of Columbia.	Texas
South Dakota	Delaware	Arkansas
		Oklahoma

All of Europe except Great Britain and Scandinavia.
All of South America, Cuba and Mexico.
All of Asia except Japan.
All of Africa except South Africa.

WHY?

Immediately after THE WHIP was released, following its sensational success on the screen at the Park Theatre, New York, the United States entered the great war. Market conditions were upset. THE WHIP was withdrawn. But the market has steadied again. The time has arrived for buyers of state and world rights to get a great picture for new territory.

REMEMBER the marvelous success of THE WHIP as a play in the world capitals, two years in London, a year in New York, spreading its fame around the globe.

REMEMBER it has been a marvelous success as a picture in the territories where it was sold and every buyer is now a booster: NEW YORK State (bought by Marcus Loew); NEW JERSEY (Civilization Film Corp. of N. J.); WASH., ORE., IDAHO, MONTANA (DeLuxe Feature Film Co. of Seattle); CALIF., ARIZ. (All Star Feature Distributors, Inc. of S. F.); KENTUCKY, INDIANA (Robert Lieber); NEW ENGLAND (American Feature Film Co.); CANADA (Superfeatures, Ltd., of Toronto); GREAT BRITAIN and IRELAND (Theatre Royal Drury Lane, Ltd., of London); AUSTRALIA, NEW ZEALAND, bal. of AUSTRALASIA, HAWAIIAN ISLANDS, SOUTH AFRICA (Samuel Krellberg); SCANDINAVIA (Interocean Film Co.).

EVERY TIME IT HAS MADE BIG MONEY!

Apply to PARAGON FILMS, INC.
912 Longacre Bldg.,
New York

MUTT and JEFF

NEW ANIMATED CARTOONS WILL SELL SEATS FOR YOU

AT THE RIALTO NEW YORK SCORING HUGE SUCCESS DAILY

WHY NOT WITH YOU?

BUD FISHER FILMS CORPORATION

BUD FISHER'S NATIONAL REPUTATION AND PERSONAL GUARANTEE ARE BEHIND YOUR EVERY TRANSACTION WITH

BUD FISHER FILMS CORP

729 SEVENTH AVENUE

NEW YORK

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers

MR. STATE RIGHTS BUYER!

Opportunity is Calling You

Wake Up Your Box Office! Wake Up Your Country!

The First and Only Pictures Showing
the Invasion of Belgium

"Belgium, the Kingdom of Grief"

It Answers the Question—"Why Are We At War?"

IN EIGHT REELS JUST ARRIVED

THE ENTIRE UNITED STATES RIGHTS FOR SALE!

This picture was made by the royal order of King Albert and shows all of the historical events leading up to the invasion of the plucky little country. The coming of the German hordes vividly depicted—the devastation of cities and towns shown. King Albert and the slain Edith Cavell among the important personages to be seen.

THE OFFICIAL FRENCH WAR PICTURES—

"FIGHTING IN FRANCE"

OPEN FOR SALE IN THE FOLLOWING STATES:

NORTH DAKOTA	MARYLAND	SOUTH CAROLINA
SOUTH DAKOTA	DIST. OF COLUMBIA	GEORGIA
NEBRASKA	VIRGINIA	ALABAMA
KANSAS	WEST VIRGINIA	FLORIDA
MICHIGAN	DELAWARE	ARIZONA
NEW JERSEY	NORTH CAROLINA	NEVADA
PENNSYLVANIA		MONTANA

A Special Weekly Release of a Reel of "Pershing in France"
Furnished with These Pictures

For State Rights and Other Information, Address

M. L. FULTON

Great Northern Hotel **Chicago, Illinois**

The *Only Official* Motion Pictures

of

The Great Russian Revolution

and

Behind the Battle Line in Russia

Shown the entire week of August 19-26 at

RIALTO THEATRE

New York

STATE RIGHT BUYERS

are invited to this presentation all week

Presented by

THE SKOBELEFF COMMITTEE

For the Relief of Russian Wounded and Disabled Soldiers

under the Auspices of The Provisional Russian Government

Proceeds of these pictures to be donated to the relief of wounded Russian Soldiers and Prisoners of War

THE SKOBELEFF COMMITTEE

IVAN D. DORED

Special Envoy

Imperial Hotel New York

RIALTO THEATRE CORPORATION
OPERATORS

S. L. ROTHAPFEL
SECRETARY AND MANAGING DIRECTOR

TELEPHONE (1406 / 1407 / 1408 BRYANT)

THE RIALTO
"THE TEMPLE OF THE MOTION PICTURE"
TIMES SQUARE
NEW YORK

Aug. 13, 1917.

The Skobeleff Committee,
Imperial Hotel,
Broadway & 31st St.,
Manhattan .

Gentlemen :-

My opinion as to the importance and merit of your pictures of The Revolution in Russia and Scenes at the Russian Battle-Front is best demonstrated by the fact that I have set aside my entire regular programme for the week of Aug. 19 in order to give them the sort of presentation they deserve .

Yours Very Truly

S. L. Rothapfel

Managing Director .

RUSSIAN ART FILM CORPORATION

PRESENTS

NATALIA LESIENKO

MLLE. CARALLI

IVAN MOZUKIN

VERA COLODNA

ZOYA KARABANOVA

OLGA ZOVSKA

ANNA NELSKA

STARS

are not made by press agents in Russia. They must be

PERSONALITIES

and justify their selection and training at the expense of the Government.

The sanction of the deposed Czar was necessary before the stars of the world renowned MOSCOW ART THEATRE were permitted to act in pictures.

They will be seen in a repertory of the finest stories of Russian literature, based on the masterpieces of Tolstoy, Pushkin and other authors equally famous. .

The first production will be presented to the trade at an early date by the

RUSSIAN ART FILM CORP.
729 Seventh Avenue, New York City

Pictures That Are Different

is a term that describes the repertory of Russian plays presented by N. S. Kaplan. They are the supreme expression of literary and dramatic genius, made in Russia in the million dollar studios of the Russian Art Film Corporation. They are

Realistic! Epoch Making! Thrilling!

The Scripts were adapted from the writings of Tolstoy, Pushkin, Sienckewiecz and their equally famous contemporaries.

The Players were selected from the renowned company of artists of the Moscow Art Theatre, headed by Ivan Mozukin, and including Natalia Lesienko, Vera Colodna, Tanya Fetner, Mlle. Caralli, Anna Nelska, Zoya Karabanova and Olga Zovska.

The Directors were recruited from the men who have developed the Imperial Ballet into the highest art expression in the world, until it is acknowledged to be supreme in portrayal and revelation.

The first production in this repertory of Russian plays, produced at Mr. Kaplan's studios in Moscow and Petrograd, will be presented to the trade at an early date by the

RUSSIAN ART FILM CORPORATION
729 SEVENTH AVENUE - - - - NEW YORK CITY

Released by
METRO

AUGUST
27th

Mme
PETROVA

The distinguished star in her newest and greatest production written by Mme Petrova and L. Case Russell

TO THE DEATH

A METRO wonderplay in 5 Acts
Directed by Burton King

What "Skinner's Baby" did for him, it will do for you

Milwaukee, Wis., August 11, 1917.

Essanay Film Mfg. Company,
1333 Argyle St.,
Chicago, Ill.

Gentlemen:-

The Merrill theatre broke all records for attendance this week when we showed "SKINNER'S BABY." The crowds were so large that we were compelled to turn hundreds away every night during the week. The compliments paid the picture were exceptionally fine.

Yours very truly,

(Signed) E.C. Eostick.
MERRILL THEATRE

Try it; then book "Skinner's Dress Suit" and "Skinner's Bubble." From the books by Henry Irving Dodge. featuring Bryant Washburn. any K. E. S. E. office. Geo. K. Spoor - Essanay

AUG 22 1917 ©CIB394064

"When You See it in 'The News' It's News"

Motion Picture News

"The Exhibitors' Medium of Communication"

HAS THE QUALITY CIRCULATION OF THE TRADE

Volume 16 No. 9 September 1, 1917

What Might Be Done

WE hazarded the slightest doubt, in last week's issue, regarding the present timeliness of discussion concerning next year's Exposition.

A manufacturer quickly dispelled any doubts we may have entertained.

"Expositions," he said on Thursday, "are the subject closest to my heart—or pocketbook—right now. I'm paying the bills and reading the auditor's reports these days. Every time I think of the total I get hotter.

"If you want to make me boil over just ask me what return I think either my company or the picture industry has received from Expositions."

The bills are being paid.

There is the rub. The Exposition of 1917 is fast fading into forgetfulness, but—the bills are being paid. At best its sum total of achievement is the advertising secured in a single city. Seven other expositions—we inadvertently omitted one in last week's little history—have gone the same way, with results no better. And—

Two million dollars have gone with them.

* * * *

LAST week we declared: "Undoubtedly a proper and profitable exposition can be held; and in connection with it a Convention which every exhibitor in the country will find it to be his business interest to attend."

We confessed to some views as to "what might be done."

Roughly, it may be figured that each Exposition costs the industry a quarter million dollars. Let us postpone for the time any discussion concerning the securing of better results with the general public from this quarter million.

No manufacturer will confess that he spends his share solely for the local advertising benefit.

He hopes—somehow—to reach exhibitors; cold facts prove that he does not.

He believes that he is aiding National Exhibitor organization; five thousand is the sum the National League received from last year's exposition.

The exhibitor—there is the object and there should be the basis of Expositions and Conventions.

What inducements can be offered him to attend? What benefits can be secured when he is present?

* * * *

THE exhibitor's first consideration is his box office. We can aid him to get more dollars into that box office. This can be done in many ways.

Take the subject of advertising alone. Addresses, instructive talks, by the leading advertising experts of the country would give an exhibitor part return for his attendance.

Bed-rock information—a sort of primer school in advertising—on the subject of printing, its cost, its handling, would be an exhibitor magnet sure to draw. And draw from ranks seldom seen at previous Expositions—those of the smaller exhibitors representative of eighty per cent of the industry.

Short business talks—exchanges of experience in meeting various problems, from exhibitors all over the country hold out a mine of value to those attending the Exposition.

Heart-to-heart discussion—not blatant promises—of the advertising plans of the various programs for the coming year would provide an exhibitor with a basis on which to form his own intentions for the season.

In a word—a week of box office tonic—there is just part of an Exposition schedule intended to make some portion of that quarter million reach the exhibitor.

* * * *

CLOSE to the exhibitor's heart is his theatre—its devices for the comfort of patrons, for the better showing of pictures. Always in his mind is the thought of some day building a new one.

On a small scale, several ideal picture theatres could be a part of the Exposition—bringing to the exhibitor the last word in picture presentation.

By showing forthcoming productions in these theatres the real object of all Expositions in other industrial lines

(*Continued on the following page*)

WM. A. JOHNSTON, *Pres. and Editor.* HENRY F. SEWALL, *Vice-Pres.* E. KENDALL GILLETT, *Sec.* H. A. WYCKOFF, *Treas. and Bus. Mgr.*

Published on Tuesday every week by MOTION PICTURE NEWS, Inc., 729 Seventh Ave., N. Y. 'Phone 9360 Bryant. Chicago Offices, Mgr. Wm. J. McGrath, 110 So. Dearborn St.; 'Phone 755 Randolph. Los Angeles Offices, Mgr. J. C. Jessen, 427 South Figueroa St.; 'Phones 7140 Main, 462 Broadway, F-2188. Subscription $2 a year, postpaid, in United States, Mexico, Hawaii, Porto Rico and Philippine Islands. Canada, $3. N.B.—No agent is authorized to take subscriptions for Motion Picture News at less than these rates. Have the agent who takes your subscription show his credentials and coupon book.

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Entered as second class matter October 18, 1913, at the post office at New York, New York, under the Act of March 3, 1879.

Speaking Editorially:

High Lights of the Independent Outlook

A SHREWD observer of conditions in the independent field tells us that there are two principal points for congratulation in the Fall outlook for territorial producers and buyers.

"The sucker money has all been spent. There is no more," he says. That's Number One. Number Two he defines succinctly, "Independent producers have stopped trying to stage successors to 'The Birth of a Nation.' They are satisfied with trying to make good pictures and good profits—not masterpieces and million dollar bankrolls."

If these points are true—and the market gives every indication that they are—there is full reason for declaring the Fall outlook in the independent field to be of the brightest hue.

"Sucker money" has long spelled irresponsibility, lack of permanence and other evils in the territorial field. If the nine lives of the "sucker's" bank account have been scotched it is well for the makers and sellers of pictures.

And as for the multitudinous "Births of a Nation"—some imitators in production, others only in the prices asked of buyers—long may they rest beneath the sod.

The Theatre and the Red Cross

NOT the least of the demands to be made upon the exhibitor, in connection with the war, will be that of the American Red Cross.

The Government wants its important propaganda spread. The Red Cross, frankly, wants money.

Money will be needed right along, even in excess of the $110,000,000 raised by a single business, namely, the bankers and brokers, to carry on this great work for the suffering and needy.

The National Association proposes to acquaint the Red Cross organization with the limitations of the motion picture theatres—the fact, principally, that a very large number of them now need every dollar of their proceeds in order to exist.

It is probable that the schemes decided upon to raise Red Cross money through the box-office will be such that the needy exhibitor's business will be helped instead of being made more burdensome.

One excellent suggestion already advanced is that of permitting Sunday Red Cross Days in towns where theatres are now closed.

The money to be raised through the theatres should, of course, come very largely from the public. This is the intention of the Red Cross.

There is this decided advantage. The Red Cross numbers ten million workers finely organized. Their weight, thrown in favor of theatre attendance, will be a decided factor and one worth cultivating by the exhibitor.

There should be no discrimination on the part of the Red Cross in designating theatres for its benefit days.

The National Anthem in Picture Theatres

A NUMBER of exhibitors have written us, calling attention to caustic editorials in the press on the playing in picture houses of the "Star Spangled Banner."

In some instances, undoubtedly, the censure has been well deserved. The National Anthem should only be rendered in public places in a dignified manner and under the most appropriate circumstances.

The Anthem should certainly not be employed to accompany a picture along with ragtime music; nor should it be played as some picture music is played; nor so generously as to rob it of its dignity.

We see no objection, however, to the rendering of the Anthem at the opening or conclusion of picture performances, as is the custom to-day in a number of theatres; nor to the showing of a patriotic slide at the same time, bearing the words of the song.

It is a matter of good taste; and a matter in which good taste is obligated.

What Might Be Done

(*Continued from preceding page*)

could be approached—the *selling* of his wares by the manufacturer to the retailer.

The exhibitor would return to his own theatre with new ideas, with a new vision. And more benefit to the industry could be chalked on the ledger against that quarter million.

* * * *

THE exhibitor has his kicks, his complaints, his opinions as to problems in and out of the industry.

He knows the effect *on him* of various conditions. He would like to feel that an Exposition would bring forth sincere discussion of these problems, definite policies, and—*action.*

He knows that at best present exhibitor organization, present exhibitor's Conventions, produce only resolutions—*never action.*

He is bigger under the skin than many seem to think. He won't attend Conventions to *talk;* he would attend to *act.*

As long as he doesn't attend the bulk of that quarter million is wasted. When he does attend it will be put to work.

* * * *

THERE are points in abundance that can be taken up when we start to think of "what might be done." Some of them we shall talk of later. Then there is the matter of primary importance:

Who should manage Motion Picture Expositions and Conventions?

That's a dangerous topic—so we are told. But at least we have some views on the subject and we shall later dare the danger by expressing them.

Meanwhile, Mr. Manufacturer, as you pay your share of the quarter million remember this: The exhibitor is a business man. For every one of his clan who will attend an Exposition and Convention for a week of jolly good times and the privilege of voting for a National president there are a hundred who will stay away until they are shown a dollars and cents business return for their expenses and inconvenience.

When you O. K. the final bill give a thought to next year's Exposition—and what will be done there—*for the exhibitor.*

Talk of Organization Among Independent Producers

Rumored That Meeting on Wednesday Will Result in Permanent Organization—William L. Sherrill Father of Plan for Improvement of Independents' Conditions

RUMORS current along the Broadway front and expected to materialize in action before the end of the week promise one of the most important recent developments in the independent market. This according to the gossip will be the formation of an organization representing practically every producer of pictures for the independent market.

The purposes of the organization according to the rumors will be largely social, for the interchange of ideas, and for the discussion of policies tending to stabilize the open market. It is stated on excellent authority that there is no intention in the minds of those active in the organization work to produce through the uniting anything savoring of a merger of interests or a weapon for use in a business way.

William L. Sherrill, long a leader in the independent field, and active in fighting its battles, is said to be the originator of the get-together idea, with its great possibilities for the betterment of conditions in the independent field. The head of the Frohman Amusement Company is a staunch believer in organization. He has been one of the most active members of the National Association and is looming into still greater prominence during the coming year in that organization's politics.

The film men interested in the get-together of the independents are working quietly, seeking no publicity—and consequently the story must be told by rumors.

It is understood that the invitations for a tentative get-together at the Hotel Astor last Friday evening resulted in a one hundred per cent of acceptances. The independent producers quickly evidenced their enthusiasm for the plan. After long discussion it was decided to hold a further organization meeting at the Hotel Astor on Wednesday of this week.

Among the prominent figures said to be present at the initial meeting are:

Williamson Brothers; Robert Priest, Arrow; William L. Sherrill; Mr. Schlesinger, Mayfair; Jesse Goldburg, Albert Scowcroft, Ogden; Gerald Baker, Author's Film; Harry Rapf; Arthur Jacobs; Wharton Brothers; Edward Warren; John W. Noble; Capt. Harry Lambert; H. Cromelin, Cosmofotofilm.

APPRECIATION THAT WE APPRECIATE

Manager H. M. Thomas of the Strand theatre, Omaha, Neb., appreciates the representation of Omaha and Nebraska in the MOTION PICTURE NEWS. He is president of the Nebraska branch of the M.P.E.L.A.

"On our way to the Chicago convention we were reading the Convention Number of the NEWS," says he, "and I was proud to refer to the frequent mention of Nebraska. The news is all interesting, up-to-the-minute and, more than that, it is accurate. Nebraska is making rapid progress as a motion picture state, and much of this is due to aid such as is given by the MOTION PICTURE NEWS."

Lillian Walker Signs with Ogden Film for Two Years

Lillian Walker has signed a two-year contract with the Ogden Film Corporation, it is announced. By the terms of the contract she is to be featured in sixteen productions—eight to be made during the year. Miss Walker's first picture by the Ogden Film, "The Lust of the Ages," was shown for review last week.

Among the clauses in the contract there is one which reads that before a script is accepted Miss Walker must place upon it her stamp of approval. There is also a provision that Miss Walker shall expend out of her own money a sum sufficient to provide at least four new gowns for each production. The contract states that at least $12,500 is to be spent in advertising each release.

William A. Johnston Again Upheld by the Supreme Court

On August 15, 1917, Justice Guy, sitting at Special Term Part I of the Supreme Court, New York County, handed down decisions holding that the articles which appeared in the *Exhibitors' Trade Review*, claimed to have been written by Leslie Mason and Merritt Crawford attacking Mr. Johnston were libelous. The decisions gave Mason and Crawford permission to withdraw their demurrers and answer Johnston's complaint within twenty days upon payment of costs.

Oklahoma Meeting Will Decide Exhibitors' Affiliation

Members of the Motion Picture Exhibitors' League of America, Oklahoma Branch, will meet at the Lee-Huckins Hotel, Oklahoma City, on August 21, Tuesday.

All theatre owners and managers in the state are invited to attend as there is business of vital importance to the industry to be discussed.

This meeting is of more than ordinary importance as it will in all probability determine whether Oklahoma will remain in the League or join the newly organized American Exhibitors' Association, for this reason it is hoped that every exhibitor in the state will be present to voice his views in this matter.

Lord Northcliffe Honor Guest at Luncheon to Press

Occasion in Honor of Private Showing of British War Pictures—Lord Northcliffe Said the Motion Picture Was of Great Value to Cause

LORD NORTHCLIFFE was the guest of honor at a luncheon given at Sherry's last Wednesday, following a private showing of the British War Pictures, Inc., films. The pictures are in ten reels and show the "German Retreat at the Battle of Arras." There were thirty-six guests—members of the press, British and Canadian officers, members of Lord Northcliffe's staff and representatives from the Strand theatre. Jeffrey Butler, private secretary to Lord Northcliffe, presided as toastmaster and delivered a short address setting forth the purpose of the British war films and what the English Government hoped to accomplish through their presentation.

Lord Northcliffe made an appeal to the members of the press, to whom he spoke for recognition of the true worth of the official pictures.

"As a newspaper man," he said—and he is probably the biggest newspaper man in the world—"I hate to confess it, but the motion picture is doing more for the Allied cause than any other means of thought transmission. Not everyone reads the newspapers and those that do forget what they have read, but no one can forget what he has seen actually happen on the screen."

In speaking of his work in the United States Lord Northcliffe said that it was difficult for the reticent British to understand such treatment as he had been accorded here. He characterized his reception in this country as the finest comradeship rather than merely the recognition due the representative of an allied nation.

The pictures show how the British kept up an intense fire for days with howitzers, 60-pounders, 6-inch Mark VII's and other artillery previous to the advance. A monster 12-inch naval gun is seen breathing fire over the German lines. Then come the charges of the Scottish Rifles, the South Africans, the Hussars, the King's Liverpool and the King's Own Shropshire regiments, with the amazing tanks rising and falling over the uneven ground like miniature ocean liners in heavy seas. After the British gain their objectives, German prisoners are seen carrying back the wounded.

A comparison of captured Germans as they appear on the screen with the determined looking British troops incidentally points to a marked superiority in morale on the part of the Allies. This is one of the outstanding features of the film.

"Our Boys at the Front" to Be Supplied with Cigarettes

Motion Picture News Inaugurates "Drop a Cigarette" Plan to Collect "Smokes" from Theatre Patrons —Cigarettes to Be Distributed to Boys in the Trenches—Every Exhibitor Expected to Help

WITHIN a few weeks—before the end of a month, at the outside—the hundreds of thousands of people who attend motion picture theatres every day will be taking part in a giant national campaign to furnish cigarettes to our soldiers at the front. Every up-and-coming exhibitor in the country will be an important factor in this campaign; his theatre will be a clearing house for cigarettes and cash donations.

MOTION PICTURE NEWS lays claim to no originality in inaugurating a campaign to supply the soldiers with cigarettes through the medium of the motion picture theatre. MOTION PICTURE NEWS' resolve to start such a campaign is inspired by the splendid results in which a similar campaign has shown in England.

Judged by the results obtained in England, if American exhibitors participate as enthusiastically in this patriotic movement, two million "smokes" a week will be pouring into the central receiving headquarters in New York in a very short while.

Gathering the cigarettes will be done along lines similar to those followed in England. Large glass bowls will be placed on stands in the lobby. Fastened about them is a conspicuous sign, reading: "Men: Drop in a cigarette for our boys at the front. If you haven't a cigarette, drop in a penny. It will buy a cigarette."

MOTION PICTURE NEWS, to save patriotic exhibitors all possible costs has had a large number of signs printed, bearing the above legend, one of which will be sent free to any exhibitor who will write a letter or postcard containing his request.

The accompanying illustration which was made from a description furnished MOTION PICTURE NEWS by Allyn B. Carrick who came recently from London, shows the inexpensive equipment which is necessarry for gathering the cigarettes from the incoming patrons. An ordinary goldfish bowl mounted on a stand bearing the placard is all that is necessary.

One of the surprising off-shoots of England's campaign, according to Mr. Carrick, was the mouth-to-mouth advertising which the campaign stirred up. Patrons look upon the "cigarette bowl" as a decided novelty, a novelty that does not wear off. Each week—sometimes daily—the exhibitor flashes a slide telling what the cigarette receipts amount to. In case of more than one exhibitor in one locality, friendly competition soon arises, and attendance is said to increase materially because of the interest excited.

Another point is the space that newspapers give gratuitously to the campaign. It appeals to newspaper editors as a novelty. Many English newspapers are said to publish daily reports, telling the number of cigarettes and cash contributed day by day.

While the "drop a cigarette" campaign, looked at from any angle, is a live wire method of attracting any patron's interest to the theatre, the chief reason for every exhibitor to take up the movement is the opportunity it gives him to be of actual, direct benefit to the soldiers.

This is a war of high tension; of highly strung nerves, and cigarettes, according to first-hand observers, are just about as indispensable as bullets. The first question a litter bearer asks of a wounded man is, "Have a smoke?" Invariably the wounded man—unless he is too severely wounded—will reply, "Sure!"

Every exhibitor, by means of the cigarette campaign, has an opportunity to participate in a real patriotic cause. He can feel that he is taking part in the war, and he can rest assured that every man in the trenches who smokes cigarettes—which means virtually every man there—will be thankful and grateful.

The number of cigarettes consumed weekly by the armies of the Allies reaches a figure almost impossible to believe. Due to the fact that this war gives the men more idle moments than any previous wars they naturally are in constant search of diversion.

Numerous tobacco companies in England, France and America have been contributing large numbers of cigarettes since the outbreak of war, but the demand is constantly increasing.

It is hoped that with the "smokes" campaigns inaugurated by various American publishers and also those being pushed by the Y. M. C. A. and charitable societies, the cigarettes made available by the MOTION PICTURE NEWS Campaign will meet all demands.

Exhibitors are urged to act now.

By the Patriotic Efforts of All American Exhibitors

Campaign Will Result in Optpouring of Cigarettes, Totaling, According to Conservative Estimates, More Than Two Million Weekly—"Drop a Cigarette" Cards Given Free to Exhibitors by Motion Picture News

EVERY exhibitor in America has an opportunity to prove to his patrons as well as to himself that he is a patriot; that he is anxious to do all in his power to make life as pleasant as possible for our soldiers in the trenches of Belgium and France.

Through a national campaign instituted by MOTION PICTURE NEWS, it is confidently hoped that the combined efforts of American exhibitors will result in an outpouring of cigarettes, and of money to buy cigarettes, totaling at least one million and perhaps two million "smokes" weekly for the duration of the war.

MOTION PICTURE NEWS will lend all exhibitors every facility within its power for the carrying on of this campaign along efficient and effective lines.

The same plan that met with so much success in England—mentioned on the opposite page—is strongly urged. The apparatus, or equipment, needed by the exhibitor for collecting cigarettes and pennies can be purchased for a few cents. That should comprise the exhibitor's only item of expense, although his campaign will be more effective if he makes mention of it in his advertising—newspaper advertisements, heralds, programs, etc.

The decided novelty of this plan to collect "smokes" and pennies from incoming and outgoing patrons will undoubtedly attract the attention of the local newspapers, and it is plainly up to the exhibitor to see that newspapermen in his locality know what is going on.

In addition to the gratuitous space which the newspapers can be relied upon to give the campaign at its start, the exhibitor should acquaint the editors with the results from week to week of the national campaign. These results will be printed each week in MOTION PICTURE NEWS. If complete records cannot be obtained, fairly approximate estimates will be given.

Newspapers, after the first flush of the campaign's novelty has worn off will be interested in the receipts of cigarettes and cash, week by week, or day by day, that your theatre records. These figures, in addition to the national figures furnished each week by MOTION PICTURE NEWS, will be of interest to the patriotic public in all sections.

The strongest kind of appeal to your public can be made by the use of lantern slides, worded, for example, as follows:

Men: Our boys at the front can't get such good cigarettes as you are smoking. Some soldier in the trenches will be grateful if your will drop a "smoke" (or a penny to buy one) in the jar in the lobby.

Another slide with pulling power would be:

If you can spare one, drop a cigarette in the jar on the way out. It will give one of our boys at the front "five minutes in America."

Other slide matter will occur to the exhibitor as suitable for his particular locality. MOTION PICTURE NEWS will be glad to receive slide suggestions and other advertising hints from exhibitors who have special success with the cigarette campaign.

The cigarette bowl, or bowls if more of them are used, can be placed in the lobby in front of the box office or in the back of the theatre, provided that there is sufficient light. The success of the campaign, as far as the individual exhibitor is concerned, will depend largely upon the prominence given the cigarette jar and the sign which calls attention to it. No real American can pass that jar without dropping in at least one cigarette or one penny.

MOTION PICTURE NEWS will be anxious to hear from exhibitors as to the success with which the campaign is met in their particular territory.

Next week the names of the most prominent exhibitors who participate in the campaign will be published, as well as comments from exhibitors who have suggestions to make. Several of the most prominent exhibitors in America whose names cannot be disclosed for certain reasons, have entered upon the movement with enthusiasm.

Exhibitors are urged to start the campaign at once. How the cigarettes are to be collected and sent to a central distributing point without cost to the exhibitor will be described next week in detail.

In the meanwhile, exhibitors should communicate with MOTION PICTURE NEWS if they desire to have any points cleared up.

It is perhaps advisable to emphasize again the importance of getting in touch with your local newspaper or newspapers.

The campaign should be well exploited in the beginning, in order that your patrons will know.

A REAL OPPORTUNITY FOR PATRIOTIC EXHIBITORS

Who is the livest exhibitor in your locality? Are you?

Motion Picture News wants every exhibitor who is a real patriot at heart and who believes in live wire methods to bend his shoulder to the gigantic task of supplying our soldiers in France and Belgium with at least one million cigarettes a week.

Drop a letter or a postal to Motion Picture News, and an attractive card, inviting your patrons to contribute cigarettes, will be sent to you postpaid.

Motion Picture News considers this a rare and splendid opportunity for American exhibitors to demonstrate their patriotism.

Write for one of the cards—NOW!

Metro in Market for Plot Material for Stars

Maxwell Karger, General Manager, Tells What Is Desired; Virile Themes Written by Unknown and Famous Authors

STRONG stories for Ethel Barrymore, Emily Stevens, Francis X. Bushman, Beverly Bayne, Emmy Wehlen and Madame Nazimova are desired by Metro, according to an announcement made last week by Maxwell Karger, general manager.

Mr. Karger is now charged with the production of Metro's de luxe subjects. During the past three years he has produced an average of forty features annually, has secured the stories, supervised the construction of the scenarios, and, in general, been on the scene from start to finish of a picture. Hence he speaks with authority and knowledge of what is wanted.

"Metro wants stories! Not disconnected episodes, however interesting in themselves but in no vital way related to the whole—not title after title with, in between, a few illustrations of the leading characters in motion—not character drawings—and not psychological studies.

"Metro wants stories! Plots that have a definite object of theme—plots that move logically and inevitably toward a certain result—plots that portray human beings and everyday human emotions in situations that develop naturally out of what has preceded them or that lead surely to what follows.

"Metro wants stories! For material that escapes or includes those points—for plots that are reasonable, modern, simple, and sturdy—for stories containing half a dozen virile situations embodied in a tense, logical composite—for these Metro is willing to pay well.

"Metro wants stories! It makes no difference whether the author is a Kipling or an unknown, or if the story submitted is the plot of book, play, or short story. Best of all, perhaps, is the story written especially for the screen."

For a synopsis of 2000 words, Mr. Karger said as much as $1000 would be paid. Money will not be considered.

Pictures of Belgium Invasion Are on the Market

The newest of war pictures to arrive in this country and be placed on the state rights market is entitled, "Belgium, the Kingdom of Grief." It is the official war record of the German invasion of Belgium, and is said to vividly depict the arrival of the Kaiser's hordes into the occupied territory. It is in eight reels and leads off with a specially staged historical résumé of the origin of the independent government in Belgium, dating back to 1830. It shows the signing of the famous treaty that was declared by Germany to be "a scrap of paper," and then follows with the swarming of the German troops across the border and into the occupied towns.

The first negatives made of this picture were destroyed by the Germans but one of the positives was saved from which the present prints were made. King Albert ordered and supervised the taking of the picture. Monsieur Claude Patain, as the Belgian representative, brought the picture to this country recently and has given the entire rights for the United States to Mrs. M. L. Fulton, one of the best known women in the film game, for exploitation. Mrs. Fulton is at present making her headquarters at the Great Northern Hotel, in Chicago, and is making ready to dispose of the various territorial rights to the picture. She also has the territorial rights for the entire country on "Fighting in France," which is receiving much popularity and acclaim wherever it is being shown.

Two Features Bought by Netter

Ohio rights for "Redemption," with Evelyn Nesbit, and "The Gold Heart," last of the William Hart Triangle production, have been purchased by Leon D. Netter of the Masterpiece Film Attractions, Cleveland, O.

Netter already has "The Garden of Allah," "Beware of Strangers" and "The Ne'er-do-Well" for his state.

Brady Donates Two Pictures to U. S. Troops in France

The Rev. Joseph L. Hunter, a chaplain in the United States Army, was a visitor to the offices of World-Pictures Brady-Made, last week, in search of material for the entertainment of the troops about to sail for France—a suggestion that brought a swift response from Director-General William A. Brady.

"I own only two pictures personally," said Mr. Brady. "They are 'The Whip' and 'Bought and Paid For.' Neither has ever been seen in France or England, and I will present you with two copies of each which you may pass along to the soldiers as far as you wish and as long as you desire. My only stipulation is that the picture plays shall not be used for any other purpose than the entertainment of the soldiers."

So the Rev. Mr. Hunter went his way rejoicing.

"Scandal" Will Be Constance Talmadge's New Picture

Although no official announcement to that effect has been given out it is understood that the first production in which Constance Talmadge will make her bow as a Selznick star will be a film version of the great Cosmo Hamilton serial, "Scandal," now running in the Green Book.

In verification of this fact it is pointed out that Director Charles Giblyn has been putting through the filming of "Scandal" at great speed despite the waves of hot weather and the desire of the star to get away from her work long enough for a tiny vacation. No vacation has been forthcoming. Following a period of hard work in the Selznick Studio, Miss Talmadge, her director, and members of the "Scandal" company have spent the last week at Greenwich, Conn., where the filming of scenes in the play has gone steadily forward on the country estates of Commodore E. C. Benedict.

Alice Brady Leaving World

Alice Brady has handed in her resignation to the World Film Corporation, in whose pictures she has been appearing for several years. It has been known for some time in film circles that Miss Brady's contract, signed for two years, was about to expire. The opinion seemed general that Miss Brady would renew her contract.

It is stated that Miss Brady will now appear in a number of independent productions, and it is also said that she will appear in a Broadway production sometime this fall.

Motion Picture News's informant added that the World star would in all probability appear on the stage under direction of her father, William A. Brady, thus giving rise to a rather unique situation as far as her leaving World Film is concerned.

Miss Brady's decision to leave World Film was followed by a friendly talk with the company's executives, and her resignation was taken in a perfectly friendly spirit.

Vandivert on Business Trip Through Country

R. M. Vandivert, general manager of Peter Pan Film Corporation, is visiting the various exchanges throughout the country, outlining sales plans for the territories. Mr. Vandivert is expected back in New York next week.

Chaplin Saves Child's Life—Medal Sought for Him

Andrew Carnegie is to hear of the bravery of Charlie Chaplin, who Friday a week ago dashed into the high waves breaking over the large rocks known as "The Needles," off the California coast, and rescued a seven-year-old girl, Mildred Morrison, of New Rochelle, N. Y., who had been washed off the rocks while she was watching the Chaplin company make scenes. The members of the company were at the beach to stage scenes showing Chaplin, as an escaping convict, with large shoes, cane, and everything, row a boat out to sea. Several atempts had been made to launch the boat from the rocks but each time the small craft was capsized. Because of this it was decided they would wait until the tide was going out and the waves, then breaking about twenty feet high, were smaller. Chaplin was the only one to see the tiny girl come to the surface and call for help, and he did not stop to tell others of the girl's plight.

Petitions, containing affidavits of the child's parents, who are here on a visit with friends, life guards of the beach who witnessed the rescue, members of the producing company, and other eye witnesses, will be forwarded to the Carnegie hero fund committee, setting forth that Mr. Chaplin risked his life to save that of a child, for had he not been an expert swimmer, and been fortunate in reaching the girl at the moment he did it is very probable he and the child both would have been dashed against the sharp rocks and badly injured, if not killed.

The Chaplin company is about half finished with the twelfth Mutual subject and it is now predicted all scenes will be made during the coming week.

High Cost of Pictures Closes Rochester Theatre

The motion picture situation has reached a crisis in Rochester, N. Y. One theatre, the Gordon, was closed to motion pictures last Saturday. It is the oldest feature house in the city, one which did a very profitable business when it first entered the field, and for years afterward, until the competition of the Regent and the Piccadilly made it impossible to continue.

Inability to obtain enough feature pictures at a price which would show a profit is given as the reason for closing this house, which will shortly open with vaudeville, as soon as the stage can be fixed up to accommodate the speaking acts.

As fast as new feature houses were built in Rochester they were combined under one management, that of the Regorson Company, which controls the Regent, the Gordon and the Piccadilly. Recently increased film rentals were asked which the Regorson Company refused to meet. George E. Simpson, manager of the company, made a trip to New York to fix up a contract, but it was not ratified, and on his return he was notified that the contract would not be approved according to the terms he suggested while in New York.

It is claimed here that the advances asked were so much that it would be impossible to show the pictures and make a profit. It was then declared impossible to find enough films to keep three feature houses going, which resulted in the plan to close the Gordon.

Elaborate Preparations Made for Virginia Convention

Plans are progressing rapidly for the first annual convention of the Motion Picture Exhibitors' League of Virginia, which will be held at Ocean View, Va., August 30, 31, and September 1. Exhibitors from Maryland, District of Columbia, North and South Carolina have been invited with a view of becoming affiliated with the Virginia Association.

Several of the largest film producers in the country already are listed for booths, including William Fox, Metro, World, Paramount and others, all of whom have promised to have their stars in their exhibits and to take part in the "movie star" ball to be given on the night of Friday, August 31. It was originally intended to have the ball on the closing night, but many of the exhibitors and stars desired to return home Saturday evening, so as to reach their destinations during Sunday.

In the booths of the producers will be found all of the latest apparatus looking to the betterment of the film end of America's greatest business—the picture game. At this convention the picture men from the various states represented will perfect an organization looking to the betterment of their business and to improve relations between exhibitor and producer.

An elaborate series of interesting entertainments will be provided at Ocean View for the picture men. Besides sending invitations to every exhibitor in the district and the above-named states the governor of each state and the mayor of each city have, also, been invited to atend.

Co-operative Body Formed in San Francisco

Exchangemen and Theatre Owners Organize as United Motion Picture Industry of California—Officers Are Elected

AN organization of moving picture theatre managers and film exchange men has been formed in San Francisco under the name of the United Motion Picture industry of northern California. They have taken offices in the Mills Building and elected the following officers: L. Reichert, president; Eugene H. Roth, vice-president; M. L. Markowitz, treasurer, and Norman A. Eisner, attorney and secretary. This organization, which has been formed for the investigation and betterment of conditions in the industry in general, or in any part of it, is an outgrowth of the film exchange men's Board of Trade of San Francisco, which was organized in 1914, and which continued in existence until a short time ago. For the better acquaintance among members and to establish a social atmosphere together with their business relations, the organization will hold a series of monthly luncheons.

The association has enrolled the following members:

Exchange Men—Sol Lesser, All Star Features Distributors; M. H. Kohn, Consolidated Film Corporation; M. L. Markowitz, California Film Exchange; W. J. Citron Fox Film Corporation; Harry Schmidt, General Film Exchange; R. Quive, Greater Vitagraph Company; W. O. Edmonds, K-E-S-E; L. Reichert, Metro Pictures Corporation; Herman Webber Progressive Motion Picture Company; H. E. Lotz, Pathe Film Exchange; B. F. Simpson, Triangle; F. V. Eberhart, World Film Corporation; X. K. Stout, Selznick Productions.

Theatre Managers—H. J. Gosliner, of Edison theatre, J. A. Partington of Imperial theatre, L. Greenfield, Kahn & Greenfield; Thomas F. McCullough, New Polk theatre; Eugene Roth, Portola; Bert Levey, Princess; H. J. Sheenan, Rialto; E. B. Johnson, Tivoli theatre, all of San Francisco; C. H. Douglas, Elite theatre, Merced; M. A. Kruger, Franklin theatre, Oakland; C. W. Goddard, Goddard's theatre, Sacramento; Emil Kehrlein, Kinema, Oakland; James Beatty, Liberty, San Jose, and Pete Hanlon, Strand, Vallejo.

"THE LEADING MOTION PICTURE TRADE PAPER"

We don't have to say this about ourselves. Alfred H. McClelland, president of the Pittsburgh Screen Club, and manager of the New Film Corporation, says it for us. Here is an extract from his letter:

"I would not like to be without Motion Picture News even for one issue. It is a great help, keeping one posted on everything pertaining to the industry.

"I have read it since it was a very small magazine, and have watched it grow to be the leading motion picture trade paper."

Free Booklet on Fires for Film Makers

A booklet, "Safeguarding Industry," made up in the main of detailed instructions for the prevention of fire, is being mailed by the National Board of Fire Underwriters to 66,000 manufacturers, including film producers.

The board announces that in case any manufacturer fails to receive the booklet a request for it will be honored without expense. President Wilson wrote a letter, reproduced in fac simile in the booklet, as follows:

"Preventable fire is more than a private misfortune. It is a public dereliction. At a time like this of emergency and manifest necessity for the conservation of national resources, it is more than a matter of deep and pressing consequences that every means should be taken to prevent this evil."

Longacre Company Moves

The Longacre Distributing Company, distributors for Alice Howell Comedies, has moved from the seventh to the fourth floor of the Mecca Building.

On August 20th, the big subway and elevated station advertising campaign goes into effect. W. F. Kelly, the sales manager, feels that this campaign will go a long way in popularizing Alice Howell.

Revolt in Newark at Charge for Music

The Motion Picture Exhibitors' League of New Jersey at a meeting in Newark Friday decided to abolish for the time at least the use of copyright music for illustrated songs. The reasons given are based on the attempt of the publishers to tax exhibitors for the music according to the seating capacity of their respective theatres.

Exhibitors have been allowed to use copyright music without being taxed, and they declare that the proposed change is a discrimination.

William Fox Gives Dates for Three Standard Pictures

"The Honor System," R. A. Walsh's cinemelodrama, will be the first release of William Fox's newly created Standard Pictures on August 26. Thus far, "The Honor System" has been issued only to certain cities near New York.

The second release of Standard Pictures will be "Jack and the Beanstalk," the Fox Kiddie feature, playing at the Globe theatre, Broadway. This will be sent out on September 2.

Two weeks later, on September 16, "The Conqueror," William Farnum's screen presentation of the romance of Sam Houston's life, will be released.

Herbert Brenon a Target for Letter Writers

Usurping Time-Worn Privilege of Stars to Be Mark for All Missives Expressing Buoyant Joy, Secret Hopes and Delight

HERBERT BRENON these days is being singled out by the letter writers, who seem to have taken a particular fancy to his pictures. It is a habit that grows on one, and in Mr. Brenon's case the number of the letters has increased from the scant dozen or so a day that hailed "War Brides" to a hundred or more daily that signify appreciation of "The Lone Wolf."

While each of these missives has an individuality all its own, the following will serve as a fair sample of one type:

"Dear Mr. Brenon: Four of us went to see 'The Lone Wolf.' That was at least two weeks ago, and we are still talking about it. And almost in the same breath with the pictures at the McFadden Loan Collection. They both satisfied and delighted us.

"The points we wished you to know we liked were these—though when I come to write all this I feel profoundly weak in words and of a certain temerity:

"The story begins directly with vigor, there is happily lacking all attempt to advertise the leading man or woman—in fact, it goes off like a beautiful race. The wording of the whatever-you-call-it explanations was enough to interest and at the same time permit the spectator to use a bit of his brain. In an every-day drama at no time does the stage manager come out and personally address the audience in order to explain that the lady is mad because she is jealous or weeping because she is tired.

"Thank you so much for the pleasure we have in thinking of 'The Lone Wolf.' —Four of us to one of You."

It will be noted that this letter—and there are others like it—differs from the proverbial communication to the stage star. It is analytical in tone. Though many of the messages come from women they are not like the typical mash note. It is said the letters are all as dignified as the one quoted and aim to be sincere expressions of thanks for pleasure received. Mr. Brenon says:

"It is an extremely healthy sign for the future of the motion picture that a director should receive as many expressions of approval from the theatre-going public as are to be found in my mail every day. It is needless to say that I value these letters most highly, for they are the direct opinion of the public which I am trying to please.

"It is likely that exhibitors are interested in such expressions to a director. It is becoming more and more the practice of exhibitors to judge pictures by the director who makes them rather than by the star who appears in them. The number of exhibitors who follow this plan in booking their pictures is becoming greater every day.

"This applies more to the out-of-town exhibitor than to those in New York, for in the latter instance, on account of the usual Broadway showing of the big special attractions, it is easy enough for the manager of the house using second and third run pictures to run downtown and judge for himself the merit or lack of merit of a big production. But the exhibitor living outside of New York is in a far different position and he is forced to use other means in forming his judgment of the value of a production to his theatre."

Paralta Officials at Preview See "A Man's Man"

Carl Anderson, president of Paralta Plays, and other officers and directors of that corporation, have seen a run of the first print of J. Warren Kerrigan's production of Peter B. Kyne's "A Man's Man."

This production will be shown in seven parts. The first two reels relate the incidents occuring in the United States and five reels picture the events of the story occurring in the imaginary Central American republic of Sobrante. There are battle scenes in the last two reels.

"A Man's Man" will be released through the Triangle Distributing Corporation in September. Prior to the release a special invitation showing will be made.

No More Scenarios Just Now, Says Selig

William N. Selig, president of the Selig Polyscope Company, again announces that his company is not at present in the general market for scenarios. The company is willing to consider synopses for features carrying big comprehensive themes, but are overstocked with stories. The Selig Company is said to have a large vault filled with unproduced manuscripts, short stories and novels written by the world's best authors.

Hanlon to Assist in Production of Peter Pan Subjects

The Peter Pan Film Corporation has secured the services of George W. Hanlon to assist in producing Peter Pan releases. Mr. Hanlon has been engaged in the show business for a number of years. He will direct most of his efforts toward perfecting material for the Motoy Comedies.

Mexican Concern Buys Two Apollo Pictures

Harry Raver, president of Apollo Pictures, Inc., has just disposed of the Mexican rights of several of that concern's pictures. They will be handled by the Compania Latino Cinematographica, whose New York office is at 145 West Forty-fifth street.

The deal was consummated after a lengthy negotiation between Mr. Raver and Felipe Palenque, president of the Compania. The two productions involved are, "Rosie O'Grady," in which Viola Dana is starred, and "The Golden God," an Alma Hanlon picture.

These will be released through Mexico immediately. The titles of the pictures have been changed to meet conditions, and one rather amusing paraphrase is noted, "Rosie O'Grady" being released as "Rosita O'Grady." "The Golden God" is "Dios D'Ioro."

Draft Hits Western Studios of Universal Hard

Producing forces at Universal City, as well as many other studios, have been disorganized to a more or less extent this week, as many men have been called by the examining boards. It is estimated that Universal will lose at least fifty men who have either been drafted or enlisted in the Navy or Army. A partial list of those who will leave Universal are Francis McDonald, Earl Page, Charles Dorian, Elmer Mitchell, Carl Birch, and Jack Vosburg, actors; Scotty Dunlap, assistant director; C. T. Keister and Raymond Hitt, accounting department; Jake Cull, cameraman, and a number of others.

Director Craig Hutchinson of Universal failed to pass the physical examination because of a weak heart and J. G. Blystone, director general of L-KO Comedies, was refused because of the same ailment. Wallace Reid of the Paramount-Artcraft program passed the physical examination and has been excused from service for six weeks, as he has a wife and baby dependent. Jay Belasco leaves Christie and Director Horace Davey goes from Selburn Comedies, which are made at Horsley Studios. All other producing units will be represented more or less, but the names of those drafted cannot be given, as no report has been made by the studios.

Ogden Completes Plans for Future Productions

The Ogden Film Corporation, whose first production is "The Lust of the Ages," has completed extensive plans for future operations. Their first feature was produced at Ogden, Utah. Plans have been completed for the acquisition of studio facilities in the East, where, at least, four of the eight productions which will be produced during the year will be made. The second production will be made in the Eastern studio, yet to be decided upon, while the third production will be in the process of making at the studio in Ogden. Details as to the character of the supporting cast or of the story have not been announced. Lillian Walker will be featured in all productions by Ogden. Lester Park, general manager of the company, will divide his time between the Eastern and Western studios.

Emily Stevens in New Play Is Girl Crook

Emily Stevens is at work on her first production under the new agreement between Metro and Oliver Morosco, by which she gets six months more for screen work before going on the speaking stage and touring the country.

Mary Murillo adapted the new picture play from a story by Charles A. Logue, and George D. Baker is directing it. Earle Fox is leading man and others in cast are Frank Currier, Ricca Allen and Paul Everton. Miss Stevens is Nan Kennedy, who, given the alternative, picks a year of life with the magnate she had tried to rob instead of twenty years in prison, and is astonished when he does not exact the penalty expected .

It is said to give Emily Stevens the opportunity she had in "The Slacker."

Shake-Up Hits Czar Breitinger's Employees

Frank R. Shattuck, new head of the Pennsylvania State Board of Censors, has given all three offices, at Philadelphia, Pittsburgh and Harrisburg, a shake-up. It is noticed that the heads lopped off are those of appointees of J. Louis Breitinger, czar-like chairman, who was forced to resign.

Joseph Berrier, of Harrisburg, is transferred from the post of chief clerk of the board to that of inspector, the new chief clerk being Charles E. Bell. J. A. McLaughlin is first assistant clerk in place of R. E. Read, removed. Thomas Watson is chief inspector, vice Henry W. Lewis, removed, and Mary Leatherberry is clerk in place of Francis Sears, who recently enlisted in the United States Army. R. W. R. Work becomes chief operator in place of Samuel Johnson, who enlisted.

Other changes include the appointment of Maude M. Ely as second assistant chief clerk; R. F. Costello, advanced to inspector; William E. Connor, inspector; E. Fred Dummell and Daniel McDonald, operators, and James J. Brennen, janitor.

Enid Bennett Sues Triangle on Contract Clause

Complaint has been prepared by Los Angeles attorneys and will be filed in the Superior Court in the next few days, in which Enid Bennett will sue the rescinding of her contract with the Triangle Film Corporation. It is stated that Miss Bennett's contract contains the same clause as appears in that of William Hart—namely, that pictures in which she appears shall be made under the personal supervision of Thomas H. Ince. In addition to asking that her contract made with New York Motion Picture Corporation be rescinded, the complaint will also ask for an injunction to prevent the Triangle Film Corporation and the Triangle Distributing Corporation from interfering with her work or the release of any pictures in which she appears.

Miss Bennett recently returned from New York, it is said, with the intention of assuming a position at the Thomas H. Ince Studio, where she would play in subjects for the Paramount program. She will delay work until matters pertaining to her former contract are settled by the courts. Her complaint, it is stated, will not ask for damages.

At the Triangle Studios it is stated that Miss Bennett had reported there for work upon her return from New York, but no story had been prepared for her nor any director or players assigned for her next production.

Soldiers in Chicago See Mutual War Pictures

Major General Thomas H. Barry, U. S. A., commanding officer of the Central Department U. S. A., and the members of his staff were the guests of John R. Freuler, president of the Mutual Film Corporation, at a preview of pictures showing the landing of the Pershing expedition.

The view was Wednesday noon at the Mutual executive offices, Consumers' Building, Chicago.

"Hamlin Plan" of Booking Gets Well Under Way

"Associated Theatres Incorporated," Formed at Minneapolis, Adopts Co-operative Method Whereby High Cost of Distributing Is Cut

WITH the formation of "Associated Theatres Incorporated" on August 14 in Minneapolis, the "Hamlin Plan" of booking, a co-operative project, got fairly under way.

Two hundred theatres are enrolled. Actual business activities will not begin until there are a thousand theatres as stockholders. At the Minnesota meeting the following officers were elected, each of whom is also a member of the board of directors: President, H. L. Hartman, Mandan, N. D.; vice-president, Forest Secor, Forest City, Iowa; treasurer, Henry P. Greene, Minneapolis, Minn.; secretary, William S. Smith, Menominee, Wis.; chairman board of directors, Charles W. Gates, Aberdeen, S. D.; general manager, Thomas J. Hamlin, Minneapolis, Minn.

Fiscal offices were opened at once in the Lumber Exchange Building, Minneapolis, but the actual opening of the proposed large central Mineapolis exchange and various sub-stations for inspection and shipping may not take place until December, according to Mr. Hamlin.

President Hartman is also president of the North Dakota State Branch of the Motion Picture Exhibitors' League of America. Vice-President Secor is secretary-treasurer of the Iowa organization of Exhibitors and Exchangemen. Treasurer Greene of Minnesota is a director of the Motion Picture Exhibitors' Corporation of the Northwest. Secretary Smith is a prominent Wisconsin exhibitor and his brother-partner was a secretary of the early Wisconsin exhibitors' organization. Chairman Charles W. Gates is vice-president of the Motion Picture Exhibitors' Corporation of the Northwest. General Manager Hamlin was the founder of Amusements, a territorial theatre trade weekly of Minneapolis.

"We have incorporated for $100,000 under the laws of South Dakota as 'Associated Theatres Incorporated,'" declared Mr. Hamlin. "We have no connection either directly or indirectly with any other organization or group in the motion picture industry.

"No exhibitor is expected to subscribe for more stock than what he would ordinarily pay for ten days' film rental and no theatre can hold more than $1,500 worth of stock.

"Neither myself or any member of the board are drawing a cent of salary and the entire expense for organizing will not equal 10 per cent.

"We expect to do a film rental business alone of fully $50,000 a week," continued General Manager Hamlin," and are incorporated to produce, buy, sell, lease and rent film, equipment and supplies, to buy, sell and operate theatres and to book films, vaudeville, tabloids and road attractions."

HAIL NEW YORK! FILM CAPITAL OF THE WORLD!

¶ It will pay you to keep closely in touch with our new department, "The World Market."

¶ If you are a producer, it means dollars and cents to you—for it will help you in marketing your product.

¶ If you are an exhibitor, it means dollars and cents to you—for the greater the amount of money derived from foreign sales, the cheaper the producer can afford to rent films to you.

¶ Read it every week. The News policy of all that is news, boiled down, told clearly, will be carried out. Turn to page 1463 —now!

Balshofer, Though Injured, Continues Work

Fred J. Balshofer, president of the Yorke Film Corporation and producer of the Harold Lockwood features for Metro Pictures Corporation, is recovering from injuries sustained when his automobile was recently struck and almost wrecked by another machine at the corner of Vermont avenue and Jefferson street, Hollywood, Cal. The producer's machine was struck on the left-hand side and thrown across the street against a telegraph pole.

Even though laid up, Balshofer is passing the time in editing and cutting a film entitled "Under Handicap," a miniature cutting room having been installed in his apartment, also a portable projection machine.

Vitagraph's Outdoor Serial to Get Trade Showing

Vitagraph gave a trade showing at the Strand theatre, New York City, on Monday, August 20, of "The Fighting Trail." All of the prominent exhibitors of the New York territory have received engraved invitations, describing it as the "most melodramatic serial ever produced."

It was acted in the great out doors of the West, eliminating all fake studio settings.

Vitagraph has arranged to show four episodes of the serial taken from all parts of it. An explanation will be made at the showing that the entire serial will be screened for any exhibitor who may desire, in the projection room of the company at 1600 Broadway.

Death of Charles W. Travis, of Gaumont

Charles W. Travis, who died last week, had made a reputation with Gaumont as an excellent character actor.

Among his productions were "The Devil's Darling," in which he was the devil; "The Card Players," "The Idol of the Stage," "As a Woman Sows," "I Accuse," "According to Law," "The Quality of Faith," "Flames of Vengeance," and "Armadale."

"The Eternal Magdalene" Is Maxine Elliott Play

Maxine Elliott's second picture is "The Eternal Magdalene," by Robert McLaughlin, Cleveland author and playwright, Goldwyn announces.

This is the production directed by Arthur Hopkins, who, by a coincidence, is also from Cleveland, his first literary experiences having been as a newspaper reporter on The Plain Dealer in that city.

It will be recalled by the many thousands who saw the play that it is not a religious drama, but an essentially modern one in which there is a prototype of the popular Billy Sunday and a series of personalities and episode paralleling the everyday people and themes surrounding all of us.

"Egged On," Latest Comedy of Victor Moore

Victor Moore releases, August 20, his latest comedy by Lois Zellner called "Egged On."

Vic is entrusted with a gun-powder formula which has been put into egg shells to take to the American munition manufacturers. It is supposed to be the most deadly weapon of its kind invented, so in order that nothing should happen to the eggs, Vic puts them in a hand bag which he keeps close to his side.

On arrival in the States he loses the bag and his wallet full of money. He fails to raise money working as a sandwich man, but meets an heiress who had been a passenger on the boat he came over on. Invited to dinner in a restaurant, Vic makes many blunders and finally returns to his hotel only to find his bag and wallet gone. There is said to be a "howling" finish to the picture.

Interpretative Dancing Feature of Bray Pictograph

In the 82nd release of the Paramount-Bray Pictograph, the "magazine on the screen," Ruth St. Denis and Ted Shawn will introduce Paramount audiences to Denishawn. Here Miss St. Denis and Mr. Shawn are teaching their pupils the wonders and beauties of interpretive dancing in an environment wholly in accord with the spirit of the dance.

"Efficiency via Express," is a graphic story of the development and operation of one of the most important industries of this country. The Bray Studios Inc., producers of this release, were priviledged to have the co-operation of the greatest of all express companies.

The creator of Bobby Bumps, Earl Hurd, takes his youthful hero to the beach.

Opens Independent Office

Edward M. Roskam, film expert, has again gone into business for himself and opened offices in the Candler Building, New York.

Besides acting as agent for some large feature film corporations and buying and selling to the trade, Mr. Roskam is doing film cutting, editing and titling.

Shore Vizcaine Saw in 1602 Filmed for Selig

Historic Monterey, Cal., is presented in Selig World Library No. 15, released by General Film service on Wednesday, August 22. In 1602 Don Sebastian Vizcaine entered Monterey Bay and took possession of the soil in the name of King Phillip III of Spain.

Latest African fashions include a skirt made from bamboo leaves and without the slightest waste!

Tuna fishing in the Pacific is an important industry. Tons of the fish are caught along the Pacific Coast, where they swim in shoals. Some attain a length of fifteen feet, weighing about 1,500 pounds.

Other pictures show the silkworm and the product of its busy life after it gets to the loom and the dressmaker's establishment.

Rex Beach's "Auction Block" Gets Final Polishing

"The Auction Block," by Rex Beach, is now undergoing final polishing process preparatory to distribution through Goldwyn, under an exclusive arrangement recently made.

The story, which begins with misery in a little Pennsylanvia steel town, continues with misery in the world's greatest city and finally ends in happiness for those who deserve it (and some who don't).

In the cast are Rubye De Remer as Lorelei Knight, Tom Powers, Florence Deshon and Florence Johns. Mr. Beach, his associate, Benjamin B. Hampton, and their director, Larry Trimble, selected the members of the company.

Enlarge Strand Orchestra for Daily Symphony Concerts

Harold Edel, managing director of the Strand theatre, announces that The Strand Concert Orchestra, which now numbers forty musicians, will be enlarged to full symphonic strength, and be known in the future as The Strand Symphony Orchestra.

Daily symphony concerts of one hour's duration will be inaugurated Sunday, September 16th, and will become a part of the regular Strand program from that date. The concerts will commence daily at 2:15, and at 2:30 on Sundays, and will precede the usual presentation of motion pictures and vocal and instrumental soloists.

David Horsley in Town—At the Friars Club

David Horsley, renowned producer of Horsley features, arrived in New York last week to confer with Art Dramas officials regarding coming Crane Wilbur productions. During his stay, the length of which is not announced, Mr. Horsley is stopping at the Friars Club.

Comedian Max Linder Sails Home to Paris

Max Linder, who came to California early this year, to make comedies for Essanay, departed for his home in Paris last Monday where he expects to recuperate until, in February, he returns to America to fulfill his contract with the Essanay Company.

Since giving up his work before the camera, Linder has almost wholly recovered his health. He is still suffering from extreme nervousness and believes that in France he can best recover as there he has many friends and acquaintances and these will help to make his life more pleasant. Then too, Mr. Linder wishes to be there to supervise the building of his new quarter-million dollar theatre which will be opened about January first. This is on the Boulevard and will be named "Cinemax."

Friends of Max Linder Wishing Him "Bon Voyage" on His Return Trip to France

Attitude of American Exhibitors Association Outlined

Affiliation with N. A. M. P. I. Offered, But Stipulations Made—Officers Confer—Prompt Exhibitor Response Puts Body on Paying Basis—Pettijohn Devotes Part Salary to Association

OFFICERS of the American Exhibitors' Association, as a result of several conferences held in New York, last week, outlined the attitude of the body toward the National Association, sharply defining the lengths to which it would go in its affiliation, if the application to be taken in were accepted.

Other developments of the week were the unsought for proffer by Charles C. Pettijohn, general manager of the association, of a portion of his salary to be devoted to the interests of the organization; the establishment of a "complaint bureau" to which exhibitors may report difficulties and grievances, and the announcement that the association, just one month after its birth, was on a paying financial basis, this status having been attained through the response of exhibitors throughout the country during the past ten days.

President Jake Wells, Vice-President Guy Wonders, Treasurer William Fait, Jr., H. B. Varner and General Manager Pettijohn conferred for several days during the week, and the developments outlined, and others to come, grew out of the meetings.

Letter to N. A. M. P. I.

The letter to the National Association, in full, is as follows:

In order that the attitude of the American Exhibitors' Association toward the National Association of Motion Picture Industry may be clearly understood, and that the directors may have definitely in mind our position with reference to what has been termed "our application to affiliate with the National Association of Motion Picture Industry," I am directed by our directors to write you the following:

First—The American Exhibitors' Association, on July 20, 1917, tendered, through Wm. A. Brady, not as the president of the National Association of Motion Picture Industry but as the designated official, by reason of his selection by President Wilson, our hearty co-operation and services to help carry on the work set aside by our government for the motion picture industry during the present crisis. We are building a business organization of exhibitors to the end that this may be effectively done and results obtained.

Second—We care not whether we have one or fifty votes, either as directors or members of the National Association of the Motion Picture Industry, because voting inside the industry cannot interest us.

Third—We are asking nothing of you, and are offering only our affiliation and assistance in a stand with the other branches of the industry for what is healthful and against that which unjustly attacks.

Fourth—On the other hand, we will not at any time, by any unit vote or combination of votes, permit ourselves to be bound to support any act, measure or effort that is not for the best interests of real exhibitors of America, who comprise our membership, nor for or against any faction in any other branch of the industry that may hereafter develop.

Fifth—We desire to have it clearly understood that our services are tendered, and that no application is made at this time for votes, or for any change in the by-laws of your organization.

Sixth—We ask that the directors at the meeting August 27, 1917, either promptly reject or accept our proffer of affiliation, assistance and co-operation in such manner as our position may be clearly and definitely interpreted by our officers and entire membership.

Purpose of Complaint Bureau

The institution of a "complaint bureau" was made with the idea of caring for the difficulties which ofttimes arise between exhibitor and exchange man or producer. As outlined in the bulletin shortly to be issued by the American Exhibitors' Association and sent to every exhibitor, its purpose will be to receive and investigate any grievance reported by any exhibitor, whether he be a member of the association or not. If the complaint is found to be justified, the facts will be published in the association's bulletin, which will be issued weekly, under the signature of the general manager. In this way it is believed other exhibitors will be saved from similar troubles and an adjustment will in many cases be reached.

Pettijohn's Offer

The move of General Manager Pettijohn in turning back a portion of his salary to the association, and the motives prompting this, are outlined in his letter to Treasurer William Fait, which reads as follows:

(*Continued on page* 1434)

SERVICE THAT IS FOR YOU! WILL YOU USE IT?

¶ *The Exhibitors' Service Bureau is not a mere broadening out of old trade paper service ideas. It is something new.*

¶ *The Bureau places the services of experts in every branch of motion picture work at the command of every exhibitor reader of Motion Picture News. Let us hear from you—your kicks, your individual problems—let us help you solve them.*

¶ *Have you a big feature booked on which you would like special aid? Have you competition that is worrying you? Have you difficulty getting publicity material on some one of your programs? Would you like some expert advertising aid in opening a new house? Would you like to try more extensive lobby displays—if you only had a little help at the start?*

¶ *No matter what it is—lay the case before the Exhibitors' Service Bureau. We want it to be all that the name implies— it's only up to you.*

President Trigger Resigns at Meeting of Local 1

Asked to Explain "His Chicago Conduct," Severs His Connection with the Organization; Aligns Self with American Exhibitors' Association

THE reply of Samuel H. Trigger to the dictum of a recent meeting of members of Local No. 1, M. P. E. L. A., that "he explain his Chicago conduct" was his resignation last Tuesday of his office of President, and his position as a member of the local.

The decision to request Trigger's explanation of his action in leaving the Chicago convention, as arrived at by members of the New York local, was told of in MOTION PICTURE NEWS of August 18.

Trigger's speech of resignation follows:

"It is a most unpleasant task to be asked by gentlemen purporting to be my friends to explain my conduct.

"This is the first time in my life that friends have questioned my God-given right to exercise my conscience and judgment.

"As your President, I entered the hall at the Chicago convention in *your* behalf and *for* you.

"I was not permitted to vote, and I was not permitted to speak either as your National Vice-Chairman or as your President.

"Was that the treatment you wanted me to have, and did you expect me to suffer such insults? These are two questions, my friends, for *you* to answer.

"Not being permitted to take part in the deliberations of the convention, refused the right to voice your sentiments and your desires or to vote on any measure, I realized I was not a delegate and left the convention. For this act I have no apologies to offer. That I have aligned myself with the American Ex-

(*Continued on page* 1436)

Vitagraph Shares Bigger Profits Than Ever

More Money in Checks, as a Total, and Larger Number of Employes Get a Portion—Out for More Yet Next Year

THE distributing organization of Greater Vitagraph, through its general manager, Walter W. Irwin, last week distributed to the members of its selling organization what is clamed to be the largest profit sharing fund that has been divided since the inauguration of the profit sharing plan two years ago.

While the fund itself was larger, the amount received by each member of the selling organization was a few cents less than the amount received at the previous high record point, owing to an increase in the number of employes in the distributing end. Owing to this increase in the number of employes, the share of each was a trifle smaller than last profit sharing period, which ended on April 28.

The period for which the fund was just divided ended during the hottest part of the summer, on July 28 last. Figuring on all precedents, instead of being the largest profit sharing period, that just closed should have been the smallest period of the year.

But Greater Vitagraph has upset all precedents in the distributing end of the film industry inasmuch as the company failed to experience any summer slump in business. For a period of five weeks, business did shave off a trifle, but there was no such loss as thirty and forty thousand dollars a week in business, as has been experienced by the larger film distributing companies in the past.

The post summer business already has started with the Greater Vitagraph sale force each succeeding week showing large increases in business over its predecessor, and every prospect of its continuating.

The most recent profit sharing checks to be distributed were accompanied by personal letters written to the recipients by General Manager Irwin, in which he congratulated each member of the sales force upon the work done during the preceding thirteen weeks and urged each one to greater efforts during the present period.

As a result of receiving the large profit sharing checks, every one of the twenty-six General Vitagraph branch managers called meetings of their respective sales forces and set an arbitrary quota for each territory, which, if reached, will mean another hundred per cent. increase in Greater Vitagraph's business by January 1, 1918.

General Manager Irwin bases the present rapid increase in the Greater Vitagraph business upon two essential points—first, the class of productions now being made at the Greater Vitagraph studios under the personal supervision of President Albert E. Smith, and—second, the intensive sales methods being utilized by every member of the Greater Vitagraph sales organization.

One result of the recent distribution of profit sharing checks is that nearly every roadman in the employ of Greater Vitagraph now has his own automobile and all utilize the cars freely in covering their territory.

What About the "Fly by Night" Distributor?

S. R. Kent of General Film Asks This Question, After It Is Admitted Much Has Been Said About the "Wild Cat" Producer

By S. R. KENT

AFTER pretty thoroughly covering the national exhibiting field by personal investigation (and this is not the first time I have done so) I am confirmed in the belief that most things the matter with motion pictures can be cured by the exhibitors themselves.

Much has been heard of the industry suffering from "wild cat" producers, but not so often does the demoralizing influence of transient distributors excite comment. The exhibitor has been the victim repeatedly of the irresponsible distributor. He has been an exclusive victim, yet the exhibitor has not started to cure this ailment of the motion picture business.

I believe the exhibitor can get results if he gives the matter direct thought and attention. So far he has persisted in accepting the newly sprung-up and transient distributor upon equal terms with the old-established and proven organizations. If the exhibitor showed the proper caution about doing business with distributors who arise over night and declare off-hand that they can distribute, such concerns would not overrun him and disappoint him again and again with unreliable service.

If the exhibitor would insist, like an ordinary business man in other lines, upon at least some evidence of qualification, and blindly commit himself to any film concern that opens an office, he would do much to stabilize the industry as a whole. The unfit would not be so tempted to start inadequate distributing organizations, and the exhibitor would not have to quit them so often.

A recognition of their common welfare among exhibitors would have made impossible such an appalling percentage of breakdowns in distribution. Just enough support is given practically every doubtful proposition to insure that some exhibitor will become entangled and left flat without product when it runs its course. And then we have the motion picture industry charged with another failure.

Every other large industry has been able to stabilize its merchandizing. And this has been done always by the merchant, the dealer. Substantial dealers refuse to patronize a new jobber or manufacturer at once and there's no tangible reason why the exhibitor should.

The exhibitor pays the bill in the long run, since every dollar spent by the various distributing companies must originate with the exhibitor. The exhibitor therefore has right in his grasp the direct means to stabilize the industry. He can lay out the dollar in a way to bring him peace, prosperity and security, and to insure it to his fellow exhibitors as well.

Attitude of American Exhibitors' Association Outlined

(*Continued from page* 1433)

Immediately upon assuming the office of general manager of the American Exhibitors' Association, I prepared cost estimates for the various work planned.

Considering that the organization is new, that many expenditures of monies will necessarily be made the first year that will not be repeated, coupled with the fact that thus far all funds have consisted largely of individual exhibitors' contributions in addition to dues, have decided the following:

That, as your general manager, I will return to you, as treasurer, each month, the difference between my salary as fixed and guaranteed at Chicago and the sum of one hundred dollars per week.

I have been so unselfishly supported in the work to date by our officers and individual exhibitors who have given their time and money to this cause, as to feel that I want to REALLY be one of them and "do my bit." The money thus saved can be used to good advantage for other purposes, and all I ask in return is a continuation of the support I have had, and your belief that my heart is in this effort to build up a Business Organization of Exhibitors that will BE SOMETHING and DO THINGS.

I am sending a copy of this letter to President Wells, and I take it that I have authority to do the above without official sanction of our directors.

My enclosed statement shows a substantial balance and I earnestly desire to maintain it.

Firm Financial Basis

The report of Treasurer Fait, rendered to the directors and officers last week, showed that the response from exhibitors had been so heavy and dues had come in so promptly that there was little doubt the association would find itself within a few days securely on a paying basis.

Paul West Punctures Scenario Fraud Bubble

Famous Players-Lasky recently received a scenario, purporting to be written by Arthur Zelliott, P. O. Box 596, San Francisco, and inclosing this note:

"To Whom It May Concern: I have reviewed 'Electrofires.' It is a strong, original and logically developed story and I heartily commend it for screen production. (Signed) Paul West."

Paul West has written the following warning for publication in MOTION PICTURE NEWS:

"Will you, for the benefit of scenario departments which may be imposed on by the Arthur Zelliott, and to help me protect what little reputation I have made as a writer, announce that I have never previously heard of this Arthur Zelliott, let alone given him the right to use my name?

"It is possible, of course, that he has been imposed on by some crook using my name. If this is so the publication of my letter may put a stop to the practice and protect other gullible dupes from him."

Paralta Issues Comprehensive Book Setting Forth Plan

Paralta Plays, Inc., has just issued a sixty-three-page booklet in which is set forth the purpose and aim of the Paralta plan of distribution. Because the Paralta plan has been so widely commented upon in film circles the booklet is timely.

A hasty survey of the contents shows to what pains the Paralta Company has gone in order to present their subject lucidly and thoroughly. A careful reading convinces one more than ever that the Paralta plan is based on sound reasoning and extensive experimentation and research.

The evils of the present "system" are exposed at length. The latter section is devoted to an exposition of the Paralta method.

What the plan means to the exhibitor is explained in detail, including the protection from unfair competition, the advantages as a money saver and the privileges it offers.

"The Paralta Plan" is available to all exhibitors who are interested, it may be secured from Triangle Exchanges where Paralta plays are distributed.

Bud Fisher to Enter Officers' Training Camp, Plattsburg

BUD FISHER, known to the millions for his Mutt and Jeff caricatures and more recently for his entry into the motion picture field with his cartoons, leaves for Plattsburg this week where he will enter the officers' training camp.

Only a little more than a month ago Mr. Fisher entered the picture field and organized the Bud Fisher Film Corporation. In this short time he has placed his product with hundreds of film buyers and established exchanges in all parts of the country. He has displayed keen executive ability and expresses the opinion that he can leave his business and enter the service of the country without a wheel stopping in the machinery of the organization which he has established.

Before leaving Mr. Fisher announced that, with the exception of a few remote territories, the entire state rights' field has been disposed of for his new series.

Harry Raver Chooses Cast for Play by Local Lawyers

Harry Raver announces a special production of "The Public Defender," by Mayer Goldman and Frank Harris, of the New York bar. This will be the first of a series of pictures each built up around a public theme.

Mr. Raver says he has an exceptionally strong cast. Frank Keenan will be the district attorney, Robert Edeson the public defender, John Sainpolis will play the "murderer" on trial, while Alma Hanlon will be the girl who moves heaven and earth to save him from the electric chair. Florence Short will have the part of the adventuress.

Burton King, for a long time Mme. Petrova's director, will stake the production. While it is not propaganda, Mr. Raver says every public defense society in the United States has promised to assist.

First Five Clara K. Young Pictures Decided On

Cast Picked for "Magda" and Work Progressing—Rights Finally Acquired to "Marionettes"—Two Other Subjects Are Also Named

CLARA KIMBALL YOUNG has selected Thomas Holding as her support in "Magda," to be her first independent production in pictures. This play has been scheduled instead of "The Marionettes," as first announced.

Holding was brought to this country by Hugh Ford, appeared in the Famous Players productions of "The Eternal City" and as leading man for Pauline Fredericks, covering a period of three years. Mr. Holding also played the lead with Jane Gray in "The Fighting Chance," "The Great White Trail" and others of this successful production.

Others in the cast are Edmund Fielding, George Merlo, Edward Kimball, Alice Gale, Kitty Baldwin, Maude Ford and Valkyrian, all well-known artists.

The difficulty which necessitated the dropping of "Marionettes" as Miss Young's first play was surmounted last week, it was announced, and she will now appear in the piece immediately after the completion of "Magda."

A cable through the French Authors' Society to the author of "Marionettes," Pierre Wolf, resulted in the purchase of rights to the subject. These rights, it is understood, were claimed some time ago by the Frohman Amusement Corporation.

Plans have already been laid for Miss Young's third, fourth and fifth photoplays. The third has not yet been decided upon, but the fourth will be "The Savage Woman." For the filming of this the company will go to Porto Rico.

The fifth production will be "The Japanese Nightingale," and this will be done in California.

MONTHLY INDEX

The monthly index of releases, which usually appears in the first issue of the month, will be published next week.

New Jersey Exhibitors to Aid "Four Minute Men"

The Motion Picture Exhibitor's League of New Jersey, in Newark, Friday appointed a committee of five to aid the National Defense League in the organization of the State into zones for the purpose of co-operating with the plans of the "Four Minute Men."

Philip Bornstein, manager of the Criterion theatre, is the chairman of the committee. The league decided to hold its State convention in Newark at Achtel-Stetters, on Wednesday, October 3.

"The Spy," Fox Patriotic Play, at Globe Theatre

William Fox will present "The Spy," George Bronson Howard's sensational expose of the nation-wide workings of the German spy system in this country, in which Dustin Farnum appears in the stellar role, at the Globe theatre, beginning Monday night, August 27. "Jack and the Beanstalk" will close there on August 26. "The Conqueror," which was announced to follow "Jack and the Beanstalk," will be seen later on Broadway.

The United States government has appropriated millions of dollars in recent months to fight the remarkably efficient German spy system in America.

It is no secret that the Kaiser has upward of 10,000 trained agents in America, and they have been in America for months before the war, operating not only as government secret service men, but as agents for German commercial interests.

"The Spy" is released as a special production, under a separate contract, by William Fox, and bookings can be fixed now with any branch manager of the Fox Film Corporation.

Arthur S. Friend on Firing Line at Washington

Arthur S. Friend, who was appointed chairman of the Motion Picture Food Commission, to co-operate with the Government as a representative of the National Association of the Motion Picture Industry, has departed from New York to take up active work in Washington.

Mr. Friend, who is treasurer of the Famous Players-Lasky Corporation, is to be associated personally with Herbert C. Hoover and is a member of Mr. Hoover's staff in Washington.

Mr. Friend will divide his time between the New York offices of the Famous Players-Lasky Corporation and Washington where he has already established offices of his own.

As a representative of the motion picture industry in the handling of the food situation, Mr. Friend will attend various conferences in Washington together with Mr. Hoover and the other authorities immediately interested in the food situation.

Wallace Reid in Another War Play, "The Hostage"

War is the theme for "The Hostage," Wallace Reid's picture to be released by Paramount in September. Beulah Marie Dix, who wrote the internationally famous war sketch, "Molloch," has again taken the war note as her subject.

Dorothea Abril in the part of Nathalia is Mr. Reid's new leading woman. She is one of the Paramount ingenues and her work in "The Little American" with Mary Pickford is a matter of recent remembrance.

Fox Company Guests of Bar Harbor Society

Millionaire Colony, Pleased by Director Adolfi's Charities, Entertains Annette Kellermann and "Queen of the Sea" Cast

WILLIAM FOX sent his company screening "Queen of the Sea," a new Annette Kellermann production, to exclusive Bar Harbor, Me., summer home of society millionaires of New York and other cities.

The most exclusive families of Bar Harbor gave their sanction by forming "rock parties" to visit the locations being used by the Kellermann company in the making of "Queen of the Sea." "Rock parties," it may be explained, consist of getting out to the location as early as the director and cameramen, eating luncheon from generously filled automobile hampers and sitting on the rocks watching the making of the picture.

Director Adolfi announced that seats would be sold to the spectators at a nominal charge and that the proceeds would be given to the hospital and to the Red Cross. Hundreds of dollars have been raised for the fund and the end does not yet appear increases in business over its predecessor to be in sight.

Ernest Lorillard, head of the house of tobacco fame, invited the entire company and Miss Kellermann to a monster clambake. The company found Mr. Lorillard piling clams upon a huge mass of steaming seaweed, while Herbert L. Satterlee carried wood to keep the fires going. The wife of Mr. Lorillard and the beautiful Mrs. J. B. Dickson of New York peppered and salted hundreds of spring chickens which were broiled on birch wood embers.

Tending these fires were Mr. and Mrs. Arthur Wainwright and Mr. and Mrs. John G. Ogden. Mermaids, mer-men and millionaires were soon on the most friendly terms.

Mrs. Satterlee and her children and guests came down to the bake, and when everything was cooked the millionaires waited on the movie people, handing them steamed clams, corn and broiled chicken.

This hospitality appears to have broken the ice and Mr. Adolfi has been obliged to decline many invitations on behalf of his company.

The Danish Minister to the United States, Mr. Brun, and Col. Creighton Webb always accompanied by crowds of friends. are among the daily spectators and each is

Government Rules for Film Men During the War

The Committee on Public Information—headed by George Creel and Kendall Banning, director of the Division of Pictures—has issued rules for the guidance of motion picture producing companies and photographers and artists generally.

In the four-page pamphlet published by the government is all the information reasonably required regarding the kind of pictures that may be taken and distributed during the war.

All persons desiring to take photographs are requested to apply to the Committee on Public Information first, and this committee will forward the application at once through the proper channels, avoiding delays sure to occur if any other course is pursued.

Pictures not admissible are of government fortifications, army or navy property, or military equipment; close-ups of construction details of tests, new weapons or equipment of the army or navy; movements of troops that show localities or new military formations; locations of mine fields or location, number or identity of warships; views that tend to arouse prejudice against friendly nations; scenes abroad that have not been passed by censors of friendly nations, and, generally, any picture plainly requiring official consideration.

It is stated that no photographers will be allowed to accompany the army abroad except the official government photographers. Motion picture films will receive immediate consideration, it is stated, and will be returned with the written approval of the committee or with suggestions for changes. But duplicate prints of all such pictures, whether made with or without permission, must be submitted to the Committee on Public Information.

Lillian Walker's Picture Not Propaganda, Says Goldburg

Because the story of "The Lust of the Ages" is concerned with the hunger for wealth, rumors have been set adrift that the picture is a caste propoganda for the purpose of inciting another struggle between labor and capital. At the office of the Ogden Pictures Corporation, Jesse J. Goldburg, the exploitation sales manager, had this to say:

"We do not picture a struggle between labor and capital, but merely attempt to characterize the insane love of gold over all human needs. None will question the propriety of such a theme—not even the wealthiest man of our country."

Two Jobs for Ralph Morgan Simultaneously

A taxicab dressing-room has been pressed into service for the accommodation of Ralph Morgan in Chicago. He is playing Joe Bascom in "Turn to the Right" evenings and matinees at a local theatre, and at the same time taking the leading masculine role in a Wholesome Films production, "The Penny Philanthropist."

Few persons wonder nowadays if they hear of a speeding taxi, shades drawn tight, with a human elbow or perhaps a foot protruding. They know it is only Morgan on the way from one job to another.

M. J. Weisfeldt, general manager of Wholesome Films Corporation, announces that in addition to "The Penny Philanthropist" production is soon to begin on "Everybody's Lonesome," also by Clara E. Laughlin, and a new serial by Guy McConnell. Wholesome Films has completed production of "Cinderella and the Magic Slipper."

President Trigger Resigns

(*Continued from page* 1433)

hibitors' Association needs no explanation except that I am glad to do my bit in this organization of business men that really stands for something, and that I believe will accomplish something for you and for me as exhibitors.

"I now hand to our Secretary my resignation as President of this local. This act I will also explain. I should not continue as President of a local that is affiliated with a National organization that I do not believe in. A few of you have indicated that you prefer a new President. You should have one. This resignation I owe you, but my personal liberty to exercise my best judgment at all times I do not.

"Now, boys, that my unpleasant task is over, let me just say this in conclusion. Forget our political differences, and let's be the same old friends and pals we have always been.

"I care not for presidencies, but my friends I love. As fellow exhibitors, continue to do as you have done for fifteen years—call on your old daddy day or night—and even if I have turned my sixty-fifth milestone, you will find me so full of enthusiasm for my friends that you can still call me "Pal."

"To those of you who join me in the American Exhibitors Association I say, God bless you. To those of you who do not, I say, God bless you, too."

North Appointed Production Manager of Vita

Wilfrid North, long identified with the production of Vitagraph features, has been appointed supervising director at the company's Brooklyn plant by President Albert E. Smith.

Mr. North's motion picture career has been almost exclusively confined to Vitagraph and during the life of John Bunny he directed many of the comedies in which the famous comedian won fame. For the last three years he has been directing Vitagraph features, including all those in which Lillian Walker appeared. Among his works are "Salvation Joan," "The Ordeal of Elizabeth," "The Kid," "Kitty Mackay," "Indiscretion," "The Dollar and the Law" and "Green Stockings." He also was co-director with J. Stuart Blackton of "The Battle Cry of Peace."

Foursquare Offices Opened in Boston

M. H. Hoffman has just returned to New York after a trip to Boston to establish New England headquarters of the Hoffman-Foursquare Exchange at No. 16 Piedmont street, that city.

"When the division manager is announced," said P. V. R. Key of the M. H. Hoffman, Inc., "the trade will realize that Mr. Hoffman's choice has been extremely wise. This Hoffman-Foursquare is one of the important links in the combined chain which is circling the country, and much is to be expected of it.

IN AND OUT OF TOWN

C. F. Schwerin, Selznick exchange manager for eastern Pennsylvania and West Virginia, was in New York last week. He will spend a few days at Atlantic City.

Allyn B. Carrick of the Coronet Film Co. leaves for London this week in the interests of his organization. Mr. Carrick arrived from London only recently.

Felix Feist, sales manager of World-Pictures, and S. L. Rothapfel, managing director of the Rialto theatre, left early Tuesday morning by automobile for a few days' fishing in New England.

Jack Lait Tells How Fox Picks Scenarios

Jack Lait's story of William Fox, in the American Magazine, now on the newsstands, is an excellent character study of "the world's greatest showman." It tells for one thing how Mr. Fox chooses scenarios, as follows:

"William Fox has a private barber shop in his office. Every afternoon his staff barber arrives, and Mr. Fox retires to the barber chair. While the tonsor thus plies his job, a young woman enters, and the plot begins; she brings the plot with her and she begins it.

"Seated in a far corner of the room, she begins to read scenarios. She has been selected because she has a metallic, unemotional voice that rarely fluctuates and never quivers.

"And here is how he accepts scenarios:

"'The ones I can remember when I get in bed, hours later, in the dark, are the ones I want. I don't weigh them by standards, arbitrary values or any other one thing. But I know that those which registered on my half-sleeping brain hours before, and still stand there in relief, are the ones that will register on the brain of the audience in the theatre when portrayed."

Photoplay Magazine Presents "Stars as They Are"

Series of Twelve Pictures to Be Released for State Right Distribution, Containing Intimate Glimpses of Players "Off Screen"

James R. Quirk

PHOTOPLAY MAGAZINE SCREEN SUPPLEMENT, a novelty in motion pictures, will shortly be offered the state rights buyers of the country by the publishers of Photoplay Magazine. The new offering will consist of twelve one-reel subjects, released one per month over a period of a year. Photoplay Magazine Screen Supplement will present to the fans odd and unusual glimpses of their favorites in their home life, making up for important roles, enjoying their favorite forms of recreation, and doing the hundred and one things that the fans hear about their doing, but now, for the first time, are to be actually presented in motion pictures.

Picture to yourself the contents of Photoplay Magazines come to life and you will have a fairly accurate idea of the nature of Photoplay Magazine Screen Supplement. "The Stars as They Are" expresses in slogan form the type of offering soon to be launched through state rights buyers all over the country. Such screen celebrities as Mae Marsh, William S. Hart, Henry Walthall, Lucille Lee Stuart, the Drews, Antonio Moreno, Bessie Love and hosts of others are presented in unusual poses. One issue will present perhaps the only screen view in existence of Charlie Chaplin in street clothes—the real Chaplin—just as he looks off the screen if you were to meet him. The box-office possibilities that lie in such subjects will, it is confidently felt, be instantly recognized and taken advantage of by every exhibitor.

James R. Quirk, publisher of Photoplay Magazine, in discussing Photoplay Magazine Screen Supplement, in his office, 350 North Clark street, Chicago, said:

"I am sure we have something wholly new—wholly different—to offer the exhibitors of America. It is not an idea that was conceived in one moment and executed the moment afterward, but the result of an idea which has been growing gradually and rounding into more and more perfect form as time passed. We could have launched our first release months ago, but we refrained from doing so until we were sure of our ground—until we had collected material for months in advance and knew that the high standard we hit in our first release could be consistently maintained and even improved in subsequent issues. Right now we have on hand material enough for our first nine releases, and our cameramen are supplying it at a rate that will easily enable us to keep that far ahead of our release schedule."

William Fox Judges Submitted Scenarios in a Novel Way. Sitting in His Private Barber Shop He Listens While a Stenographer with an Emotionless Voice Reads. When He Climbs into Bed at Night, He Recalls Them. The Ones That Linger in His Memory Are the Plots He Accepts

EXHIBITOR SERVICE BUREAU

A department devoted to the problems of every theatre manager

Two Exhibitors Complain of Rental Boosts

Attitude of Many Neighborhood and Small Town Managers Stated in Letter to Motion Picture News—Better Knowledge of Sectional Conditions and Graduated Price Scale Suggested

A DAY'S mail brings two letters from exhibitors who complain of the increasing cost of picture services through new methods of release. The two letters throw considerable light on the situation, one of them coming from a New York City neighborhood house and the other from the owner of a small town theatre.

Sidney Rothschild, manager of the Paradise theatre, 360 East One Hundred and Sixty Seventh street, writes:

"Every time I read an advertisement in any of the trade papers by the film companies of the wonderful things they are going to do for the exhibitor, I always get ready for another boost in the rentals. When is this going to end and where are our profits? They are already small and they will pretty soon be wiped out. Maybe the producer can get along without the small man, but if a feature is to run a few days or a week on the big circuits and then be laid on the shelf, I cannot see where anyone is to gain. You know as well as anyone that the one subject of importance is one of profits."

From a Small Town Manager

Victor Allen Warren, owner of the Star theatre, Massena, N. Y., writes more fully of the higher priced star policy:

"It is with some anxiety and concern that we small town exhibitors are watching the mainstays of our business being taken away from us. The popular plan seems to be to take a star whom we have worked hard to popularize, adopt a new method of release and boost the price three or four times and then give us a lot of advice that we have tried two or three years ago and expect us to invest from $40,000 to $50,000 for the sake of taking in $10 and passing them over $10.50.

"With our limited population and everyone in our town already coming, what reserve have we to draw upon and what margin have we for the decrease created by the war, high cost of living and various causes for depression in our business? It is a matter of close figuring with us to make both ends meet and one or two dollars each way counts on our daily receipts. One by one many stars have been placed beyond our reach.

"In response to inquiries by our patrons as to why they do not see the popular faces, we have very frankly put the matter up to them and asked them if they desired us to run these pictures, paying three to five times more rental, which means that we would have to raise the admission price to them.

"While we like to see everyone prospering and receive adequate compensation, this measuring the ability of the stars would seem to be an unhealthy condition and causes resentment among a large following of picture patrons. The result is that they will not pay increase prices and they will not patronize the one and two reelers that we are now obliged to run freely, and we can only look for a large decrease in the attendance to result. Possibly this is a wise policy on the part of the producers, but it certainly seems that it would re-act in the long run. It would seem as if they could secure the large prices in the centers of large population and have a graduated reduction in the prices that we have been in the habit of paying."

All Not Rialtos and Strands

Mr. Warren strikes the very keynote of the attitude of many exhibitors. There is complaint that many producers seem to be going on the principle that every theatre in the country is a Rialto or a Strand of New York and that all of the theatres can pay the increased prices for pictures. They appear to be forgetting that in every city, say, like New Orleans, where there are six or eight high class houses, there are from sixty to eighty neighborhood houses and that a great percentage of the theatres are in the smaller towns, fully 30 per cent. of them controlling the field in the lesser communities without fear of competition.

Recently in New Orleans one of the newer companies which took over one of the most popular stars of the screen undertook to introduce the new service there. The first run rights were sold successfully and then the proprietors of the neighborhood houses undertook to pay the production. The first run exhibitor was able to use it a week, the neighborhood houses for only a day, but the neighborhood houses have been following the policy of playing all of the productions that were used downtown to retain their patronage. The first run exhibitor had a varied scale of prices, according to the cost of the production to him, but the neighborhood houses could not charge more than the customary dime. The result was that they lost money on the showing and many of them cancelled the service, while others retained it because they believed that they had to do so. Business on such a theory is impossible, though the exhibitor might make a go of it if he has only one of these pictures a month and recoups his losses during the rest of the time. But if he is to have attraction after attraction on the same basis, the result is certain.

The exhibitor cannot go before his audiences in person and tell them why he cannot get certain productions nor can he explain the cost question. As Mr. Warren says,

(*Continued on page* 1484)

Service to Everybody

TERRY RAMSAYE, Director of Publicity for the Mutual Film Corporation, congratulates the MOTION PICTURE NEWS on the establishment of the Exhibitors' Service Bureau and gives his views of what he believes such a department can accomplish in meeting a demand that is not supplied from other sources. He writes:

"Publications devoted to the motion picture industry have too long neglected the matter of service to the exhibitor. I have maintained for a long time, fundamentally, the motion picture trade paper was to be of service to the exhibitor, to train him as a showman and to show him explicitly how to exploit the productions as they come into the market. While the whole industry may have been and may still be permeated with inefficiency and waste, steps have been taken by the distributing and producing ends in the last couple of years to eliminate loss.

"Production and distribution are now down to a reasonable degree of efficiency. But the industry will not be successful in any permanent sense until the exhibitor of motion pictures begins to get a much greater percentage of possible revenue out of the productions he shows in his theatre. Two, three and seven day runs are coming, and coming fast. The News has advocated them and I think the industry owes Mr. Johnston much for the stand he has taken and the energy with which he has driven home to the exhibitor the necessity for longer runs; but the exhibitor cannot run his pictures longer than one day until he learns how to make money with longer runs."

Straight from the Shoulder

Hot and Cold Facts Interesting to Every Exhibitor

WHAT has been your biggest problem of the current year?

What has been the greatest need that you have felt in the successful conduct of your theatre?

What has been the most serious matter that has menaced you and what do you think the motion picture industry has left undone that it should have done for you?

Bring your needs and your criticisms to the EXHIBITORS' SERVICE BUREAU and we will try to help you solve your own problems and we will seek to put your good ideas before the entire industry that the industry may better itself.

This bureau does not want to deal with theories and possibilities. It wants to deal with facts—not only with the cold facts, but the warm facts as well. This department is devoted to the exhibitors' needs and to that alone, but the bureau wants to bring out the fullest cooperation of everyone connected with motion pictures.

Each week this department will print articles on your side of the industry seeking to bring out the best ideas and the most successful methods, but it wants to go further than that and to consider individual cases, to take up specific facts. We are going to print here accounts of successful things that exhibitors have done, so that others may profit by them. But more than that we want to know where you have failed and what you need.

Elbow to Elbow

WE believe that we can help you to prevent a "re-booking" of errors. We feel sure that in this confraternity of ideas, with the theatre owners of the country uniting here in their demand for improvement and the producers and distributors offering their aid, that genuine SERVICE will come. And it will not be the sort of service that will be merely some theorist's ideas of what you should have done. It will be the careful and intelligent digest of what others have done, what good business methods in other branches of industry suggest, what those best trained in the practical side of the film world have learned in their years of study and in their continued investigations.

Bring us the specific problem.

Have your pictures been as good as the other fellow's and have you failed to advertise them properly to get the full results from them?

Have you complaints that your exchange or your producers have failed to cooperate with you, or is it a case where you have secured the material of cooperation and did not know how to use it?

Have you had trouble or have you failed to get the sort of pictures that your patrons demand? And do you want to remedy those mistakes?

There are so many of these questions that occur that one cannot begin to list them here.

Doctors to Ailing Theatres

ONLY a few months ago there appeared in the Saturday Evening Post a series of articles on chemists of industry—the men that helped to solve the problems of various branches of industry. The men who take the waste out and add the efficiency are filling important roles in the world today. The greatest manufacturer does not hesitate to call them into consultation, and pays big prices for their assistance and advice. They are filling the demand of doctors of trade. This is the work that THE EXHIBITORS' SERVICE BUREAU seeks to fill for you. And it is free and quickly available.

This bureau wants to go further than merely diagnose your case and tell you what the theory of your business illness is; it wants to give you the concrete medicine in actual form—to work out for your definite case a remedy that will remedy.

Don't say that this is not possible because it was not done before. Ten years ago a manufacturer would have said that it would be impossible to call in a consulting chemist and cure his plant, for there were no such things as industrial chemists then. And there has not been a genuine service bureau that devoted itself to caring for the needs of the exhibitors. This is going to be one—if you will simply come to us with your needs.

Our Sincere Ambitions

WE want to tell you how to pick the pictures that your section needs.

And to tell you where you can get them and how.

And how to use them after you do the actual booking.

We want to show you how to develop to the maximum the possibilities of your territory, how to exploit the pictures and how to show them. We want to show you how not only to get the biggest revenue out of not only one picture for one day, but out of all pictures for the whole future.

And at the same time write and tell us the pleasant sides of your record for the year, the successes that you have put over and how you accomplished them. They are not only going to be a record of your own success but they are going to help the remainder of the industry and you know that when you do this you help yourself.

This is not a one-man game or a one-theatre business. Let us all get together to make it stronger and safer.

This is SERVICE for you in capital letters—not only with a capital "S" but with every letter of it emphasized.

HERE'S OUR HAND TO YOU, READY TO HELP YOU OUT. *SHAKE!!*

Name of Your Theatre Is an Important Point

Movement Spreads to Forget the Days of the Nickelodeon and Use a Word That Will Be Dignified and Distinctive and Inspire Confidence

"WHAT'S in a name?"

Evidently a great many of the moving picture theatres think there is little, but there is certainly a movement throughout the country toward eliminating the meaningless, unattractive, and substituting in their place something that indicates the character of the house, its location or its particular appeal.

Rose, Pearl, Jewel and such words are names, but that is just about all. As a matter of fact the houses might as well be known by number as to use such a plan. And then there are Bijou Dream, Dreamland, Ideal, Pastime and a lot of similar titles that belong in the same class.

Naming of theatres seems merely to have followed the mere lines of imitation. For instance, since the success of the Strand theatre in New York the name has spread through the country until there is scarcely a hamlet without its Strand. And to carry the imitation further along imitators have picked names that mean nothing in their localities. To find the word Knickerbocker, which is typical in New York, covering the front of some house in an Indiana town is about the height of foolishness. One might wonder whether the name refers to the fact that the theatre is a little fellow that has not had time to grow up.

A great share of the names of moving picture shows have been taken from the old nickelodeons, and they served fairly well in the cheaper forms of amusement, but certainly they have no place now that the picture business has become a serious undertaking and the showmen of the country are trying to put their business on a high scale and improve the class of amusement that they are offering.

The Dreamworld Incident

Dreamland is typical of that class of houses. A humorous incident occurred some years ago in a large Southern city. One owner about to start a new house decided that he would call it the Dreamland, but a competitor who was also erecting a new house decided he himself wanted that name and he used it. But then a peculiar state of affairs existed. The sign painter had already started to work for No. 1 and the word "Dream" had been used, so not to let good material go to waste, he made his house the Dreamworld. But that was not all. Exhibitor No. 1 was determined that he wasn't going to let anyone get ahead of him on the "Dream stuff" and so he built a new house and promptly called it the Bijou Dream. The three theatres, standing very near each other, are to this day the cause of the greatest confusion in the patron's mind. And the poorest sort of business policy is to puzzle your patron.

The words are confusing for advertising purposes, but of course that was not thought of in the days when moving picture shows were started and when the owners merely counted on side-show methods and plenty of gaudy pictures in front of their houses to get the business. But now that the houses so named must be advertised to compete with their rivals and the owners are finding now that they are not getting the full worth of their publicity, because they cannot impress sufficiently strong on the public at which of the three theatres the pictures they are advertising are showing. Theatre managers naturally do not like to change the names of their houses, but it is far better to switch to one that is distinctive and means something rather than continue in the rut.

Backing Choice with Reason

However, when the managers to whom we refer went to build other theatres they used distinctive names that meant something. For instance, one of their houses is called the Tudor and the theatre is finished in the Tudor style of architecture. The name is at once fitting and absolutely fixes the name of the theatre in the minds of even the occasional patrons. Another theatre built later was called the Newcomb after a large woman's college in the same city.

Among the best classes of names are those which refer particularly to the city in which they are located, and often success has been found in adopting the county name where it was one of dignity. Especially in cases where the counties are named after heroes, you will find the word being used in cases for various classes of business. In Hamilton County there will be the Hamilton National Bank, the Hamilton Hardware Company, etc.

Another class, and especially attractive for neighborhood houses, is taken from the location of the theatres, either from the streets on which they are located or from the name that is used for that particular section of the city. Suppose your house is in the Lakewood section of the city. Wouldn't that name be a great deal fuller of meaning than the Ideal? Wouldn't it immediately locate the theatre in the minds of the people of the whole city? Wouldn't it appeal to the pride of the people of that section of the city, and wouldn't the name have dignity?

Names That Guarantee

There is another class of name that tends itself to give confidence in the industry. For instance, has there ever been a theatre called the Standby? Doesn't that word form your personal guarantee to your patron that you will give the best in pictures and use the best exhibition methods? There are dozens of such words that will suggest themselves to you, or *take your dictionary down some evening and hunt through it for some good, plain, English word that will express your determination to have the best theatre in your section.*

There are many theatres which are simply known by the name of the owner, and where such a name is distinctive, away from the Brown, Jones or Smith, and where the names are easy to remember and easy to pronounce, they serve well. On this point, it is well to remember that *the name should be one that the patron can pronounce easily and on which all will agree.*

The use of foreign names is bad. In one case a French word which is variously pronounced is used. *"I never like to pronounce the name of the theatre to a friend,"* one woman told the writer, *"for she is just as likely to turn around and correct my pronunciation."* It's almost a case of the name bluffing the patron.

Exhausting Your Bubble

Use of the name of the film service that the theatre was carrying at the time of its construction has been popular, but it had the great fault that the theatre, for one cause or another may change service and lose the only thing that made the name worth while. For instance, in one city we know of Triangle, Paramount and Universal theatres and it so happens that each theatre has switched about in its service since that time. And again, many of the names of film companies are not more attractive than the Rose and Pastime class. Use of the names of players themselves has the same objection as the change.

Of course the greater share of the theatres of the country have the class of names that this article has condemned, but it has been pointed out that this has been because of the peculiar development of the industry from its early "cheap show" days. It is too much, probably, to expect that owners of any of the established theatres will change, but if you are buying out a house where you do not consider its name a valuable asset or where you are building a new theatre, plan the name of the house with the care that you are planning everything about the theatre.

Then we will have theatres whose names are distinctive, something that one will connect with their surroundings, something that lends dignity to the house, not a name that immediately recalls the days of lurid lithographs and the rattly old grind organ.

YOUR TRAMPING GROUNDS

¶ Are you roaring mad?

¶ Have you a grievance?

¶ The sole purpose of this department is to give you a full, *uncensored* opportunity to kick, where kicks are due; to praise, where praise is due.

¶ Are conditions frightful in your territory? Why? *Write a letter and tell us about it.*

¶ If we can straighten things out, or offer advice, we will. *That's what we're here for!*

¶ Sit down right now and *get that burden off your chest.*

¶ *This department is your's.*

Live Wire Exhibitors

C. R. Martineau Issues Statement to Exhibitors

C. R. Martineau, who becomes president of Manhattan Local No. 1, M. P. E. L. of A., through the withdrawal of Samuel H. Trigger, has issued the following statement:

"I take this opportunity to pledge my support to the National League and all its officials, and will use my best efforts to promote a closer bond of friendship between all local exhibitors whether in the organization or not.

"It will be my greatest desire to protect the individual members from unfair trade methods and abuse, and at the same time to work for the best interest of the entire industry.

"I will endeavor to see that all differences between branches of the industry and exhibitors are properly arbitrated. I will be at the service of the exhibitors at all times and will do my utmost to assist them in protecting their interests."

"Parentage" Producer Urges Courtesy as Asset

Frank J. Seng, producer of "Parentage," offers some wholesome advice in the second issue of the *Parentage Messenger* when he impresses on exhibitors the worth of courtesy. And this is one of the things that is worth while impressing not only on the exhibitor himself but everyone in his employ. Here are a few paragraphs that merit attention:

"More than efficiency, courtesy is the mainspring of business—YOUR business. Courtesy is not something to put on and take off at will—it is life—real life. If it is not from the heart, it is not courtesy.

"Your patrons expect courtesy from you —from the girl in the box office—from your ticket taker—from your ushers and musicians. They want courtesy across the telephone, in your program, in your advertising mail.

"Courtesy is not a smirking, hand-wringing, bowing attempt at goodness. It is a spirit that must radiate out from the heart and head and hand each moment of the day. It is confidence—enthusiasm and calm to encourage, inspire and attract others.

"But even more important—Courtesy is good, better and best business. It gives atmosphere and class to your theatre."

Nebraska Exhibitors Condemn Deposits

The second quarterly convention of the Nebraska branch of the M. P. E. L. A. was held at Grand Island August 8. Reports were heard from delegates to the national convention. Resolutions condemning the deposit system were adopted. The parcels post system of delivering films, the music tax and other matters of interest were discussed. The membership of the league has shown a healthy growth since the last meeting, held in Omaha.

Good for One First Class Trip to the Battle Front in France and One Ring Side Seat to the Greatest Fight on Earth

APPLY TO
CAPT. W. O. BOWMAN
130 North Washington Ave.
SCRANTON, PA.

WHO WILL GIVE YOU FULL PARTICULARS AS TO BERTH, MEALS, SAILING TIME AND SERVICE IN UNCLE SAM'S SPECIAL DE LUXE

See Other Side Good News for You

Before you go treat yourself to

"Her Fighting Chance"

the year's greatest photodrama with

JANE GREY

A story of the Northland by James Oliver Curwood

POLI'S THEATRE, AUGUST 13, 14, 15

Poli's theatre, Cranton, Pa., used some attractive cards in connection with the showing of the Jane Grey production of "Her Fighting Chance" by coupling the showing up with the recruiting campaign. While the production, of course, has nothing to do with the European war, here was an excellent idea to capitalize the title and Poli's put it over in excellent shape.

"Blackball" Plan Suggested for Offensive Films

Prompted by an editorial appearing in the Washington *Star* and scoring offensive pictures, with a recently issued comedy as the text, E. R. Pearson of the K-E-S-E service comes forward with a novel suggestion to afford patrons an opportunity to vote on the offerings without the trouble of filling out slips or writing letters.

Mr. Pearson suggests that exhibitors place at their exits baskets containing quantities of red, white and black balls or marbles and close to it an opaque hopper through which the request of the following slide could be carried out:

HELP US PLEASE YOU

White balls indicate your approval.
Red balls indicate your dislike of our offering as an entertainment.
Black balls indicate your disapproval from a moral standpoint.
Please vote as you go out.

"If, as the Washington *Star* states, a great many people are in reality opposed from a moral standpoint to many of our present-day moving pictures, but are not afforded an opportunity for expressing disapproval except in public, the exhibitor who adopts this method would have a great advantage over his competitors," comments Mr. Pearson. "Besides, as the plan becomes more operative, the deathknell of pictures that do not satisfy a patron's conscience would be sounded."

Empress Theatre Believes Luxury Good Policy

Exhibitor Wilfred Ledoux of the Empress theatre, Omaha, has just had a carpet costing $3 a yard laid along the aisles of his theatre. This is just one of the features making this theatre one of the most luxuriously furnished in Omaha.

"It is a good investment to cater to the luxury of your patrons," said he. "The picture must be good, yes, but in some theatres I have known the best picture ever made could not make a first-timer return to the house. We change every time a carpet begins to show wear. We redecorate often and keep the theatre in first-class shape all the time, and we make money by doing so."

Theatres Redecorate for Goldwyn Openings

Goldwyn Pictures report that many of the leading theatres which will show their attractions are being remodeled and refitted in order to celebrate the changes in policy.

R. G. Larsen, manager of the Boston theatre, has issued the edict: "New pictures and therefore a newly decorated theatre." This house, which seats 3,000, has one of the largest and finest lobbies in the country, and this is being entirely done over and a type of pictorial and electrical display installed that promises to be a distinct novelty.

Manager Edward A. Zorn of the Temple theatre, Toledo, announces that he will close his theatre long enough to refit and redecorate his house before showing the first of the Goldwyn productions.

Mrs. L. H. Webb is refreshening the Goodwin theatre, Newark, with the same purpose in view.

Vitagraph Makes Cuts, Papers Will Use

Vitagraph is following a new scheme in its cuts through the outline process. The cuts which are offered in connection with the Bobby Connelly production of the first of the new series of pictures are especially attractive and feature the youthful star and his little leading woman, Aida Horton. Vitagraph uses both lettering on its cuts, showing that the directors of the service department know what the newspapers of the country want. Newspapers in the principal cities will not use cuts carrying large trade marks of the producing companies, and there has been much money wasted in supplying these.

Credit Should Go to Rembusch

Frank J. Rembusch, leading Indiana exhibitor, last week issued a statement contradicting published reports in which Louis Blumenthal was given credit for drafting the resolution on deposits while at the Chicago convention.

Mr. Rembusch states he is chairman of the deposit committee and drew up the resolution in question in full.

Essanay Makes Especial Appeal to Newspapers

Essanay calls attention to important changes being made in its publicity service with the especial object of furnishing the photoplay editors with suitable material. Frank acknowledgment is made that the matter furnished in the past has not measured up to newspaper requirements and that hereafter the publicity department will adhere to the suggestions and requests made by the photoplay editors and the users of Essanay pictures.

One of the steps in the reorganization is an exclusive service that is being furnished to leading newspapers. By sending the matter to only one publication in each city duplication is prevented and the confidence of the photoplay editors in the material sent them is assured.

Essanay News has been divided into departments which are expected to supply the needs of all the exhibitors of Essanay pictures, one of the features being breezy little stories and "shorts" together with a column of items called "Film Facts." The publicity department reports that the clipping bureaus show that a large amount of this publicity matter is being used since the change in policy.

Bank Gives Free Shows for Entire County

In connection with the celebration of the thirty-first anniversary of the institution's founding, the First National Bank of Minneapolis, Kan., last week gave a motion picture show to an entire county. Minneapolis is the county seat of Ottawa County and has about 3,000 population. The rest of the county has about 30,000 inhabitants. In order to call attention forcibly to the value of thrift, the officers of the First National Bank rented the Reel theatre and booked "The Dollar and the Law," a Greater Vitagraph Blue Ribbon feature, for a day.

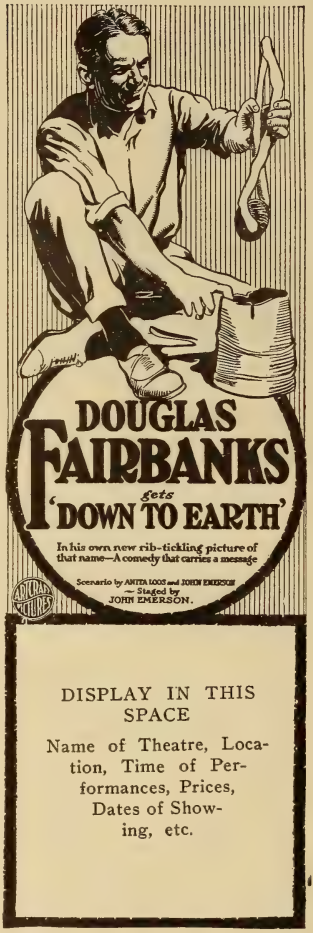
Prior to the date of the celebration, invitations were sent to every householder in the county inviting them to be the bank's guests at the showing of the picture and also at a luncheon.

Exhibitor Puts His Own Guarantee on Films

V. H. Oxford, of the Bradford Amusement Company, Bradford, Pa., is giving the personality idea to his theatre. "Our personally selected subject" is the catch line that he uses in his advertising and he impresses on his patrons that he knows what a picture is before he offers it to the public. He believes in being familiar with his productions in advance and is able to tell his patrons about them in advance of their showing.

"This is the best idea that we have ever used," Mr. Oxford reports. "I had confidence in my productions and did not hesitate placing our guarantee on them."

This sort of attention is flattering to the audiences because the patrons believe that they have the real interest of the management. However, theatre owners following this plan should see to it that their films are of merit, for there will be a quick come-back.


DOUGLAS
FAIRBANKS
gets
'DOWN TO EARTH'
In his own new rib-tickling picture of that name—A comedy that carries a message
Scenario by ANITA LOOS and JOHN EMERSON
Staged by JOHN EMERSON.
DISPLAY IN THIS SPACE
Name of Theatre, Location, Time of Performances, Prices, Dates of Showing, etc.

Here is one of the advertising suggestions offered by Artcraft for the latest Douglas Fairbanks picture. It has the advantage of simplicity, a minimum of text matter and brings to the attention of the reader the name of the star. It gets right down to the personality idea, and while this style of advertising is not suitable to all productions, it is just the sort that is needed for a player like Fairbanks.

In case of a group of stars who have a great following and who are recognized as appearing in a particular type of pictures, the main thing to put before the public is that you have a new production in which this player is appearing. This is an example where the star himself puts the production over and naturally is not suited to the films where the empasis is to be placed on the character of the play.

This advertising is furnished by Artcraft to exhibitors through the Exchange men.

Know Your Ad Foreman, Good Advice

Paramount Progress gives the exhibitor some valuable advice in telling him to get acquainted with the ad foreman on the newspapers that he is using. It's just a hint along co-operation lines, as the Progress says:

"Usually the foreman is better fixed to know what looks right than you are. He may not be the ad expert you are and he may not know how to write the copy which he pulls, but once the copy is written its odds on that he knows how to splash it in the most effective type and position."

There's just one thing to be borne in mind in this connection. Remember that the foreman likes to get early copy and if you get the matter to him in advance you are going to get a lot better results. The fellow who shoots his copy in at the last moment and then makes a lot of changes is not going to get the best sort of co-operation from the foreman. Get in the habit of being just a little ahead of time and then the day that you want something done at the last moment, it will be easy for you.

To Fight Proposed License for Theatre Music

A special meeting, held Tuesday, August 14, at the rooms of the Motion Picture Exhibitors' League of America, New York branch, No. 218 West Forty-second street, was called by Lee A. Ochs, president, to take action against the demand of The Society of Composers, Authors and Publishers.

Mr. Ochs in a notice sent to the exhibitors of New York has called for a $3 assessment for each theatre towards a fund to fight the society named. According to the call injunction proceedings are to be instituted to prevent the enforcement of a "tax" of $30 to $300 a year on each theatre in the form of a license to use the society's music. A further object is to apply to Congress for a change in the copyright law that will permit the use of music upon payment for orchestral copies.

The $3 checks from the theatres are to be sent to the office of the president, Lee O. Ochs, 1587 Broadway, or to the secretary of Manhattan Local, No. 218 West Forty-second street.

Theatre Gathers Tobacco for Soldiers

Nate Erber, manager of the Lincoln Square theatre, Decatur, Ill., pulled a clever idea in connection with the tobacco funds that are being raised for the American soldiers in France. This idea was not used at the request of any organization. Mr. Erber simply read in the papers that the boys at the front were short of tobacco. He bought $10 worth and placed it in front of the theatre, with a neat card telling what it was for. Before closing that night there were 500 packages of cigarettes, cigars and smoking tobacco deposited. The donation was turned over to the Red Cross for shipment.

This idea caused more talk than anything that has been attempted in Decatur.

READY-MADE AD-TALKS

FEATURES

"Iris"—Adapted from Stage Play by Sir Arthur Pinero—English Production

(Pathe Five-Reel Release.)

Another of Sir Arthur Wing Pinero's famous stage plays has been adapted to the screen. "Iris" is the title of the one that will be shown at the ——— theatre on ——— of ——— week. The leading feminine role is interpreted by Alma Taylor, a talented English actress. Henry Ainley and Stuart Rome have the principal male parts. "Iris" tells the story of a wealthy young widow who is restrained from marrying by the terms of her deceased husband's will. Fred Malonado, a middle-aged man and a rich clubman has made several proposals of marriage but all have been rejected by Iris. She lived in hopes of meeting some younger man who was equally as wealthy as Malonado. She loved riches, society and most of all a young man named Trentwith. But Trentwith was not wealthy and Iris, even though she loved him more than any other man, would not give up her wealth and position in society. She finally accepts the proposal of Malonado but at a reception a short time afterwards she is so impressed by the ardent proposal of Trentwith that she writes Malonado, breaking their engagement. She consents to marry Trentwith after he has been successful. Trentwith goes to Canada to make his fortune. Iris, because of her extravagance, loses her fortune and Malonado hits upon a scheme to get revenge for the manner in which she had treated his proposal. He send Iris a check book and tells her to use what she wants. Iris accepts. Not hearing from Iris, Trentwith returns to the city and finds her in an apartment sumptuously furnished. While he is there Malonado walks in from an adjoining room and Trentwith for the first time learns the truth. He casts her aside and leaves. Iris decides to end it all but is saved by Trentwith, whose love for her is so great that he forgives the past and they are united.

"Iris," adapted from the stage play by Sir Arthur Wing Pinero, will be seen on the screen of the ——— theatre on ——— of ——— week. Alma Taylor, an English actress, featured.

Lew Fields, the Famous Stage Comedian, Featured in "The Barker"

(K-E-S-E Five-Reel Production.)

Lew Fields, the famous stage comedian, who for years back has made the millions laugh by his clever work behind the footlights is featured in a five-part photoplay from the Selig studios, titled "The Barker," written by Charles K. Harris and directed by J. A. Richmand. The famous comedian has the role of Professor Leo Fielding, an instructor in languages. His brother, Henri, is anxious to get some of the professors wealth and induces him to join a secret order whose members advocate anarchism. On the same evening that the professor is taken in as a member, the meeting place is raided by the police and the professor, his brother, Henri, and Count DeGrasse are arrested. The professor is acquitted of the charge but ordered to leave the country. He leaves his daughter in the care of Henri, who was set free on the professor's bail bond. Five years elapse. The professor longs for his daughter. He receives a telegram that she has been drowned at sea when in reality Henri, in whose care she has been left, sends the telegram as a ruse, his daughter being alive. In later years his daughter joins a circus and becomes a star performer. The professor, without money finds employment as "barker" for the circus, not knowing that his daughter is alive and with the same circus. The experiences which the old professor has as "barker" and the manner in which he discovers his daughter who has been kept from him for years, form the main theme of this, an intensely interesting story of circus life. Lew Fields gives an excellent characterization of the "barker." Amy Dennis has the part of Floria Fielding, the professor's daughter.

Lew Fields, the famous stage comedian, will be seen at the ——— theatre on ——— week in "The Barker," a story of circus life.

"Mr. Opp" Proves There Is Joy in Doing Good—Arthur Hoyt—Neva Gerber

(Bluebird Five-Reel Production.)

"Mr. Opp," adapted from the novel by Alice Hegan Rice, has been produced by Bluebird Photoplays, under the direction of Lynn Reynolds, who directed the production of "God's Crucible," "The Greater Law" and "The End of the Rainbow," three photoplays which have been highly praised by the press and the millions who have seen them on the screen. Mr. Reynolds' latest production "Mr. Opp," is a story of simple, homely life. "Mr. Opp," although entirely different in theme has the same touch of simplicity and heart interest which some of its predecessors by the same author have had. Daniel Webster Opp is the outstanding character of this story. The part is presented by Arthur Hoyt. Neva Gerber, one of Bluebird's most accomplished screen artists and Elise Maison have the leading feminine roles. George Hernandez, the Bluebird comedian, has an important role in this production. Daniel Webster Opp, with very little education, but of a cheerful and optimistic disposition has had a varied career. From a business standpoint everything that Daniel attempt proved a failure. Returning to his home town to settle the estate of his stepfather, he found that he had been left the old homestead and the care of his young sister who, because of a severe sickness had been enfeebled in mind and gave evidence of being a mere child. The town was backward in development, and Daniel started in to boost. He established a local paper and by his glowing editorials he induced outsiders to come and invest their money. In the meantime Mr. Opp had fallen in love and as in all of his other adventures, he met with failure. He is left with his feeble-minded sister but is consoled by the fact that he has always endeavored to do the right thing.

"Mr. Opp," a very human story, by the author of "Mrs. Wiggs of the Cabbage Patch," will be seen on the screen of the ——— theatre on ——— of ——— week.

Gladys Hulette in "Miss Nobody," a Girl's Adventure with a Title

(Pathe Five-Reel Production.)

Gladys Hulette, the winsome, little Pathe star, is seen in "Miss Nobody," a five-part drama of real, satisfying entertainment. Miss Hulette presents the part of Roma, a young girl who has never known the loving care of a father or mother and whose guardian keeps from her, her real identity. She persists in knowing who she is and because is made very unhappy by the ridicule heaped upon her by her schoolmates because she is "nobody" in their estimation her guardians tell her that she is a distinguished English lady. She meets Jack Thurston, a young Englishman and they become close friends. Roland Fabor, a gentleman burgler, admires Roma and she in her innocence returns his affection. Young Thurston's uncle, Lord Pembroke, visits him and he learns that his nephew is infatuated with Roma. Roma has been received into the social set as Lady Partington.. Lord Pembroke is an old acquaintance of the Partington family and knowing that Partington never had a daughter he becomes suspicious of Roma and her title and investigates. He places a detective on the trail of Jack. Roma's guardians are pawnbrokers and Jack's suspicions are aroused also. Roma noticing Jack's sudden indifference, denounces him and, in spite, turns her attentions to the gentleman burglar. At a reception given in Roma's honor, Fabor steals a necklace and takes it to Roma's guardians to place in pawn. What happens? Roma is suspected but something happens that changes the situation.

Come to the ——— theatre on ——— of ——— week and see "Miss Nobody" with Gladys Hulette.

"The Lair of the Wolf," with Gretchen Lederer Featured—Gripping Melodrama

(Butterfly Five-Reel Production.)

"The Lair of the Wolf," a Butterfly picture, is a strong, gripping melodrama in five parts. Gretchen Lederer, Joseph Gerard, Chester Bennett, Val Paul, Charles Mailes, Peggy Custer, Dona Drew and George Berrell are the principal characters. Gretchen Lederer, the pretty Butterfly star, has the role of Margaret Dennis, a young widow. She marries a man of questionable character and because of his brutal treatment of her, Jim, her son, seeks revenge. Raymond Taylor, whose parents, Cathcart, Jim's stepfather, had ruined, is employed by him. Raymond is discharged by Cathcart and he and Jim set out to get vengeance. Jim visits his mother secretly and promises to take her away. On his return he takes shelter from the storm in a deserted cabin and finds "Steve," the daughter of the gardener, dressed in boy's clothes. That night Cathcart is murdered and Jim is arrested on suspicion, for the murder. Steve, who have gone as a stowaway on a vessel, reads of Jim's arrest and returns in time to prove his innocence. Jim and Steve are married. The story was written by E. Magnus Ingleton. Charles Swickard directed. "The Lair of the Wolf" is one of the best melodramas that Butterfly has yet produced. There is a strong cast of Butterfly screen stars to interpret the roles and the action throughout is fast. If you like melodrama see this Butterfly offering at the ——— theatre.

"The Lair of the Wolf," a Butterfly five-part melodrama with Gretchen Lederer, Joseph Gerard and Dona Drew presenting the principal roles, will be seen on the screen of the ——— theatre on ——— of ——— week.

Lillian Walker, Screen Star, in Spectacular Photodrama, "The Lust of the Ages"

(Ogden Seven-Reel Production.)

"The Lust of the Ages" is a remarkable photodrama depicting the unhappiness that follows the greed for gold. From the earliest ages this picture tells you to the present and shows that though times have changed and the world has become civilized the same greed for money which characterized our predecessors in the ancient day, is still as much in evidence as it was then and is the cause of much of the unhappiness that is prevalent to-day. The story was written by Aaron Hoffman and produced by the Ogden Film Corporation under the direction of Harry Revier. Lillian Walker, who will be remembered as the "girl with the dimples" and who is an old favorite with the picture-loving public is in the featured role. She has the part of Lois Craig, a young girl who writes a book entitled "The Lust of the Ages" and by it convinces a young financier that his greed for wealth, power and prestige will eventually bring unhappiness into his life. She loves him but tells him that unless he can forget his greed for gold she can never marry him. In "The Lust of the Ages" you will see some of the finest bits of photography ever projected on the screen. The picture is marvelous for its unique method of presenting a short history of the ages. Miss Walker has never been seen to a better advantage and she is ably supported by a strong supporting cast. The picture was taken in the beautiful country around Ogden, Utah, and presents some beautiful exterior scenes. "The Lust of the Ages" is a spectacular photodrama and one that will hold your attention from first to last.

The management of the ——— theatre recommend this picture in the highest terms and urges all to see it when it is shown on ——— of ——— week.

"The Girl Without a Soul," with Viola Dana Presenting Dual Role

(Metro Five Reel Production)

Viola Dana presents a dual role in the latest five-part drama from the Metro studios. "The Girl Without a Soul" is the title. In support of Miss Dana are Robert Walker, Fred Jones, Henry Hallam, Margaret Seddon and Margaret

READY-MADE AD-TALKS PUBLISHED IN LAST WEEK'S ISSUE August 25, 1917.

FEATURES

TITLE OF PLAY	PRODUCER	
"Conqueror, The"	Fox	5 reels
"Durand of the Bad Lands"	Fox	5 reels
"Hashimura Togo"	Paramount	5 reels
"July of Fate, The"	Metro	5 reels
"Law of the Land, The"	Paramount	5 reels
"Lady of the Photograph"	K-E-S-E	5 reels
"Little Duchess"	World	5 reels
"Mysterious Miss Terry"	Paramount	5 reels
"Show Down"	Bluebird	5 reels
"Think It Over"	Art-Dramas	5 reels
"They're Off"	Triangle	5 reels
"Wooden Shoes"	Triangle	5 reels
SPECIAL		
"Jack and the Bean Stalk"	Fox	10 reels
SERIALS		
"Fatal Ring, The"	6th Epis.	Pathe
"Neglected Wife, The"	11th Epis.	Pathe

Vaughn. Unity and Priscilla are twin sisters, the daughters of Dominic Beaumont, a violin maker. They live moderately in a small country town and the little family is happy. The twins are of opposite dispositions—Priscilla, who has natural musical instinct, proud and selfish, and Unity a vivacious kind who is given more to the practical side of life.. She is a wholesome, capable girl, always busy about the house and happy in her work. Ivor, an artist is attracted by Priscilla's musical ability—also by her beauty—and suggests that she study under his direction. Unity is content with the love of the village blacksmith, Hiram Miller. Hiram is a prominent member of the church and to him is intrusted the church funds. Hiram sends Unity to boarding school. The church funds are stolen and suspicion points to Hiram. Priscilla has found her acquaintance with the artist, an unfortunate one. There is trouble. The events which lead to the conviction of the guilty party and the manner in which the innocent ones are exonerated are told with a deep interest contained in every scene, in every action and in every reel. Miss Dana presents the dual roles with ability and convinces by artistic work.

"The Girl Without a Soul," at Metro production, fearing Viola Dana in a dual role, will be seen on the screen of the ——— theatre on ——— of ——— week.

"Transgression," with Earle Williams Featured, Mystery Drama Involving High Society

(Vitagraph Production)

How is your frame of mind for a rattling good mystery story with such screen stars as Earle Williams, Corrine Griffith, Billie Billings and Denton Vane, caught in its web?—good mystery from start to finish. J. Stuart Blackton and Cyrus Townsend Brady collaborated in writing this mystery story, and it has been transferred to the screen by Vitagraph under the direction of Paul Scardon. It's a corker !—you don't want to miss it. Stephen Page (Earle Williams) is mayor of a big city. His brother, Hal (Webster Campbell), is in love with Caroline Shrafton (Billie Billings), a woman who lives by her wits. Because he is wealthy, she casts aside her fiance, Burt Staley (Denton Vane) for him. There is trouble and Staley is killed. The mayor arrives and Hal confesses to the murder. Hal is secretly taken from the city and sent in hiding. A year later the mayor is engaged to marry Marion Hayward (Corinne Griffith), daughter of the district attorney. The district attorney is preferring charges against a crooked political band, the leader of which is the husband of Carline. She goes to the mayor and threatens to expose his brother unless he prevents the prosecution of her husband. The mayor refuses. Now comes the mystery. "Transgression" will solve this mystery for you in a very novel manner. There is a startling climax and one that will convince. The interest throughout is well sustained and there is everything contained to please an audience.

"Transgression" will be shown on the screen of the ——— theatre on ——— of ——— week. Earle Williams and Corinne Griffith are featured.

Montagu Love and June Elvidge in "The Guardian"—Story of a Man's Past

(Wold Five-Reel Production.)

"The Guardian," a Peerless-World production, tells the story of a bank president whose younger days were spent with the gangsters of New York. Giving up the old life, James Rokeby, the bank president, had turned over a new leaf and gone straight. His pal in the days when he had rifled safes for a living, was Big Bill Lewis. They were caught but Rokeby escaped. The daughter of his pal was given over to him to protect. When Rokeby thought that he had completely wiped out the past, a person turns up who threatens to expose him unless he pays him "hush" money. His ward receives the attentions of Fenwick Harvey, whom Rokeby hates, knowing that it is his ward's money that he seeks. His discourages a marriage. Donovan, who had threatened to expose Rokeby does so and Rokeby offers to give himself up to the police. The chief of police is his friend and refuses to turn him over to the proper authorities, telling him to go to New York. He starts for the train and Donovan meets him and knocks him senseless, throwing him into a freight car. When he revives, he finds himself in New York and under an assumed name goes back to the old life. Marie, his ward, has been lured to the city and held. While in the slums, Rokeby overhears Harvey, who is the one who had lured Marie to the city, tell of Marie's presence at a certain house. Rokeby goes there and frees her. Marie realizes that her guardian is more of a man than the one who had professed his love for her. Rokeby is pardoned by the Governor and he and Marie are united as husband and wife. Montagu Love and June Elvidge are in the featured roles. Arthur Ashley, William Black and Robert Broderick are in chief support.

"The Guardian," with Montague Love and June Elvidge in the featured roles, will be seen on the screen of the ——— theatre on ——— of ——— week.

Little Mary McAlister in "Pants"—Proves Wealth Can't Buy Happiness

(K-E-S-E Five Reel Production)

Little Mary McAlister, who as the star of the "Do Children Count" series has won a reputation as one of the most talented of child actresses, is to be seen on the screen of the ——— theatre in a five-part feature entitled "Pants." This little actress performs before the camera with all the confidence of a seasoned actress and interprets the most difficult roles with strong, dramatic feeling. In this picture she takes the negative side of the question, "Can wealth bring happiness?" and in a very convincing manner shows her audiences that even though all the wealth in the world is laid at the door of a person, if other conditions are not equal, happiness will not result. Betty is a little girl who has everything that money can buy, but she hasn't companionship. What a child wants most of all —other children to play with—is denied her. She runs away from her home and joins a group of poor children who are having the time of their lives on the beach. The children splash in the water and have a glorious time for one afternoon. Betty thought it would be fine fun to exchange clothes with one of the little boys in the party. Dressed in boy's clothing, she is easily mistaken for a boy, and when evening comes and she is not home, her maiden aunt notifies the police and a general alarm is sent out. That same evening the father of the boy with whom she had exchanged clothing enters the home of her father, driven to desperate means by hunger. About the same time the police arrive with the boy, whom they have mistaken for Betty. The events which follow this discovery and what Betty does when she appears later brings this picture to a happy climax.

See Little Mary McAlister at the ——— theatre on ——— of ——— week in "Pants," a five-part feature.

Bessie Love in Screen Drama of The Emerald Isle—"Wee Lady Betty"

(Vitagraph Five Reel Production)

Bessie Love is the typical little Irish girl in her latest picture from the Triangle studios, titled "Wee Lady Betty." This is a fascinating love story from the home of the shamrock. If you saw Miss Love in "The Sawdust Ring," her last picture, you will see her in "Wee Lady Betty," which is coming to the ——— theatre on ——— of ——— week. It is a story of Ireland, told with all the humor of the Irish. There are ghosts, too—regular Irish ghosts—and the scenes showing the Emerald Isle will take you back, if you are Irish, and will give you a desire to go there whether you are Irish or not. "Wee Lady Betty" presents a picture that one and all will enjoy from the first scene to the last. Its production has been handled skilfully by one of Triangle's best directors, and it can be said of this picture that it gives Bessie Love opportunities to present a part that fits her youthful simplicity to perfection and permits her to romp through this story of Irish legends and mannerisms with all the freedom of her girlish nature. With Miss Love in "Wee Lady Betty" are some of the most capable screen artists of the Triangle forces. There is every reason to believe that you will leave the ——— theatre after the showing, having been given screen entertainment of merit. This picture with Bessie Love in the leading role is highly recommended by the management of the ——— theatre. It is a sure cure for the "blues." Come and see it and Miss Love.

At the ——— theatre on ——— of ——— week Bessie Love in "Wee Lady Betty," a story of the Emerald Isle.

June Caprice in a Fascinating Story of Holland, "Every Girl's Dream"

(Fox Five-Reel Production.)

"Every Girl's Dream" is the title of the latest vehicle in which winsome June Caprice is seen in the featured role. She has the role of the llittle Dutch girl whose foster parents do their best to make life unhappy for her. The scenes of the story are laid in Holland, the land of the dykes and a more picturesque bit of screen work would be hard to find. Harry Hilliard, Kittens Reichert and Marie Harris are cast in the principal roles. William Fox has given the little screen star every opportunity to display her talents in this story of the Dutch. There is a love romance contained and even though the foster parents of the little Dutch girl make every effort to prevent the girl's realizing her dream of love, Cupid wins in the end and there is happiness forever afterwards. Miss Caprice since her first appearance before the camera, a little more than a year ago has won her way to the hearts of millions. She always pleases and always puts her best efforts into her work. Whether she is impersonating the small town girl, the girl of the tenements or the society belle, she always wears the smile that wins. In her latest picture she is fascinating as the daughter of Holland, the girl with the smile. She loves and nothing can prevent her from realizing her dream. She wears the wooden shoes of the Dutch girl and leaves the impression that she is as much at home as though she were in ballroom slippers.

If you want to see June Caprice in one of the most fascinating roles she has yet interpreted before the camera, come and see her in "Every Girl's Dream," a story of Holland, to be seen on the screen of the ——— theatre on ——— of ——— week.

CORRECTION

In the issue of August 25th there was given a Ready-Made Ad-Talk on "The Conqueror" Through a typographical error this production was credited to World Film.

"The Conqueror," with William Farnum featured, was produced by Fox.

INDEPENDENT

"Babbling Tongues," with James Morrison Featured—A Great Evil Exposed

(Ivan Five Reel Production—State Rights)

Circumstantial evidence has been the means of sending many a man to an ignominious death. Unfounded criticisms passed without malicious intent have been the means of sending many men and women into social exile. Because of an inconsiderate remark passed concerning the character of this or that person, many who those who are the exemplification of goodness, have been branded with the mark of public disgrace and they have been ostracized from society. "Babbling Tongues," an Ivan production under the direction of William Humphrey, takes up this great evil and gives in pictures a concrete example of the injury persons given to gossiping propensities visit upon those who come within the range of their unfounded criticisms. These remarks not only bring unhappiness in the particular instance cited but bring death in their wake and a righteous husband and a true wife are made to suffer unjustly. James Morrison and Grace Valentine are the featured players in this unusual production treating of a great evil. Others in the cast are Arthur Donaldson, Paul Capellani, Louise Beaudet, Gladden James, Carolyn James, Carolyn Birch, Richard Tucker and Robert E. Hill. There is a powerful dramatic story told in strong dramatic way by artists of the screen. There has never been anything just like this production before, and by this is meant that the main theme has never been taken up with the same force of presentment, as it is in this production. There is a vital interest for all contained, and all will be the better for having seen this picture and having learned the lesson which it seeks to bring out.

"Babbling Tongues," with James Morrison and Grace Valentine in the featured roles, will be seen on the screen of the ——— theatre on ——— of ——— week.

SERIALS

"Veiled Woman" Attempts Kennedy's Life in Late Chapter of "Neglected Wife"

(Pathe Serial, Two Reels.)

"Embittered Love" is the title of the late chapter of "The Neglected Wife." In the last chapter Norwood was left in a burning building, the den of Doyle and his henchmen, which had been set on fire during a fight between his men and Norwood. Margaret goes with a policeman and Norwood is rescued from the flames. Doyle thinking that Norwood has been put out of the way, devises new plans to avenge himself on Kennedy. Mary receives another note from the "veiled woman," telling her that Kennedy has visited again the apartment of Margaret and that her husband is to be punished for ruining her (the "veiled woman's" life, Kennedy tells Mary that he knows nothing of the "veiled woman's" life. Mary visits Margaret and informs her that she must leave town. Margaret writes Kennedy that he cannot see her again. The "veiled woman" follows Kennedy to his office and attempts to kill him. This late chapter of "The Neglected Wife" series, is an important link in the chain of events that is gradually drawing about the character of the "veiled woman."

The late chapter of "The Neglected Wife" series, titled "Embittered Love" will be seen on the screen of the ——— theatre on ——— of ——— week.

Your Idea—and Ours

Suggestions offered by producers and exhibitors and the News' Service comment on them.

GENERAL FILM reports that many of the exhibtors are using a de luxe edition of the works of O'Henry in connection with the showing of the films. The Imperial theatre, Montreal, is one of the latest to follow this plan, Manager Golding offering the volumes to the writer of the best essay on the proper place of O'Henry in literature.

The trouble with this idea is that it will not have a sufficiently general appeal. The ordinary spectator will conclude that the problem is one for the "high brow" and will not enter the competition. A much better plan would be to base the prizes on some advance offer that concerns the story like this: "Suppose a girl that you never saw before came to you and asked: 'Will you marry me Monday?' What would you do?"

Here you have a special appeal not only to the ones who have read the particular O'Henry story, but you also get the interest of the general public. All sorts of exploitation, as a general rule, are better based on human interest rather than the knowledge that you presume your possible patrons have.

ESSANAY'S publicity department offers the suggestion for baby contests as a publicity stunt along with "Skinner's Baby," featuring Bryant Washburn. Readily admitting that the idea is an old one, it is suggested that this will bring much free space from the newspapers. We do not believe that it will do so. In any houses except those of the purest neighborhood houses and those in the smaller towns, the idea is going to cheapen the theatres. We remember all too well in our early days when we were one of the judges in a baby contest and we remember with much regret the many things that were said to us by the mothers of the losers. Essanay suggests that where the picture is run for but one day as would probably be the case where the idea is of value, that the babies should be on the stage. In the first place, a considerable percentage of the theatres have no stage space, and in the second the exhibition is likely to tire those in the audience with the exception of the parents. Vote by the audiences is suggested as the manner of deciding the contests. Our objection to this idea is that while it may draw many patrons to the house to see the picture, it will leave too great a share of them displeased. It will not build for future business, and any idea that exploits the pictures of the day for the pictures of the future is a bad idea.

Another idea is the suggestion that the manager should admit babies in arms free. This might be a good suggestion for a special matinee, but it would hardly be an inducement to the ordinary patrons. As much as we all, theoretically, love the "kiddies" we don't like to be surrounded by a bunch of squalling youngsters.

The special appeal of this picture ought to be in the appeal to parents' pride, to the human side of the picture. Essanay offers a good idea in featuring pictures of babies in the lobby displays and in the advertising. Photographs and drawings are all right in picture exhibitions, but the personal human exhibition idea is going to discourage more patrons than it draws.

"A continuous laugh for an hour and a half" is an attractive catch line offered for this picture. That will bring more patrons than any contest that you may use.

KEEP off the "fakes" in the publicity matter that you use. There is nothing that gets an exhibitor in so bad with the newspaper and with the public as to print some story that is obviously untrue. One of the current press sheets brings us an account of the leading man being shot at by outlaws. Says the publicity man: "Garbed in the official uniform he was riding through a wilderness toward the camera when two outlaws in hiding there began firing at him." Can you imagine outlaws picking the front of a moving picture camera before which to pull off their deeds of base wickedness? This is the sort of moving picture publicity that hurts the theatre. Publicity men are hurting their product when they try to hand this out. We have omitted the name of the company sending out this story because we want to give warning.

EXHIBITOR PERSONALS

INDIANA.—New Albany: Thomas Barnett and wife, of East Spring street this city, have purchased a motion picture theatre at Danville, and will make that town their future home.

Decatur: Will Kist has purchased the Rex Theatre from Russell Dull and will be assisted in the management by Mrs. Kist.

Hobart: H. T. Coons has sold the Gem theatre to Aristides Vaichis, of Gary.

Attica: Chase McDermond has sold the Orpheum theatre to John Lake, a former saloonkeeper of Williamsport.

Hammond: Gumbiner Bros., who for the past few years have conducted the De Luxe theatre here, have acquired the stock and rights of the Orpheum theatre from the Allardt Bros. and will in future conduct both houses.

Danville: Tom Barnett of New Albany has bought the Royal motion picture theatre of this town.

IOWA.—Wellman: Farley Bell is the new proprietor of the Majestic theatre here.

Cedar Rapids: George Medhurst has succeeded B. V. Untreit as manager of the Garden theatre.

Ida Grove: H. C. Dugan has sold the Princess theatre, the transfer to take place Sept. 1.

Kingsley: C. C. Hoops has sold the Hoops theatre here to Jess Schofield and will in future manage a theatre in Galva, Ia.

KANSAS.—Galena: Mrs. Fannie Jacobs bought the Gem theatre here.

KENTUCKY.—Princeton: J. N. Brewer has bought the interests of Carl W. Wynne in the Savoy theatre here and assumed active management a week ago.

MICHIGAN.—Detroit: William F. Klatt, who at one time controlled quite a chain of Detroit theatres, has leased the Regent theatre at Woodward and the East Grand Boulveard, to Charles H. Miles, of Detroit and Cleveland. The lease starts August 27. Mr. Miles will shut down the house, make some necessary changes and alterations, and re-open the house with vaudeville on Labor Day. Mr. Miles operates the Orpheum vaudeville and picture theatre in Detroit and was the man responsible for the Miles theatre. He also operates two theatres in Cleveland.

Mr. Miles is paying Mr. Klatt about a million dollars for a fifteen-year lease. The Regent seats nearly 3,300 people, about 2,000 of the seats being on the first floor. It was built last year and opened in February with photoplays, which policy has continued ever since.

Mr. Klatt will continue to operate the Rosedale and Gratiot theatres.

John H. Kunsky, operating a chain of theatres in Detroit, announces the appointment of Will M. Elliott as manager of the Washington theatre, and Thomas D. Moule as manager of the Madison theatre. Mr. Elliott was formerly with the Barnett Film Attractions, Paramount and Cohan & Harris. Mr. Moule is simply transferred from the Alhambra theatre.

MINNESOTA.—St. Paul: The Strand theatre recently passed into the hands of its new owners, Finkelstein & Ruber. Two weeks will be devoted to remodeling the theatre, Mr. Ruben promising new interior and exterior decorations.

The opening date for the new management has been set at August 12.

The theatre will be made a sister theatre to the New Garrick in Minneapolis, owned by the same firm, with eight other Twin Cities houses. The deal for the Strand involved more than $10,000.

Minneapolis: One of Minneapolis' best known movie men has enlisted. He is W. K. Howard, manager of the Metro Picture Service Films, 804 Produce Exchange. Mr. Howard has joined the signal corps as telegraph operator. He left here August 10, intending to visit with his parents at St. Marys, Ohio, until about September 1, when he expects to be called to the colors. Mr. Howard was formerly connected with the Greater Vitagraph Exchange management here.

NEBRASKA.—York: E. J. Dean has taken over the lease to the Dean theatre, is remodeling and repairing, and will open about September 1.

Havelock: R. W. Wolverton has bought the Joys motion picture theatre.

NEW BRUNSWICK.—St. John: The large shipbuilding boom which is taking place on the east coast in the Maritime Provinces is expected to be an advantage to the exhibitors in Liverpool, Bridgewater and Shelburne.

NOVA SCOTIA.—Digby: James F. Cripps, manager of the Bijou Dream theatre, has a smile these days that cannot be eradicated, which is all on account of a visit from old father stork. It is a daughter and she is a husky young bouncer, weighing nine pounds. She arrived on July 31. Mr. Cripps is receiving congratulations from a large circle of friends.

Oxford: A. E. Smith of the Fairyland theatre has closed his house for the summer. He will re-open in September.

OHIO.—Cincinnati: The Strand theatre on Walnut street is to be enlarged, Dittoe, Fahnestock & Ferber, architects, having awarded the general contract to the Ohio Building and Construction Company. The balcony and gallery are to be extended, so as to make the upper part of the building more accessible.

Approximately 200 seats are to be added to the theatre of I. Frankel, west side of Freeman avenue, between Court and Clark streets, from plans being prepared by Oscar Schwartz, architect.

SOUTH DAKOTA.—Winner: J. C. Lakin recently opened his new theatre here to capacity business.

Sioux Falls: Jim C. Jordan and William Adams of the Olympia theatre have been called to the colors.

WISCONSIN.—Genoa Junction: Schuren and Brunswick, who have been the managers of the Palm theatre for some time, have sold the picture business to John Blair of Twin Lakes. Mr. Blair will give the usual shows of Wednesday and Saturday evenings. Mrs. LeRoy Gronzo is the pianist.

Waupaca: Alex. Sherr, who has been with N. Cohen in The Fair for more than twelve years, resigned a few days ago and plans to go west as soon as he can dispose of his theatre property. Mr. Sheer has many friends here and has been notably successful as a movie theatre manager, having directed the destinies of the Lyric in a way to please the public and he permitted the schools to use his films last winter—one evening a week.

Mr. Sherr is succeeded in The Fair by W. G. Edwards of Red Grainite, who has charge now of the men's clothing and men's shoe departments. Mr. Edwards will move his family here in a short time.

Durand: A deal was closed recently whereby A. N. Storey of this city acquired the ownership of the Grand theatre, purchasing same from Geo. Harrington. The new owner has already taken possession, showing for the first time Monday night. Mr. Harrington recently enlisted in Company K of Durand, having received his commission of 2nd lieutenant and is already doing active training with the company. His family left for Eau Claire last week and are making their home with relatives during the time of his service to his country. Roy Forster is taking Mr. Harrington's place in the mail service.

LIVE NEWS FROM THE PRODUCERS

Brady's Challenge is $10,000 for Red Cross

Producer of World Pictures, Brady-Made, Stakes Amount on His Four Latest Pictures as Compared with Special Price Features

WILLIAM A. BRADY, announcing four new features to be World Pictures Brady-Made, issues the challenge:

"I will donate ten thousand dollars from my personal funds to the Red Cross if within a space equal to that consumed in the production of these four World Pictures the same number of special price pictures of as good quality have been made—the decision to rest with a jury of exhibitors. This is a challenge for a comparison between regular World program fair price features of five reels each and an equal number of special price pictures no matter how long or pretentious.

"The history of motion picture success," said Colonel Brady, "is, that the biggest and most enduring hits are screen adaptations of stories which have been highly favored by the public in the theatre.

"World Pictures will immediately present an altogether remarkable series of screen versions of dramas which have enjoyed big careers in the oral theatre. Between September 13 and October 15 we shall publish no less than four such productions, and I desire to invite the closest of scrutiny as to their quality.

"The first of this series is 'Betsy Ross,' the title role of which is acted by Alice Brady. This story, by H. A. Du Souchet, author of 'My Friend from India,' not alone had a notable stage career but was widely circulated in book form. It carries a strong dramatic plot and faithfully reproduces certain events of importance in the history of our country.

"The second of the quartette is 'The Corner Grocery,' in which Madge Evans is featured with Lew Fields. The original of this comedy, with serious touches, was produced by Adolph Philipp in New York, where it had a record-breaking run although under the disadvantage of being interpreted in a foreign tongue.

"Third in the set is 'Shall We Forgive Her?' the central personages of which are assumed by June Elvidge and Arthur Ashley, with John Bowers playing an important part. The stage version of 'Shall We Forgive Her?' was written by Frank Harvey, a very well known contributor to the literature of the theatre, and it has been played repeatedly throughout the country with unqualified success, and there's absolutely no reason why the screen adaptation should not be acceptable.

"Finally comes 'The Burglar,' with Carlyle Blackwell, Evelyn Greeley and Madge Evans at the head of a particularly effective company. The story first appeared as a novel from the pen of Frances Hodgson Burnett, who was also the author of 'Little Lord Fauntleroy.' It was made into a drama by Augustus Thomas, and quite possibly contributed more to the popularity of that justly famous author than any of his other plays.

"I am willing to let my judgment of values stand or fall upon the assertion that 'The Burglar' is the best picture play in five reels that ever was published."

Additions to George Walsh's Company

Owing to changes which were imperative in George Walsh's forthcoming picture, "The Yankee Way," several additions have been made to the star's cast.

The new line-up will consist of Mr. Walsh, Enid Markey, Josef Dowling, Charles Edler, James O'Shea, Edward Sedgwick, Edward Cecil and Tom Wilson.

"The House in the Mist" for Edith Storey

Metro's Play from a People's Magazine Novel Is Said to Have Adventure and Mystery Piled on Mystery in Its Plot

EDITH STOREY, in her first Metro production, will be starred in "The House in the Mist," an adaptation of a story in an August issue of the People's Magazine, Street & Smith publication. Octavus Roy Cohen and J. U. Giesy, who wrote "The House in the Mist," are the authors of "The Matrimaniac," and other previous hits.

A six-reel special production will be made of "The House in the Mist," work on which will begin immediately at the Metro

Edith Storey, Metro

studio, 3 West Sixty-first street, New York, under the direction of Tod Browning, whose first pictures for Metro have been "Peggy, the Will o' the Wisp" and "The Jury of Fate," with Mabel Taliaferro as star.

"The House in the Mist" is frank out-and-out melodrama—a real mystery story—with a wonderful girl as its heroine. The story opens in the Adirondack Mountains, and later changes to the mountains of Virginia, varied by scenes from metropolitan life.

A girl (Carma Carmichael) is kidnapped from her summer home in the Adirondacks and taken to Virginia. Quincy Carmichael, Carma's uncle, takes an interest in Jack Carrington, a young man who tried to rescue the girl, and failed.

Adventure follows adventure and mystery piles upon mystery in an absorbing succession of events, illuminated by the courage and sweetness of Carma herself, and the determination of Jack. The solution is a wholly unexpected one, leading up to a magnificent climax. "The House in the Mist" is a photodrama that will command the attention from start to finish.

The role of Carma Carmichael is assigned to Edith Storey, and Bradley Parker will play Jack Carrington. Others in the cast are Harry S. Northrup and Frank Fisher Bennett. James J. Dunne will assist the director.

Charlie Chaplin in Fearsome Mountain Leaps

In the next Mutual-Chaplin special, nearing completion at Lone Star Studios, Los Angeles, Charlie Chaplin is an escaped convict who takes refuge in the Sierra Madre mountains. There are many outdoor mountain pictures.

The manner in which Chaplin evades capture not alone furnishes unlimited situations for the creation of laughter, but the fearlessness of his leaps from lofty cliffs and his climbs up steep embankments is almost unbelievable.

Chaplin reveals in his new picture his versatility as an athlete. In carrying out the new and strenuous stunts, he is not assisted in any manner by trick photography or mechanical devices. He has merely called upon the ability which he has held in reserve.

Juanita Hansen at Best in "Devil McCare"

Many words of praise are emanating from the Horsley publicity offices regarding the work of Juanita Hansen in "Devil McCare," a five-reel comedy-drama featuring Crane Wilbur.

This subject will be released through Art Dramas. It is the fourth of a series of Western pictures produced by Crane Wilbur under direction of Lorimer Johnstone.

$5,250,000 Program for the Year Announced by Mutual

President Freuler Discloses Big Plans in Firm Belief of Prosperous Season—Two Productions of Magnitude Each Week—Mutual President Believes in Long Runs

TWO features a week will be marketed to exhibitors by Mutual, beginning September 3. The year's production will mean an outlay of $5,250,000.

Such was the announcement made last week by John R. Freuler, president of Mutual. At the same time he announced the schedule of releases up to and including October 22. Coincidentally, Mr. Freuler expressed his belief that the coming fall and winter would, despite war time conditions and high prices for living, be most prosperous.

Prosperous Season Coming

"The collection of pictures, now complete and ready for delivery to our half a hundred exchanges represents a year of planning and effort and the most careful consideration of the picture market," observed Mr. Freuler.

"I am convinced that the motion picture theatres will find this fall and winter a particularly prosperous season. The circulation of money is lively and despite high living costs the people who constitute the big majority of motion picture patrons have more money to spend than ever.

"This is evidenced by the success of motion picture theatres, which are rapidly increasing their standard price of admission from ten cents to fifteen cents. Also the picture theatres are now not only presenting better pictures more worthy of the price, but they are putting them on with better music, better advertising and better showmanship.

Long Runs Best

"An important factor in the betterment of pictures is the longer run which they are getting at the better houses. In the days when a daily change of program was the general practice pictures could not be made as well as they are now made because the daily change policy on the part of the theatres forced high selling costs and service costs, meanwhile unnecessarily limiting the earning power of the picture for the theatre.

September 3:

Mary Miles Minter in "Charity Castle," the first of a new series of Mutual-American productions, under the direction of Lloyd Ingraham.

Edna Goodrich in "Reputation," the first of the series of Mutual star productions featuring the celebrated stage beauty. "Reputation" is the story of a small-town girl who went to the city, met a he-vampire and came back with a Reputation. It was directed by John B. O'Brien.

September 10:

Gail Kane in "The Specter of Suspicion," the fifth of the series of Mutual-American star productions in which Miss Kane plays the leading role. "The Specter of Suspicion" was directed by Henry King.

Ann Murdock in "Outcast," the first of the Charles Frohman stage successes in motion pictures. "Outcast" is a picture adaptation of the Broadway hit.

September 17:

Juliette Day in "The Rainbow Girl," first of the Mutual American productions starring the Broadway star. Miss Day scored her most recent stage success in "Upstairs and Down" and has been at the American-Mutual Studios since early in the summer, working under the direction of Rollin S. Sturgeon.

Margarita Fisher in "The Girl Who Couldn't Grow Up," the fifth of the series of Pollard-Mutual star productions featuring her.

September 24:

William Russel in "Sands of Sacrifice," a five-reel drama. This is the first of a new series of William Russell productions, directed as were the pictures of the previous series by Edward S. Sloman.

Julia Sanderson in "The Runaway," the second of the Frohman productions and the first of the series featuring Miss Sanderson. "The Runaway" is the picturization of the stage success of the same title.

October 1:

Mary Miles Minter in "Her Country's Call," the second of her new series of Mutual-American star productions. Lloyd Ingraham was the director.

Edna Goodrich in "Queen X," from the story by Edwin M. Stanton, assistant United States Attorney of New York, who conducted a crusade against smugglers and put his experiences into a five-reel photo-drama.

October 8:

Gail Kane in "Southern Pride." The production was under the direction of Henry King.

Anita King in "The Girl Angel." She has been engaged by the Horkheimer Studios to produce a series of Star productions for release on the Mutual schedule.

October 15:

Juliette Day in "Betty and the Buccaneers," a story of pirates bold, produced at the Mutual American Studios under the direction of Rollin S. Sturgeon. "Betty and the Buccaneers" is Miss Day's second production under the contract for which she deserted Broadway for the camera.

Margarita Fisher in "The Miracle of Life," sixth of the series of productions starring her.

October 22:

William Russell in "The Sea Master," the second of the new series of William Russell productions, in which he appears as an entirely new sort of a hero. The picture was directed by Edward S. Sloman.

Ann Murdock in "The Beautiful Adventure," third release of the Charles Frohman stage successes in motion pictures. It was staged under the direction of Dell Henderson.

Glimpses of Forthcoming Empire All-Star Productions. On the Left, Those Students of the Gilded Cage Are None Other Than Ann Murdock and David Powell. Julius Sanderson and Norman Trevor (center) Posed Thus for "The Runaway." Miss Murdock, in Another Scene from "Outcast" Is at the Right

Laboratories of American Co. Open to Trade

Manager Nehls of Chicago Firm Announces Plant Can Handle 1,500,000 Feet of Film Weekly—Central Location Big Point

ANNOUNCEMENT is made that the huge laboratories of the American Film Company, Inc., are to be thrown open to those in the trade desiring printing and developing of the highest grade. The American plant in Chicago has a weekly capacity of over 1,500,000 feet of film and is equipped throughout with the very latest type of apparatus for the handling of both negative and positive.

The trade is aware of the reputation earned by the American's productions for technical perfection, and the same staff which supervises the handling of prints of Mary Miles Minter, Gail Kane, William Russell, Juliette Day, Helen Holmes, Charlie Chaplin and Margarita Fischer subjects will have charge of all the commercial work done for patrons of the company.

When interviewed at his office in the Chicago laboratories of the American Film Company, Inc., 6235 Broadway, Manager Richard R. Nehls, said: "In the past ten years the American plant has been asked many times to undertake the printing and developing of other films than those made in the American studios. Manufacturers of film, state rights men, and others have implored us to handle printing and development work for them, but we have always had to refuse. The demand became so insistent that we finally decided to yield to it, now that our plant capacity has reached the point where, practically speaking, it has no limit. We appreciate the fact that producers who have spent thousands and thousands of dollars for stars, directors, stage settings, noted authors and expert cameramen, are eager to ensure their printing and developing being worthy of the rest of their production, and now, for the first time, we believe they can make sure that it is so. Accordingly, we are throwing open our immense facilities to those in the trade seeking technical work of the highest class and permitting our staff of experts to supervise the work of outside concerns as if it were our own.

"American film productions have always been praised for their tinting, toning, printing and developing. They are uniform in quality throughout. Every stage of the work is handled by experts. Ten years of experience is back of every print we turn out to-day. Our mechanical equipment is unexcelled. Every bit of apparatus in our huge laboratories is of the very best. The films that are offered us for development and printing will be handled by the same corps of experts that handle our own productions—the American pictures, starring such favorites as Mary Miles Minter, Gail Kane, Juliette Day, William Russell, Margarita Fischer, and Charlie Chaplin.

"In addition to all of the above advantages—the central location of the American Film Company's plant alone would justify any film manufacturers in placing his development and printing work with us, purely on account of the saving in time and money in shipping his prints to the exchanges. Much time and money can be saved by printing and developing in Chicago."

Mrs. Vernon Castle Doubled in 90-Foot Jump

FOR the first time Mrs. Vernon Castle, the Pathe star, has been "doubled." It was not at her suggestion, either, but at the request of director Frank Crane of Astra. The stunt Mrs. Castle was called upon to do was far too perilous for her to be willing to take the responsibility of having a high salaried star laid up from injuries.

Mr. Crane with the Mrs. Vernon Castle company is now at Saranac Lake in the Adirondacks filming a feature, the climax of which is the leap for life on the part of the star from a ninety-foot cliff into shallow water below. Mrs. Castle expressed her regret that if the decision was taken to "double" her it would mean her record of never refusing to take a chance would be marred. "Marred be hanged," said Mr. Crane, "My record would be marred if you were laid up in a hospital for six weeks."

Somebody told the director of Miss Gertrude Martell, holder of the New York State girl's swimming championship for the 60 yard dash. She consented to do the jump and made it successfully.

Mae Murray's First Bluebird "The Princess Virtue"

"The Princess Virtue," upon which Robert Leonard began production last week, is to be the first Bluebird in which Mae Murray is to be starred. From a story written by Louise Winter "The Princess Virtue" is to be picturized and it has been put in scenario form by Fred Myton of the Bluebird staff of writers.

Miss Murray has a very unusual role with plenty of opportunity to display her talents. The principal support will be Wheeler Oakman, Paul Nicholson, Jean Hersholt, Gretchen Lederer, Clarissa Selwin and Harry Von Meter.

Special artists and decorators have been assigned to the Bluebird studios by the management to devote their undivided attention to the dressing and decorating of the sets.

During the making of the picture, Director Leonard will take his company to Coronado, Catalina Island, Santa Barbara and San Francisco and at least three weeks will be spent way from the Bluebird.

Nigel Barrie to Play in All "Bab" Stories

Nigel Barrie, who won fame in New York as a dancer with Joan Sawyer, has been engaged by Famous Players for the part of Carter Brooks in "The Celebrity," the "Sub-Deb" story by Mary Roberts Rinehart now being filmed with Marguerite Clark in the tale of Bab. Mr. Barrie will play the part of Carter Brooks in all "Bab" stories.

He was born in India, the son of Irish parents, and his name is Scotch, pronounced Nyjel, with the accent on the Ny.

No Amateurs Among Bill Hart's Cowboys

In the supporting cast for "The Narrow Trail," his first Ince-Artcraft photodrama of frontier life, Wm. S. Hart will have more than a score of the cowboys who have contributed notable bits of realism to many of his productions.

Some of these rugged "types" Hart regards as his very own, as they have appeared with him continuously ever since he made his debut as a screen actor under the direction of Thos. H. Ince.

Trio of Universal's Offerings
(Left, "Shame of the Chaperons," Lyon and Moran; Center, "Soul of the South," Edith Roberts; Right, "The Red Ace," Marie Walcamp)

Alfred Vosburgh Share the Honors.
Cowboy Stuff, High Intrigue and the Appeal of Little Children Contribute to Make Vitagraph's "Divorcee" a Real Drawing Card. Mary Anderson and

Many Thrills in Mollie King's Pathe Serial

Mollie King says her new Pathe serial, "The Seven Pearls," to be released early in September, has more thrills to the yard than are to be found on a battlefield.

"In the plot my foster-father is a high Turkish official," says Miss King. "The Sultan orders my father's execution and I secure a reprieve from him and am given six months to find the pearl necklace, or if I fail to enter the Sultan's harem or forfeit my father's life.

"In our search for the pearls Mr. Hale and I go through earth, fire, water and air. I am sent up in a balloon tied by a rope which is being eaten away by acid and Mr. Hale comes up to me in a dirigible. We make a parachute descent, but fall into a lake and have our troubles there. The villain attempts to drown us in a specially prepared cellar of his house and sets his house on fire over our heads. We go into an abandoned mine and find in it a den of counterfeiters and have an interesting time with the gang."

To Film Chinese Comedies

Six one-reel comedies, translated from the Chinese by Robert B. Carson, will be the initial offering of the Screen Craft Photoplay Co., launched last week by George W. Shepard, the head of a big lumbering concern. Mr. Carson will also direct the making of the pictures.

The star will be Charlie Fang, who appeared in the serial "The Great Secret." Fang is a native of Canton, China, and was educated both here and in his own country. The first picture will be made shortly, but no set method of distribution has been announced as yet. William Wagner of the Frank Powell forces will be in charge of photographing the first release.

After the six films are completed a series of twelve five-reelers will be made.

Adding "Lots" to Fox Plant in West

To make room for the increasing comedy output of the William Fox organization, two more "lots" and stages have been added to the vast grounds the company already occupies in Hollywood, Cal.

"Too Much War in Films"—Albert E. Smith

President of Vitagraph Pledges Himself to Avoid War Subjects and Bring Brightness Into His New Pictures

ALBERT E. SMITH, president of Vitagraph, holds that it is the duty of the producer of motion pictures to bring brightness and happiness into the lives of the people, and therefore to avoid war subjects as much as possible. In a recent interview he says:

"Now, I feel the policy of Vitagraph and every other motion picture manufacturer should be to make pictures that will take the minds of the people off the war and their troubles, make them laugh, and in that way make them happy. That is to be our policy, at any rate, although we stand ready, of course, to do anything that the Government may suggest to advance the national propaganda for patriotism.

"Generally speaking, though, I think we should seek for subjects as far detached from the war as it is possible to get them, because with the organization of the new national army by the draft the war has been brought right into the homes of ten million American families.

"My idea is to produce romances—not problem plays, but clean stories with a light atmosphere and a laugh lurking here and there in their literary folds.

"I do not think that we shall be able to get away from the war pictures entirely, because, apparently, every author and scenario writer in the world has his or her eye focussed on the great struggle, and the market is being flooded with such stories.

"Another thing. The rapid strides towards artistic perfection of photography which the motion picture industry is making will enable us to give these stories the proper treatment. Had this war come five or six years ago, before motion photography was developed to its present splendid standard, it is more than likely that a great deal of fine human interest material would have been lost to the generations that are to come.

"With all the resources that we can command, Vitagraph shall strive to give the public henceforth pictures that will bring brightness into the lives of people rather than gloom. Our pictures will be builded of 'sunshiny' tales, and when the war does creep into one, it will be so far in the background that its presence will hardly be felt."

"Little Miss Optimist" Is Not All Curls and a Smile

VIVIAN MARTIN'S first star picture for Paramount, "Little Miss Optimist," was written especially for her by Gardner Hunting. Luckily the character is not one of the saccharine "glad" parts that have pollyanned across the stage of late. There is enough of shadow to form a big contrast and the story gives evidence of having something besides curls and a smile.

Miss Martin plays the part of a girl newsie, Maisie-Rosie. Early parts of the picture show the delivery door of a big morning newspaper with the heroine struggling with real newsboys for her share of papers. As a newsie she meets Deal Hendrie, son of a wealthy family but practically starving because of his decision to be a musician against his family's wishes.

Maisie's brother Ben, employed as weigh master by a coal company is falsely accused of falsifying weights by Samuel Winter, an employee of John West. Subsequently West finds out that Winter has made false records, summons him to his room and is killed by Winter, after a terrific struggle.

The subsequent action is swift. Winter is finally arrested, Ben comes back to life and Hendrie, who has befriended the little optimist through all her trouble, confesses his love for her.

Douglas Back on Coast

W. A. S. Douglas, president of the Lasaida Film Company, producers of Baby Marie Osborne five-reel features for the Pathe program, has returned to the David Horsley Studios from an extended business tour of the East. Mr. Douglas has been in close touch with the developments taking place in the the Eastern film world and reports an era of unprecedented activity in picture production.

Scenes from Victor Moore's Latest Klever Komedy "Summer Boarding"

Multitude of Inquiries for Russian Pictures

N. S. Kaplan Reports Big Response to Announcement of Early Release; Negotiations Under Way for First View on Broadway

SINCE the announcement by N. S. Kaplan that his Russian repertory of films would soon be ready for release, it is stated that hundreds of communication have been received from exhibitors. Kaplan is enthusiastic at the response to his exploitation in the trade papers of these films.

"I am amazed," he said last week, "at the reception given to our general announcement. I had thought that the exhibitors of America would be interested to know what was being done in Russia to further the art to which they are devoted, but I had no idea that the response would be so general. My desk is covered with letters and telegrams asking for particulars regarding the system of release that we shall follow in presenting Russian Art films to the American trade. To all of them I have replied that I do not know; the reception given to the first picture which we present on Broadway in a few weeks will determine our plan of action. We have in Russia a motto or saying: 'Be sure you're right, then go ahead.'

"It is the intention of the Russian Art Film Corporation to be sure it is right before it goes ahead. The tremendous task of sorting and assembling for the American production the greater part of the fifty negatives which I brought from Moscow has been completed. From half a dozen the final choice will be made as to the initial production. We don't say that it will be the best picture of the lot—in fact, we believe that it will not be—but we promise that it will be representative of the generally high level of the art as it has been developed by the famous Moscow Art Theatre in Russia. We shall let the critical authorities and the exhibitors who know what their patrons want tell us what our policy shall be.

"There is no intention in the offices of the Russian Art Film Corporation to erect an elaborate foundation upon which to market Russian Art films, and then to find that while we have the material to put up the superstructure our foundation is all wrong. We don't presume to tell the man who is in close touch with the people the methods he shall use to reach them with Russian Art films. Rather we welcome his knowledge to tell us what methods we shall use."

Negotiations are now under way for a first showing of the Russian repertory in a Broadway theatre. Should there be delay in obtaining the theatre desired as early as present plans contemplate, a trade showing will be given. The theatre showing is preferred by Mr. Kaplan because of the opportunity it affords to obtain the professional and the lay verdicts at the same time. It is upon these verdicts that the distribution policy of the Russian Art Film Corporation will be determined.

Boy Scouts on "Knights of the Square Table"

D. W. Pollard, scout executive of the Los Angeles Council of Boy Scouts, has written to George Kleine as follows:

"'Knights of the Square Table' is one of the best, if not the best, Boy Scout photoplays ever produced and we feel it will be received by the Boy Scouts and public throughout the country. The balance of your entertainment was interesting, clean and instructive. If this is a sample program to be carried out by your company, it is our opinion you may be assured of the hearty support of the Boy Scouts of America."

Wedgwood Nowell Back to Old Love—Triangle

Wedgwood Nowell, who has been starred and featured by the Bluebird during the past year, has joined the Triangle forces at Culver City, Cal. Prior to his association with Bluebird, Mr. Nowell appeared on the Triangle program, his latest move therefore being a return to his former studio.

In "The Railroaders" George Fawcett Has Lead

George Fawcett, who was Judge Silas Whipple in "The Crisis," plays the principal role in "The Railroaders," a forthcoming Selig drama. According to the Selig announcements the new play compares favorably with "The Spoilers," "The Crisis" and "The Garden of Allah."

The role for Fawcett is that of Caleb Conover, who rises by the force of his strong will from the position of a railroad section boss to a multi-millionaire whose political influence controls an entire state.

The Selig Company makes special claims regarding the magnificent staging, particularly in the interior of the Conover mansion.

In support of Fawcett are Thomas Santachi, Bessie Eyton, Frank Clark, Fritzi Brunette, Frank Elliott and others. Colin Campbell directed "The Railroader."

To View the "Tanks" See Pathe's Pictures

The title of Pathe's war pictures, "The Tanks at the Battle of the Ancre," is well chosen. The huge monsters are shown at rest, being groomed, being oiled and being painted "à la camouflage."

Their crews are crawling in and out, and we read that the men operating the tanks—large as the machines are—are the shortest and thinnest of the "Tommies." Tall men would have to sit or stoop and fat men might be stuck in trying to get out or in.

Photographs in the magazines do not indicate how large the tanks are, but these pictures do. They crawl like huge turtles and their appearance as they move is terrifying. We do not wonder that German soldiers, when they first saw them, took to their heels.

One sees them straddling trenches, getting over shell craters and smashing their way through barbed wire fence barricades. They are seen getting mired where it seems they must stay mired, but they go on after a time, getting out of the mud by their own power.

Initial Elsie Ferguson Film Is Completed

With the completion of the big Algerian street scenes for Elsie Ferguson's initial picture, "Barbary Sheep," early last week, the production of this super-photoplay drew to a close at the Famous Players-Lasky Studio in Fort Lee. For practically two months work on this production has been in progress under the direction of Maurice Tourneur, and it is announced that the film is the most elaborate ever staged at this studio in New Jersey.

For the big street scenes in which two thousand persons took part a complete Algerian village was built, and on the last day of the production of the film several thousand "fans" from New Jersey and New York gathered on the streets and nearby roof-tops to watch the unusual proceedings.

Advance reports are that Elsie Ferguson will prove a revelation to screen fans in this production. Her supporting cast includes Lumsden Hare, Pedro de Cordoba, Macy Harlem, Alex Shannon and Maude Ford. Robert Hitchens is author of the piece.

"The Outcast" on Screen as It Was on Stage

Dell Henderson, who directed "The Outcast," the first Empire All-Star Corporation production for release through Mutual, says the part of the public that believes plays have to be materially altered for screen showing will get a surprise.

The settings for the picture were taken from the Frohman storehouse and the costumes used in the Frohman production were faithfully reproduced. Mr. Henderson says he would ask nothing better than all plays to require so little change. He adds, "A good story is a good story whether for stage, magazine or screen."

Title for Valeska Suratt Play

Valeska Suratt's newest William Fox feature, on which work was begun a short time since, has been titled "A Rich Man's Plaything." Randolph Lewis wrote the story and Carl Harbaugh is the director.

Annette Kellermann in "Queen of the Sea"

William Fox Announces More-Than-Million Dollar Sub-Sea Production on Which Work Has Already Begun at Bar Harbor

"QUEEN OF THE SEA" is the title decided upon for the new sub-sea picture in which Annette Kellermann will be presented by William Fox as premier for the season of 1917-18.

Miss Kellermann and a company are now at Bar Harbor, Maine. Work will begin under the direction of John G. Adolfi. The new picture, of which George Bronson Howard is the author, will be, it is announced, entirely different in action and story to "A Daughter of the Gods," another of his masterpieces.

In the making of "Queen of the Sea," Mr. Fox will have the co-operation and assistance of the Smithsonian Institute and the United States Fisheries Commission, at Washington, and the British Museum. Scenes will be taken at the bottom of the ocean by means of a patented submarine apparatus which is expected to furnish something extraordinary in the way of entertainment.

Mr. Fox will personally oversee the production of "Queen of the Sea." He promises that it will excel in sumptuousness anything ever seen on stage or screen. He was the first producer to spend $1,000,000 on a production—"A Daughter of the Gods"—and plans to make the new Kellerman film a more-than-million-dollar picture.

William Fox says he intends the "Queen of the Sea" shall surpass not only anything he has ever made, but shall be the absolute last word in motion picture production. He is aiming at a high mark, as is shown by his statement that the new Kellermann film must eclipse such productions as "A Daughter of the Gods," "The Honor System," "Jack and the Beanstalk" and "The Conqueror."

Well-Known Stage Star Joins Metro to Lead in Big Play

CAMILLA DAHLBERG, who originated the role of Bianca, in "The Great Lover," with Leo Ditrichstein, has been engaged by Metro Pictures Corporation to play the important part of the woman spy in "Draft 258," Metro's new patriotic photodrama, which has already been placed in production. Mabel Taliaferro is the star under whom Miss Dahlberg will work in "Draft 258," which was written by William Christy Cabanne and June Mathis.

Miss Dahlberg has starred both in Europe and America, in "La Main," a pantomime version of "The Dumb Girl of Portici," which was later portrayed in another form by the dancer, Anna Pavlowa. She appeared before many representatives of royalty, including three emperors.

Miss Dahlberg appeared in pantomime versions of "The Taming of the Shrew," Ibsen's "The Doll House," "Salome," and Portia in "The Merchant of Venice." Coming to America she was engaged by David Belasco to appear in "Years of Discretion," later playing in the Ditrichstein production.

From pantomime to motion picture work was an easy progression. "The Heart of Nichette" and "After Many Days" were among her first screen appearances. "The Seven Sisters," "In the Bishop's Carriage," "Caprice" and "Tess of the D'Ubervilles" were other productions. For Metro she appeared in "A Million Dollars" with William Faversham.

Strong Brady Cast in "The Marriage Market"

"The Marriage Market," shortly to be published by World-Pictures Brady-Made, will have one of those star casts for which this producing concern has become well known. This will include Carlyle Blackwell, June Elvidge, Arthur Ashley and other very well-known players.

The play is adapted from a widely circulated novel published under another title.

Left and Right: J. Warren Kerrigan in Action in His First Paralta Production, "A Man's Man," to be released through Triangle in September; Centre: Eleanor Crowe, who has Ingenue Role in Kerrigan's Second Paralta Production, "Turn of a Card"

Clubs Want to See "Efficiency Edgar's Courtship"

Members of three theatrical clubs have asked to attend a pre-release date private showing of Taylor Holmes' first film made by Essanay under the title of "Efficiency Edgar's Courtship." It is to be distributed through Kleine-Edison-Selig-Essanay Service.

Mr. Holmes, on the speaking stage, was widely known. He starred and made a hit in "His Majesty, Bunker Bean," and has also to his credit high scores in such comedies as "The Third Party," "The Million" and "The Commuters."

Klein - Edison - Selig - Essanay's Greater New York City branch office will stage a private showing if it is decided that there is to be one given for the benefit of the three theatrical clubs mentioned above.

Love Plot in "The Martinache Marriage"

In "The Martinache Marriage," second of the four-reel "Falcon Features" produced by General Film, the heroine is discovered as a neglected little flower girl in the Paris streets. Injured by the car of Horace Martinache, a wealthy American, she is befriended by him and placed in the way of becoming educated and cultivated. He departs for home. The story then shifts to several years later.

Eric Martinache, a philandering nephew of Horace Martinache, returning from a trip abroad, falls in love with a young opera star, Sara St. Ypriex, who is on the ship. He ushers her to his haughty mother's house as his affianced, a circumstance which brings consternation. Horace Martinache is enlisted to break up the romance. How he drifts into a chivalric proposal of marriage to her to bear out the traditions of his family for fair dealing is dramatically worked out, as well as the development of the love of the two for each other, the girl then proving to be the child of the Paris streets whom his kindness had given a chance in life.

The cast obtained by H. M. and E. D. Horkheimer includes Margaret Landis, Philo McCullough, Mollie McConnell, Leota Lorraine, Julien Beaubien, Vincent Beresford and Frank Brownlee.

Gripping Battle Scenes Filmed for "The Conqueror"

The William Fox Studios expended $5,000 for cannon and musket ammunition used in battle scenes in "The Conqueror," in which William Farnum appears in the historic role of General Sam Houston. The location was Cahuenga Canyon, near Los Angeles.

For a fortnight 450 Mexicans, about as many Sioux Indian braves, and a hundred men and women dressed as frontier settlers of 1830, with full 600 horses, were used to reproduce the battles of that day.

Director R. A. Walsh had nine iron cannon cast. They were precise duplicates of the historic artillery used by Houston. The cannon burned up $2,000 in munitions. Fourteen other cannon were of wood, and with chemicals, flare puffs were created for the cameras to register. Hand grenades not unlike those used in Europe today were exploded almost constantly for days. The nine real cannon were allowed 500 shots each and the "extras" with muskets had unlimited blank cartridges.

William Fox describes the production as a vivid picturization of the heroic life and romantic times of General Sam Houston. It is the first Fox "Standard" picture in which William Farnum has starred.

John Brown's Birthplace in New Metro Feature

John Brown's birthplace figures in a new Metro production with Francis X. Bushman and Beverly Bayne in leading roles. The famous abolitionist was born near Winsted, Conn., it seems. Flashes taken near the old town show Cold Spring, Highland Lake, Colebrook River, Second Cobble and Lake Wonksunkmunk.

One of the local sponsors for the selection of Winsted as a "location" for a motion picture feature is Louis Stone of the Evening Citizen, who sends out the picturesque snake stories that put Winsted on the map, and who organized the "Bald Headed Men's Club."

In the play Bushman takes the part of "Two Gun" Carter. The whole company, horses and all, will be shipped by rail to Ramapo Mountain for ensuing scenes. Maxwell Karger directs the production.

The Girl with the Yawn and the Girl in the Pajamas is Margaret Landis. Vincent Beresford Devours the Poetry. Both Scenes Are from General Film's "The Martinache Marriage," Directed by the Horkheimers

"Extras" Make Record Harvest at Fox Studios

Almost 5,000 principals and "extras" were employed in one day at the William Fox studios in the West by the various directors of pictures in the making.

J. Gordon Edwards, director of "Cleopatra," had in one of his scenes 3,000 men and women. Richard Stanton, who had just finished "The Spy," with Dustin Farnum, had on his set 250 "extras."

The other crowds were working under C. M. and S. A. Franklin on Fox Kiddie Features and Tom Mix and Charles Parrott on Foxfilm comedies.

Mary Garden Delays to Avoid Submarines

Mary Garden intended to leave France in time to start work in the Goldwyn Studios the first week in September on "Thais."

The liner she was to sail on has been forced to postpone departure several days. That will bring Miss Garden to America just that many days later than she hoped. A cablegram from her to Goldwyn says:

"The message I am bringing to America must wait. But that will only make it better. Have written you today. With every good wish."

This is Miss Garden's second reference to a message for America. What it is nobody on this side of the water knows.

Back to Stage with "What Happened to Jones"

George Broadhurst, one of the most prolific as well as one of the most successful of native playrights, whose plays have enjoyed considerable vogue in their screen versions, is to revive shortly at the Forty-eighth Street theatre, New York, his famous farce, "What Happened to Jones."

Like his more recent plays, "Bought and Paid For," "Today," "The Law of the Land," and "What Money Can't Buy," "What Happened to Jones," written twenty years ago, has been done in pictures.

Battle on Pyramid in "Woman God Forgot"

The battle scenes for "The Woman God Forgot" attracted great crowds to Santa Monica this week. The settings were built high in air as the actual fighting was supposed to be on the sides of a pyramid. Some of the actors fell and struggled for two hundred feet down this pyramid. Artcraft says the scenes out-thrill anything except "Joan the Woman."

Cecil B. DeMille, director, on a high platform and with megaphone and a telephone transmitter attached to his chest, directed the big scenes several hundred feet away from the set, where his view of the entire proceedings was perfect. Not an opportunity for a thrill missed his attention, and on several occasions he rushed special camera men to points of vantage for close-ups of startling bits of realism.

On another platform, near the one on which Mr. DeMille stood, was seated the star, Geraldine Farrar, and her personal staff. A telephone line connecting her with the director was attached to her chair and on several occasions she offered suggestions.

Three of the First Goldwyn Productions
(Left, Jane Cowl, "Spreading Dawn"; Center, Mae Marsh, "Polly of the Circus"; Right, Madge Kennedy, "Baby Mine")

Goldwyn Announces Its List of Productions

Offers Abundant Proof That Performance Has Equaled Promise with This Vigorous Young Organization—Outlines Work Ahead

WHEN Goldwyn Pictures Corporation, almost a year ago, announced its intention of making a large number of costly productions, perhaps as many as a dozen, in advance of its first release the following September, there were many expressions of doubt heard.

Exhibitors throughout the country will be interested to receive the first complete announcement of Goldwyn's accomplished production work. Thus far the completed Goldwyn Pictures are:

Mae Marsh in "Polly of the Circus," by Margaret Mayo; Madge Kennedy in "Baby Mine," by Margaret Mayo; Maxine Elliott in "The Eternal Magdalene," by Robert McLaughlin; Jane Cowl in "The Spreading Dawn," by Basil King; Mae Marsh in "Sunshine Alley," by Mary Rider; Maxine Elliott in "Fighting Odds," by Roi Cooper Megrue and Irvin S. Cobb; Mae Marsh in "Fields of Honor."

Pictures now in the making at Goldwyn's New Jersey studios are the following: Mabel Normand in "Joan of Flatbush," by Porter Emerson Browne; Madge Kennedy in "Nearly Married," by Edgar Selwyn; Mae Marsh in "The Cinderella Man," by Edward Childs Carpenter.

Early in September, Mary Garden, returning from France, will begin work in "Thais," by Anatole France.

The new organization, so quickly built to full stature by Samuel Goldfish, Edgar Selwyn, Archibald Selwyn and their associates, has kept pace in performance with its rather guarded promises made during the months of preparation.

Organization has been effected throughout the United States. Goldwyn Pictures, Ltd., of Canada, is actively operating in the Dominion. Arrangements are virtually completed for prompt operation of Goldwyn organizations in England, Australia, South America and other more distant lands.

"The Spreading Dawn," by Jane Cowl, Is Completed

Jane Cowl's first Goldwyn play, "The Spreading Dawn," has just been completed. The final scene is a theatre fire, with the rush and panic of spectators, in which several hundred extras took part.

A theatre and expensive settings were built especially for this scene at Cliffside, N. J., opposite New York City. When this was burned the fire could be seen from many points in the big city, on the opposite side of the Hudson. The blaze was at night and the glare of the fire and specially placed lights were the aids of the camera.

Orme Caldara was engaged for Miss Cowl to play the leading male role opposite to her as in "Within the Law" and "Common Clay." In addition there are Henry Stephenson, Charles Hammond, Edith McAlpin, Lettie Ford, Marion Knapp and Antoinette Erwin in the cast.

Crane Wilbur Rescues Dogs from the Pound

Crane Wilbur in his forthcoming Art Drama "Unto the End," in the part of Jim, rescues a boy's dog from the pound, and, placing the rest of the dogs in the place in the tonneau of his car, carries them all to his home.

In the dining room he seats one dog in each chair at the table and orders the horrified servants to serve the hungry animals.

The property man succeeded in getting a motley array of canines from the Los Angeles dog pound. The picture they present, together with the action in which they are used, forms a delightful part of the production.

Madge Kennedy's Next Is "Nearly Married"

Madge Kennedy's second Goldwyn production will be the stage success, "Nearly Married," by Edgar Selwyn, Goldwyn having purchased this farce comedy during the current week.

"Nearly Married," when presented several seasons ago in New York, had an all-season run at the Gaiety theatre and went on the road also. At the time of its stage presentation it gave Bruce McRae a role and also brought Ruth Shepley into notice.

Fairbanks and Company at Laramie for Next Play

Douglas Fairbanks and his company have made the long jump to Laramie, Wyo., for a location in which to take the outside scenes in "'Fancy Jim' Sherwood." This play Fairbanks describes as a real on-the-level, rip-roaring Western comedy-drama written around the exploits of the "Hole in the Wall" gang of cattle rustlers.

It is the intention to take a complete ranch in which to house the company, made up mainly of cowboys who have lived the life on the range in Montana and Wyoming.

The "Douglas Fairbanks special," so it is said, included two Pullmans and three freight cars to carry the effects of the company and twenty-one horses, including "Smiles," the one Fairbanks rode in "Wild and Woolly."

In the company are Eileen Percy, Frank Campau, H. A. Strickland, Fred Burns, Rhea Haines, Joseph Henaberry, Millard Webb, James P. Hogan, Victor Fleming, Harry Thorp, Glen MacWilliams, "Slim" Paget, "Shorty" Brooks, Ed Burns, "Skinny" McPherson, "Monte" Blue, "Spike" Robinson, Granville Sully, Edgar Newhan, Dick Crawford, Bob Chapin, Billy Emerson, Edwin Tanaka, James Warrington, Billy Shea and Henry Malstead.

John Fairbanks, manager and Benny Zeidman, publicity representatives, went along.

Belle Bennett Takes Role Meant for Louise Glaum

Belle Bennett, at Triangle's Culver City studio, stepped from the settings for "Judgment of the Guilty" into those for "Gonda" with scarcely time to change her costumes.

"Gonda," which is described as colorful as "The Flame of the Yukon," was intended for Louise Glaum, but this star, after finishing "Idolators," was taken ill and is ordered by her doctor to rest a week or so. Miss Bennett has taken the vampire role so well that it is said Walter Edwards, director, is delighted. In the cast are Jack Livingston, Jack Richardson, Lee Hill and William Ellingford.

Filming of "Cleopatra" Ends With Battle Scene

Spectacle Described as One of the Greatest Ever Produced—25,000 Used in the Fox Piece in Which Theda Bara Stars—Many Big Scenes

LAST scenes for the Fox Theda Bara spectacle, "Cleopatra," were filmed last week on Newport Bay, sixty miles south of Los Angeles, when several thousand men were used as soldiers and sailors in the battle of Actium, one of the four big events depicted in this photoplay. The making of these scenes was a gigantic undertaking because it required transporting the men, costumes, properties and implements of warfare for the scenes. The nearest railroad station to the location is a distance of ten miles and from here auto trucks accommodated the needs of Director J. Gordon Edwards and his staff.

The scenes made at this point show the camp of soldiers of Cleopatra and Antony, which consisted of Romans, Egyptians and Nubians, and also the encampment of Octavius Cæsar. Thousands of horses with chariots and other vehicles were required, together with thousands of tents.

In the sea battle approximately eighty boats were used, and according to the script the Cæsar fleet was victorious after Cleopatra sailed away with a portion of her men when incorrectly informed that Antony had been killed. Two hundred fifty thousand feet of lumber was used to mask the boats and transform them into the type used in 31 B.C. The boats were equipped with catapults and the scenes made at night showed these machines throwing fire-balls from one boat to another until eventually practically every vessel of the two fleets caught fire. Some spectacular water night scenes were filmed. The battle of Actium was one of the first naval battles of any great consequence in the world's history and Director Edwards sought to reproduce this according to the best reports in history.

Other big events of the spectacle include the encampment of Cleopatra and her army on the desert after being driven out from Alexandria by Julius Cæsar. A location near Oxnard on the Mojave Desert served for these scenes. Another shows the forum of the senate at Rome when Antony delivers his oration over the body of Julius Cæsar. Still another series of big scenes is that of the banquet where Cleopatra induces Antony to join forces with her that they may become rulers of the world. Figures given out at the studio estimate that between 25,000 and 30,000 people appear in this production.

The battle of Actium scenes required eight days for filming and almost every day four auto trucks were needed to carry the lunches required for the men from the railroad station to the filming location. The payroll on the last day required $35,000. This amount was all in silver dollars and was given to the men as they boarded the train for Los Angeles after completing their work. From ten to eighteen cameramen were used on the scenes every day, the amount of film exposed exceeding 100,000 feet.

Thousands of people daily drove to Newport Bay from Los Angeles to witness the scenes. The autos parked along the roadside on the border of the bay extended for several miles, and the Palisades, which surround the bay on all sides, were covered with machines at every point where an advantageous view could be had.

Harold Lockwood's "Under Handicap" a Seven-Reel Feature

FRED J. BALSHOFER, president and general manager of Yorke-Metro, has decided to produce the Harold Lockwood picture, "Under Handicap," as a seven-reel special feature. Originally it was intended to be a five-reel production.

The development of the story proved to the producer there were possibilities in the novel which could not be successfully handled in less than seven reels. This is because really there are three different scenes all of vital importance to the plot.

"In all of Lockwood's former pictures," declared Balshofer, upon the completion of this feature, "he was never shown to the advantage he is in 'Under Handicap.' As the story develops he is seen in the atmosphere of New York society, and later, on the ranch, and finally, as a big factor in putting through a reclamation enterprise which forms the conclusion of the story.

"It has now been three months since we began the filming of this story, and I can say with all sincerity that the result of the work, as shown in the final run, has proved that the extra time devoted to the production of the feature was worth while.

"We can't make good pictures and make them in a hurry, if we are to achieve productions which are finished in every sense of the word. The making of this present picture has demonstrated the necessity for thoroughness in the editing of the film. We have shot about thirty thousand feet of film.

"The stupendousness of the task of cutting can be realized when it is stated we have done little else day and night for the last two weeks except assemble the reels of the picture, run them over and over in our projection room to eliminate every unnecessary scene, and bring the entire production down to a continuity perfectly smooth and including only scenes which mean something to the movement of the drama."

Paramount Finds Lots of Work for Charles Maigne

When the Famous Players-Lasky Corporation procured the rights to Robert Hichens' famous novel "Barbary Sheep," Charles Maigne was selected to transform the drama into screen form for Elsie Ferguson.

Some of Mr. Maigne's more recent contributions to the screen have been adaptations of George Middleton's "Her Strange Wedding," in which Fannie Ward starred, of Edwin Milton Royle's "The Squaw Man's Son," starring Wallace Reid, and of Robert Louis Stevenson's "The Bottle Imp."

All Norma Talmadge's Plays Will Be Taken from Books

Following the success of her recent screen adaptation of Cynthia Stockley's novel "Poppy" Miss Norma Talmadge has announced that in the future all of her scenarios will be written from books. The avowed intention of the young screen favorite is carried out in "The Moth," her newest photoplay taken from the novel by William Dana Orcutt, which has been announced to follow "Poppy" among the Norma Talmadge releases, and in "The Secret of the Storm Country," on which Miss Talmadge will begin work next week in Ithaca, N. Y.

"The Secret of the Storm Country" was written by Grace Miller White as a sequel to "Tess of the Storm Country" which is also familiar to the film public.

Miss Talmadge's decision in favor of the scenario taken from a popular novel is based on a close study of the way in which the general public has received her appearance in photoplays adapted from novels.

"The success of 'Poppy' primarily has convinced me that any story which has been widely read in book form will be doubly successful as a screen play. More than that—it will reach a far larger audience in celluloid form than it ever did between book covers," says Miss Talmadge in support of her theory.

A popular book or a popular drama necessarily reaches a more or less limited audience, while the motion picture is universal in its appeal and has the most cosmopolitan of audiences.

Ann Murdock Working on Fifth Picture, "My Wife"

Ann Murdock, who will be remembered as the last star made by Charles Frohman, is now busily engaged in rendering permanent—by the aid of motion pictures—the plays that made Frohman's name famous the world over.

She is working on her fifth picture, "My Wife," written by Michael Morton and directed by Dell Henderson, who has also directed three others of the plays that will shortly be shown to the public with Miss Murdock in the stellar role.

"Outcast," the first of the Empire pictures that the Mutual Film Corporation will release September 10, is one of the most dramatic and strongly appealing stories that has ever been written.

The other three are "The Impostor," "The Richest Girl," and "The Beautiful Adventure."

Selig to Produce "The Still Alarm"

"The Still Alarm" will be produced at the Selig studios, Los Angeles, under the direction of Colin Campbell.

Always a play of spectacular appeal on the legitimate stage, it will prove much more so in the screen version, where effects not possible to produce on the stage will be shown in realistic vividness. It will be necessary to build city streets and houses.

The cast will be headed by Thomas Santschi, Bessie Eyton and Fritzi Brunette.

Dale Henderson (Empire Director)

Accessions to Universal's Comedy Company

Among the new players engaged to work at Universal City are Mattie Cummont and Henry Murdock, laugh-makers, who will be under the direction of W. W. Beaudine.

Mattie is the short, roly-poly woman who has been working recently with the Fox Company and with Max Linder. Henry Murdock has been working with the Kalem Company for a year or more, first with its Florida Company and more recently with Ham and Bud in California.

King Vidor, formerly scenario editor of the La Salle Company has been engaged to write for the oddly assorted pair.

Another new comedy man to join the Universal is Al Santell, who has been added to the directing staff to alternate with Craig Hutchinson in staging comedies.

Use Private Sunken Gardens for Cleopatra Picture

The sunken gardens at the home of former Governor Hazard were used for the Roman scenes in the William Fox production of "Cleopatra" now in the making at Los Angeles, Cal. Theda Bara, the world-famous star, appears in the stell role.

Mr. Hazard said that the pleasure of watching the picture being screened was more than sufficient to compensate him for placing the grounds at the company's disposal. The Fox studios, however, made a liberal donation to the Red Cross fund through the local bureau.

Woods Keeps His Assistant

Mary H. O'Connor has accepted a position as assistant to Frank E. Woods, general manager of productions at the Lasky studios in California. Miss O'Connor was for a long time assistant to Mr. Woods during his regime as general manager of Fine Arts, and it was at his special request that the Lasky Company induced Miss O'Connor to again become his assistant when he took up his official duties at the Lasky Studio.

Thrilling Stunts in Universal's "Red Ace"

Marie Walcamp Leaps from Racing Auto to Lightning Express; Swings Across Chasm; Dives Sixty Feet and Faces the Man-Beast

UNIVERSAL is about to launch a new mystery serial, starring Marie Walcamp, entitled "The Red Ace." The opening episode will be released October 8, following the conclusion of "The Gray Ghost." Jacques Jaccard is the author and director of the new thriller. The tale is of a lost platinum mine in British Columbia, the location of which is sought by the secret agents of a foreign government.

Marie Walcamp will be supported by Larry Payton, in the role of a private of the Royal Northwest Mounted Police. L. M. Wells takes the part of Fouchard, the traitorous tavern keeper in a Canadian mining camp. Bobby Mack is the faithful messenger and bodyguard of the heroine. Charles Brindley impersonates Steele Heffern, posing as a gambler but is in reality the executive head of the foreign power's forces in British Columbia. Marian Shelby as "Dutch Kate" is apparently a waitress in Fouchard's tavern, but her real activities are not disclosed until the end of the serial.

Harry Archer plays the role of Dr. Hertzman, head of the foreign secret service in America. Noble Johnson as Little Bear is a faithful Indian, and Yvette Mitchel as Red Fawn, his sister.

In addition, there is a strange phantom, half man, half beast, who pounces on his prey from tree-tops and snatches passing riders from their saddles without seeming effort.

A troop of Royal Northwest Mounted Police, a settlement of half-breed Indians in a large native village, built especially for this serial, and the platinum mine, whose entrance is through the bottom of the mountain lake, add realism to the scenic outdoor settings.

Marie Walcamp, in the opening episodes, is required to jump from a racing automobile to the platform of a swiftly moving train; to swing across a chasm 123 feet deep on a tightly stretched rope, and finally to negotiate a 60-foot dive from an overhanging rock into Lost Lake. She is also given many opportunities to display her remarkable horsemanship.

Literary Publication Lauds Pictures as Reformers

Writers' Bulletin and Literary Review Passes Upon Merits of Pictures as Educators and Reformers—Praise for the Good Work That Is Being Accomplished

THE motion picture can "educate and reform as well as entertain," says the Writers' Bulletin and Literary Review in its editorial columns. Further on down the columns of this publication is found the following:

"The Humanitarian League and the People's Campaign League the first led by Misha Appelbaum, editor of the Humanitarian Magazine, and the latter by Mrs. Grace Humiston, an attorney-at-law, a modern Portia, with a sense of humanitarianism as well as justice, have been making a vigorous fight in New York State for the doing away of the death penalty, and the work of these leagues is extending in this respect to other states. Out in Chicago, Maibelle Heikes Justice, a writer who makes her home in New York City, is reported as being present at the working out of her photodrama, 'Who Shall Take My Life?' filmed by the Selig Company. Miss Justice formerly lived in Chicago. In getting material for her drama, she spent a day in the Death House of Sing Sing prison, the state prison of New York. Within the past few days word has come to us that the State of Illinois will abolish the death penalty. If Miss Justice's play has helped with this humanitarian work, then one writer at least may feel she has not striven in vain for humanity. The People's Campaign League has under way plans for presenting photoplays that will bring home to the public a realizing sense of the horrors of the old law of 'An eye for an eye and a tooth for a tooth,' under which many an innocent one has gone to his doom. All hail to the 'movie' which can educate and reform as well as entertain!"

Scrubgirl to Society Matron Is Pauline Frederick's Jump

Paline Frederick, makes a big jump from her last Paramount picture "The Love That Lives," to her newest one, "Double Crossed," recently completed and scheduled for release in September.

The leap is from the part of a scrub woman, toiling with mop and brush in a seven-story office building, to the young wife of a successful husband, playing about in Long Island Summer society.

The settings used for the Long Island home were made from photographic reproductions of a millionaire's home furnished by the owner himself to Director Robert Vignola.

Miss Frederick will be supported by Crauford Kent, of recent musical comedy fame, as a new leading man. Others in the cast include William Riley Hatch, Clarence Handysides, Harris Gordon and Joseph Smiley.

Emily Stevens, Who Has Foregone a Stage Tour to Remain with Metro

Dwan to Produce Pictures with Vital Topical Themes

ALLAN DWAN, who supervises all Triangle productions made in the East, is gradually putting into operation a policy of picture making, whereby he aims to specialize in pictures treating of timely issues touching on the every-day life of American people.

There is no intention of making costume plays, vampire pictures or historical productions at the Yonkers studio, over which Dwan is director general. It is his belief that there are enough live issues in the present-day life of average humanity to make dramatic material of the first order, and his beliefs are being substantiated by the scenarios which have come to his attention during the past month. At a time when motion picture directors, as a whole, are complaining of a dearth of photoplays, this supervisor is quoted as saying that his only difficulty is in making a selection from so many available offerings.

As indicative of his general policy of production, "The Food Gamblers," recently issued, is an example. It is entertainment that treats constructively of a national evil, and one which is receiving the attention not only of one class of people but of virtually every family in America.

"A Successful Failure," "The Man Who Made Good" and "American, That's All," three other productions from the Yonkers studio, all treat of some particular phase of business life as faced by young America.

Art Dramas, to Hold Catherine Calvert, Signs Contract

CATHERINE CALVERT, widow of the late Paul Armstrong, who has appeared in three U. S. Amusement-Art Dramas, has been signed to a long-termed contract. Art Dramas announces this is done in deference to a demand from exhibitors all over the country and to make sure that Miss Calvert will be in all forthcoming pictures.

So far Miss Calvert has been screened in "The House of Cards," "The Peddler" and "Think it Over," though the last has not yet reached exhibitors. In the first play she had heavy dramatic work, in the second a sympathetic part and in the third a touch of pleasing comedy. Miss Calvert says:

"The stage loses its glamor after a season or two, and the actress comes to realize its drabness and emptiness. Not so the screen. Work in the studio is always interesting and inspiring. It is a wider field of expression and gives one all sorts of opportunities that are lacking in either vaudeville or straight dramatic work."

Herbert Blache, president of the U. S. Amusement Corporation, was attracted by Catherine Calvert's work on the stage several years ago when she was starring in her husband's plays.

At that time he saw excellent screen material in her. The death of Mr. Armstrong at that time caused her to retire from the stage, and to make the announcement that she had said farewell to her profession.

Mr. Blache kept her in his mind, however, and several months ago approached her with an offer to star in his picture, "House of Cards." The lure of the art was too much for her to withstand, and she accepted. As a matter of fact she had been contemplating returning to public life for some time, she admits.

Her return was acclaimed by all those who had admired her on the stage, and her screen work was so excellent, in spite of the fact that she was without camera experience, that every one saw in her great possibilities, and these possibilities have not yet been disillusionized.

New Orleans Company to Produce High Class Features

THE Diamond Film Company is organized in New Orleans to produce motion picture features, each to be typical of the open sunshine of the South. Arthur B. Leopold attended to legal matters connected with incorporation and organization.

It is announced that only the most famous motion picture stars will be engaged for the casts of the companies to be used. R. M. Chisholm and Captain W. J. Hannon were authorized to go on to New York to choose in the film center a competent man for general director. They are after one of the best known directors in the country.

The company, which has a cash capital of $100,000, has purchased the complete plant and studio of the Nola Film Company, the largest studio and plant south of Philadelphia and east of Chicago. In fact, it is the third largest plant and studio in this country. It fronts 150 feet on Bayou St. John by 639 feet in depth, and is an ideal location and fully equipped with all the latest machines and devices.

With everything favorable for the making of pictures, this company expects to prove to the world that New Orleans is the spot for manufacturing and finishing pictures of class and distinction.

A first announcement says: "The climatic conditions are perfect and scenery of all kinds abounds. There is no question about New Orleans being an ideal place for the manufacture of pictures, as several of the most noted stars, including Clara Kimball Young, Anita Stewart, William Farnum, Bert Lytell, Hazel Dawn, Kathlyn Williams and others, came here looking for material, and all of the pictures produced from New Orleans and its atmosphere were an instantaneous success."

In the board of directors and stockholders, which includes R. M. Chisholm as president and L. S. Boudreaux, who are owners of the Diamond theatre property, are Captain W. J. Hannon, well-known capitalist of New Orleans; Captain James Ashton of the Illinois Central Railroad, John B. Warfield of Schumert & Warfield, C. L. Darragh, capitalist of Galveston, Tex., owner of the largest picture house in that city, M. H. Morrill and others.

The company will begin operation upon the return of Messrs. Chisholm and Hannon from the East.

Three Days of Stage Fighting for W. S. Hart

There are going to be some thrilling fight scenes in the William S. Hart first Artcraft production.

Prior to his leaving on location, Hart spent three days taking the fight scenes on the Artcraft stage. According to the number of battered heads and damaged hands, it would appear that the bad man of the movies has whipped everyone in the studio. Hart himself was knocked down several times, but escaped with merely badly battered knuckles and a very sore chin.

J. Stuart Blackton's Play Has Oyster Bay Location

Some of the exterior scenes for "The World for Sale," first feature picture to be produced for Paramount by J. Stuart Blackton, are being taken this week on Commodore Blackton's estate in Oyster Bay.

For the "sympathetic villain" part of Jethro Fawe in Sir Gilbert Parker's romantic tale, Mr. Blackton has chosen Norbert Wicki, a Polish actor, of prominence among the Poles. In the part of Jethro, the Romany Villain, Mr. Wicki looks as if he stepped directly from the pages of the book.

Mr. Wicki has scored previous successes with Mary Pickford, Norma Talmadge and Alice Brady. His present part of Jethro Fawe is second in importance among the males to that of Conway Tearle, who plays the lead in "The World for Sale," and is said to offer Wicki wonderful opportunity for artistic work. Anna Little plays the principal feminine role.

Adirondack Mountain Pictures in "Behind the Mask"

Scenes for the coming U. S. Amusement Corporation-Art Drama, which is entitled "Behind the Mask," and in which Catherine Calvert is starring, were taken in the Adirondack Mountains, where a great portion of the story is laid, and are remarkable for their beauty. The excellent photography enhances them to a remarkable degree. The company making this picture spent several weeks in these localities taking exterior scenes.

Mme. Alice Blache, who directed the picture, had excellent material to work with in the story by Charles T. Dazey, which was adapted to the screen by Frederick Rath.

Craters, Trenches and Bombs on Old Lubin Estate

On the old Lubin estate, formerly the property of John F. Betz, brewer, at Betzwood, near Philadelphia, a location was found for battle scenes in "For the Freedom of the World."

Trench fighting, preceded by artillery battle, was given a realistic representation there the other day. Enlisted men from the United States Ambulance Corps, Allentown camp, took part. Trenches were dug on the top of one hill and on the one opposite craters were created.

Comedy Company Organized by Harry Garson

The Fun-Art Film Company has been organized by Harry I. Garson, who is also personal manager for Clara Kimball Young, to produce a series of two-reel pictures. Mr. Garson has signed a contract for five years with the well-known and youthful vaudeville team of Ray and Gordon Dooley. These comedies will be known as the "Dooley series," and it is Mr. Garson's belief that he has a real find in this team of clever artists, who are 19 and 20 years of age, respectively. The first release will be some time in September.

Ranchers and "Nesters" Battle in "Straight Shooting"

Harry Carey, widely known for his handling of western types, will make his first appearance in a Butterfly production on August 27, when he will be starred in "Straight Shooting," a drama of the cattle country. Molly Malone will be featured in Carey's support.

"Straight Shooting" has been written by George Hively and produced by Jack Ford. It tells the story of the warfare that used to be so common between the cattle barons of the "open range" and the incoming settlers, or "nesters," as they were contemptuously called.

Metro Has Actress Who Played Before Emperors

Emily Dahlberg has been engaged to take the part of a woman spy in "Draft 258," a Metro production in which Mabel Taliaferro is starred. Miss Dahlberg has appeared before many representatives of royalty, including three emperors. While she is still a clever artist, one of the emperors (Edward VII) is dead, a second (the Czar) deposed and the third (the Kaiser) is in distress.

Miss Dahlberg appeared in pantomime versions of "The Taming of the Shrew," "The Doll House," "Salome," and Portia in "The Merchant of Venice," "The Heart of Nichette" and "After Many Days" were among her first screen appearances. In the latter she played the heroine.

Light Reflects from Flashing Swords in This Play

One of the tense scenes in "The Spy," Foxfilm play, is that in which Dustin Farnum, in the character of Mark Quaintance, patriot, holds off a party of German spies in a furious sword combat, while his sweetheart escapes.

Quaintance has been rifling a safe in the dark when the enemy surprise him, so the action takes place in dim light. The flash of swords and of the white dress shirts gives a splendid photographic effect.

Lasky Companies Scattered at Locations

All the Famous Players-Lasky companies are away from the studios on the West Coast at present, but the carpenters are busy making up sets for their return.

Mary Pickford and company are in San Francisco; Geraldine Farrar, with Cecil B. De Mille and company in the Yosemite.

John Emerson Seeking Material for New Fairbanks Films

JOHN FAIRBANKS, head of the producing staff of the Douglas Fairbanks Film Company, arrived in New York last week. The purpose of Mr. Emerson's visit is to obtain original scripts and ideas for vehicle for Fairbanks. At the Artcraft office Mr. Emerson said: "We are in crying need for stories and ideas for stories. I have read hundreds of scripts submitted to us during the past week, but they are for the most part old material rehashed. I want to encourage the amateur writer; he has proved to be our best friend in the creation of Fairbanks vehicles. The stories for Douglas Fairbanks must be different from anything else which appears on the screen, and that's why we find it so difficult to get the desired material.

"We must have absolutely original ideas. We are willing to buy ideas, not necessarily scripts, but just ideas for stories. In this connection I might say that the product of the rank amateur scenarioist has proved to be the best material for Douglas. 'Wild and Woolly,' for instance, was the idea of an amateur, as were those for other Fairbanks-Artcraft pictures. Miss Anita Loos and her staff of writers are working night and day on forthcoming Fairbanks offerings, but the increased demand for these pictures compels us to work much further ahead than we ever dreamed of.

"Mr. Fairbanks and a big company of players, including the champions of the recent Cheyenne Rodeo, who were engaged by Douglas, are now actively engaged on the production of our next offering. On one of the greatest and most picturesque ranches in Wyoming, the big cattle state, they are producing what is readily expected to prove Douglas's greatest photoplay, a story unlike anything in which he has ever appeared, full of Western pep and action together with beautiful scenery."

As to the future activities of the Fairbanks organization, Mr. Emerson said: "Upon completion of the present picture, which, I understand, will be released within a month, we will do another subject in the West and will return to New York in the early Fall for a series of Eastern productions. The great demand for more Fairbanks-Artcraft pictures has necessitated a large increase in our producing staff and we are all working as hard as it is within human possibility."

Joins Magazine Program

Jeff Dolan has been appointed representative of the *National Magazine Program*, which is published by the Keystone Press, Inc., of 727 Seventh avenue.

Dolan has been in the motion picture business for years acting in every capacity from salesman to exchange manager. He has a wide acquaintanceship throughout the trade, and especially among exhibitors, with whom he has been associated for some time in the sales end of the industry.

As a pioneer in the exchange business Dolan was with Kessel & Bauman in the old Great Eastern Film Exchange. He was at one time manager of the Star Feature Company, the old International Film Exchange, and various other concerns.

Jeff Dolan,
Now with the National Magazine Program

"The Cinderella Man," Noted Play, for Mae Marsh

As the next vehicle for Mae Marsh, Goldwyn has purchased from Oliver Morosco and Edward Childs Carpenter, the author, the successful play, "The Cinderella Man," and without any loss of time Miss Marsh last week began work on the production.

George Loane Tucker will direct. His affiliation with the Goldwyn staff has been impending for a long time.

It is stated that Messrs. Morosco and Carpenter were averse to turning this play over to the screen producers, as it still is considered to have big money-earning possibilities in all parts of the country, and its rights in dramatic stock are valuable.

Miss Marsh, though barely through with her work in "Polly of the Circus," has entered into her new part with a vim, considering the role one of the most charming she has had in her career.

It has been the good fortune of this star to have had some of the most successful authors writing for her. Beginning work last January, her initial picture was the work of Irvin S. Cobb. Next came a love story entitled "Sunshine Alley" and then "Polly of the Circus."

"The Outcasts" Has an "All-Star" Cast

The Empire All-Star Corporation, releasing through Mutual exchanges, can claim that their cast in "The Outcast" is an all-star cast.

Ann Murdock is starring and David Powell supporting her, and others in the company are Catherine Calvert (the late Paul Armstrong's widow), Richard Hatteras, who came to America with Mrs. Patrick Campbell; Herbert Ayling, with Charles Frohman sixteen years, and Kate Sergeantson, who, it is said, has played more grande dame roles than any one else in her profession.

ADVANCE OFFERINGS OF THE PROGRAMS

Pathe Puts Fun-Makers on Early Fall List

"Lonesome Luke" and Harold Lloyd Comedies on Program for Vacation Weeks—Rolin Productions and All Short

ACCORDING to an announcement from Pathe, the distributing company has scheduled for release during August, September and October a number of comedies produced by Rolin under the direction of Hal Roach.

They are: "Lonesome Luke, Mechanic," 2 reels, August 19; "Lonesome Luke's Wild Women," 2 reels, September 2; "Over the Fence," 1 reel, September 9; "Lonesome Luke Loses Patients," 2 reels, September 16; "Pinched," 1 reel, September 23; "By the Sad Sea Waves," 1 reel, September 30; "Birds of a Feather," 2 reels, October 7; "From London to Laramie," 2 reels, October 21.

The two-reel pictures are Lonesome Luke comedies, and the one-reelers will be known as Harold Lloyd comedies. These will alternate with the Luke two-reelers, till further notice, and Lloyd one-reelers will be announced for the open dates in October.

In the Harold Lloyd one-reel comedies the star is seen in a characterization entirely different from anything he has yet done. It is absolutely distinct from "Lonesome Luke."

In all these pictures Harold Lloyd is supported by Bebe Daniels and Harry Pollard. Bud Jamieson also appears in most of them.

"Lonesome Luke, Mechanic," is said to be a side-splitting burlesque on the modern garage, with Luke using the gasolene pump as a fire extinguisher.

"Lonesome Luke's Wild Women" shows Luke and Snub in adventures at the Palace of the Shah on the "Isle of Gek."

"Over the Fence," is a baseball burlesque, in which Harold Lloyd, as a studious young man comes to bat in the nick of time and saves the game. The first part shows him as the enterprising proprietor of a tailoring establishment of the "We-Press-'Em-While-You-Wait" variety.

"Lonesome Luke Loses Patients" shows the incorrigible funmaker as the Doctor Killem, of an up-to-date sanatorium.

In "Pinched" he has many an embrace in the long arms of the law, is lodged in jail for a robbery he didn't commmit and escapes only after a series of laughable adventures.

"By the Sad Sea Waves" introduces Lloyd as a psuedo life saver, who makes good against his will.

Fox's Patriotic Play, "The Spy," Is Released Aug. 20

WILLIAM FOX has set August 20 as release date for his new play "The Spy," meant to be an exposure on the screen of the German spy system in the United States. The lesson is imparted in the form of a strong photodrama.

It was the appropriation of millions of dollars by the Government in recent weeks that led Mr. Fox to produce this feature. He considers it vitally important. Dustin Farnum appeared in the title role.

Mr. Fox says his purpose in producing the play is to sound a strong, clear note of warning to America; not to the authorities, for they are scouring the country for the foreign agents, but to the American people, who do not yet realize the grip which a vicious ring is fast obtaining.

To make certain that the message reached the goal for which it was intended, Mr. Fox got the story from George Bronson-Howard, author, who came into possession of his material while on a mission for the national government. Mr. Howard spent a year in Berlin and in Potsdam, where the German Emperor resides, and was in intimate touch with the workings of the Kaiser's agents.

Richard Stanton, veteran film maker, was in charge of the direction. The cast, in addition to Dustin Farnum, contains in the chief roles Winifred Kingston, William Burress, Charles Clary, Howard Gaye and William E. Lowry.

The story of "The Spy" is a vivid narrative of Mark Quaintance's patriotism. Mark is a clubman suddenly called on to prove his mettle. The Patriots' League, of which he is a member, finds that the United States is infested with thousands of spies and undertakes to learn who and where they are.

The Two Points of Highest Dramatic Tension Reached in the Standard Picture, "The Spy," in Which Dustin Farnum is Starred

Pathe's Program for Sept. 2 Excels in Variety

Baby Marie Osborne in a five-part Gold Rooster play, "Tears and Smiles"; Pearl White in the ninth episode of "The Fatal Ring," Mollie King and Creighton Hale in the first episode of "The Seven Pearls," "Central Colorado," twenty-first installment of the "Know America" Pathe-Combitone series; Harold Lloyd in a two-reel "Lonesome Luke" comedy called "Luke's Wild Women," a split-reel International cartoon and scenic, and the Hearst-Pathe News Nos. 72 and 73 make up the Pathe program for the week of September 2.

In diversity of subject matter, quality of content and box office value of the stars it would be hard to excel this program, Pathe says.

In "Tears and Smiles" Baby Marie Osborne is called upon to play a difficult part. The story is that of a child whose father dies leaving her in the charge of a treacherous stepmother. Not long after, cheated of her inheritance in favor of her half-sister, she is placed in an orphan asylum.

Ann Murdock's Walk in Empire-Star Release

Ann Murdock in "The Outcast," first of the Empire-Mutual features, to be released September 3, creates a walk all her own, when, as a homeless waif, she is invited to Geoffrey's apartment.

The girl feels shy, not because the presence of the man frightens her, but because she has never been treated with such courtesy before.

Consequently, bravado, swagger and underlying shyness all struggle for mastery in the girl's pseudo-jaunty walk down the room. Miss Murdock gets all these motives into her steps.

"A Man's Man," Paralta, for September Release

Reports from J. Warren Kerrigan's studio at Hollywood are very flattering to his first production, "A Man's Man." Paralta play for Triangle release in September.

Three Characteristic Poses of Sessue Hayakawa in His Success—Togo Hashimura

Rupert Julian's Current Bluebird Releases

During the next year Rupert Julian will be given every facility to further contribute with credit to Bluebird program. The matter of expense and sources of his plays being omitted from consideration of the desired result. "Mother O'Mine," to be released as a Bluebird on September 3, will represent a fair example of what Bluebird hopes to accomplish with Mr. Julian's cooperation.

"A Kentucky Cinderella" was the real start of the new Julian series. Ruth Clifford was then introduced as his co-star. The Julian-Clifford combination will be continued indefinitely. Their next regular release will be "The Mysterious Mr. Tiller," announced as the Bluebird for September 10. This will be a mystery play.

"Julio Sandoval" is the production Mr. Julian is now proceeding with on the West Coast. Seven Oaks, Cal., was selected for locations because of the elements nature has there provided for the proper scenic equipment of Elliott J. Clawson's story.

Still another Rupert Julian Bluebird promised for issue later in the season is "The Desire of the Moth," in which Monroe Salisbury will be introduced as the leading man, who will play opposite Ruth Clifford in the Julian-Clifford stellar combination. This feature was shown to Bluebird executives during the past week, and was accepted as a combination of clever direction, engaging plot and adequate production.

George M. Cohan's Second Artcraft Released Aug. 26

George M. Cohan, in "Seven Keys to Baldpate," released Aug. 26, is Artcraft's second August offering, following Douglas Fairbanks in "Down to Earth," released August 12.

"Seven Keys to Baldpate" is the second production in which he has appeared as an Artcraft star, the first having been "Broadway Jones."

Cohan is supported by Anna Q. Neilson as his leading woman, and Elda Furry, Frank Losee, Corene Uzzell, Purnell Pratt and Carlton Macy.

Seven "Above Average" Paramount Productions

September Program Brings Stories by Popular Writers—First "Sub Deb" Play by Mary Roberts Rinehart Among Those Listed

REITERATION of determination to improve the quality of production and to place before the exhibitor under the new Star Series selective booking an even higher grade of photoplays, is made by Paramount in announcing the releases for September.

During the month there will be seven Paramount pictures starring Marguerite Clark, Pauline Frederick, Fannie Ward, Julian Eltinge, Mme. Petrova and George Beban. Among the authors of the August Paramount releases there appeared such names as Sir Arthur Wing Pinero, Owen Johnson, Wallace Irwin and George Broadhurst. The authors of the September productions are equally prominent, Gelett Burgess, Mary Roberts Rinehart, Charles Kenyon, Carolyn Wells, Beulah Marie Dix, Dolf Wyllard and Hector Turnbull being among those who contribute the basic stories for the month's selections.

September will mark the advent of Mary Roberts Rhinehart upon the screen as an author, the adaptation of the first of her celebrated "Sub-Deb" stories, starring Marguerite Clark, being scheduled for release in the latter part of the month. This production will be called "Bab's Burglar," and the titles of the others in the series will be announced later.

The first production for the month will be George Beban in "Lost in Transit" which was written for Mr. Beban by Kathlyn Williams, the well known photoplay star. Wallace Reid follows Mr. Beban in "The Hostage," a timely story written by Beulah Marie Dix, well known playwright and author of "Molloch."

Charles Kenyon, whose "Kindling," made him word famous as a dramatic author and who has already written successful productions for Paramount, is the author of "On the Level," in which Fannie Ward will appear. Pauline Frederick leaving her rags and tatters far afield, appears as a society belle in a powerful drama written especially for her by Hector Turnbull. It is called "Double Crossed," and has to do with political intrigue in high circles.

The next production in the list is "Exile," written by Dolf Wyllard. This is a story of the Far East starring Madame Petrova which has been staged in an extremely comprehensive and absorbingly interesting manner by Maurice Tourneur. Gelett Burgess and Carolyn Wells furnished the literary inspiration for Julian Eltinge's first screen appearance. Thus, "The Countess Charming," written especially by these two authors in collaboration for Mr. Eltinge, is of course, designed to give full scope to the dual personality of Mr. Eltinge which arises from his ability as a feminine impersonator.

As has already been stated, the seventh production to be listed for the month is Marguerite Clark in "Bab's Burglar," the first of the Mary Roberts Rhinehart "Sub-deb" stories.

Hoyt's "Trip to Chinatown" Release August 20

"A Trip to Chinatown," one of the merriest of the Charles Hoyt comedies, produced by Selig, is released on the K-E-S-E program August 20. Selig says not a laugh has been lost in picturization.

This is the comedy where a race track tout pursued by a policeman seeks refuge in a laundry, and trying the pipe, dreams of meeting a beautiful Oriental princess. He finds that the hated policeman is her slave. The tout has the policeman matched against a gigantic wrestler, a swordsman and a fierce lion. His hopes go wrong, the policeman wins over the three and the princess at once falls in love with him, while the tout flees—only to wake, finding the policeman still after him.

In the cast are William Fables, James Harris and Fanny Cohen. J. A. Richmond directed the production.

Essanay Announces Three Features for Sept.

Taylor Holmes in "Efficiency Edgar's Courtship," Mary McAllister in "Pants," and Jack Gardner in "Men of the Desert," Are Listed

TAYLOR HOLMES, the stage star, heads Essanay's schedule of feature releases for September in "Efficiency Edgar's Courtship." Little Mary McAllister will follow him in "Pants," and Jack Gardner will complete the month's program of five-part pictures with the fourth of his series of Westerns, entitled "Men of the Desert."

"Efficiency Edgar's Courtship" will mark Taylor Holmes' first appearance as a screen star. Until he joined Essanay the comedian was a drawing card on the stage. His most recent stage production, "His Majesty Bunker Bean," ran an entire season in Chicago, duplicated that success on Broadway, then toured another season throughout the country.

Mr. Holmes won his popularity on his interpretations of subtle, homely, humorous roles, and Essanay has endeavored to afford him the same type of characterization in "Efficiency Edgar's Courtship." The story, which was written by Clarence Budington Kelland and published in the Saturday Evening Post, is described as a comedy-romance in which an enterprising young man introduces strictly business methods in his love-making and wins out. Virginia Valli has the leading feminine role.

Trade showings of the picture are now in progress at all branch offices of the K-E-S-E Service. It will be released through this organization September 3.

"Pants," featuring little Mary McAllister, will be released September 10. This six-year-old star is now reported to be having a successful run in Essanay's current series, "Do Children Count?" She won the critics' favor for her work in the role of little Doris Strickland in "On Trial," the First National Exhibitors Circuit's initial production, and appeared previously in several of Henry B. Walthall's Essanay pictures. Her forthcoming production is the first five-reel picture in which she has been starred. The idea of the story is that it takes something more than wealth to make a child happy. The producers announce that all reference to sex and birth control problems have been carefully avoided, the aim of the picture being only clean and wholesome entertainment.

"Men of the Desert" will be released September 24. Like its predecessors, "Land of Long Shadows," "The Range Boss," and "Open Places," this picture presents a story of the red-blooded West. Mr. Gardner, who was formerly a musical comedy star, is supported by Ruth King, Carl Stockdale and Essanay's original Western company formed for this series.

Variety of Keystones Are in the Making—Early Releases

IN order to carry out promised innovations in comedy form of entertainment, twelve Keystone companies are hard at work at present turning out laugh-makers for Triangle.

Henry Kernan and Jay Dwiggins are exceedingly active in their pursuit of novel twists. Dwiggins is to write all his own stories and appear in the leading roles. The series to be made will be devoid of the slapstick stunts which characterize most of this brand of comedies. They will instead present human interest stories of farcical nature.

Other comedies now in course of production will present the old-time riotous sort of entertainment. Director Robert Kerr has just completed one of this type, with Bob Milliken, Fritz Schade, Claire Anderson, Jack Henderson and little Joey Jacobs, and is ready to start another with the same cast.

Aileen Allen, the diving nymph, who this week captured another medal for high diving at championship contest held at Ocean Park, Cal., will be featured in several aquatic stunts with the Keystone bathing girls in forthcoming releases.

The first September Keystone release is "A Shanghaied Jonah," presenting Billy Armstrong, Maude Wayne and Guy Woodward as the chief fun-makers.

Louise Fazenda, Charlie Murray and Slim Summerville head the company of "His Precious Life," scheduled for September 9.

The Keystone beauties will be out in force with the release of "Hula Hula Land" on September 16. Billy Armstrong, Maude Wayne and Guy Woodward are the featured players.

"The Late Lamented" is the lugubrious title of the September 23 issue, Mary Thurman, George Binns and Claire Anderson acting as the chief mourners.

A production built along the lines of "Oriental Love" is listed for the week of September 20. It bears the title of "The Sultan's Wife" and presents Bobby Vernon, Gloria Swanson and Joseph Callahan in an Oriental laugh mixture.

"Transgression" Set for Aug. 20

VITAGRAPH'S feature drama, "Transgression," is set for release August 20. Earle Williams and Corinne Griffith, who scored in "The Stolen Treaty," have the leading roles.

The entire five reels, according to Vitagraph's announcement, are filled with gripping situations and culminate in an intensely dramatic climax. The story depicts the struggle with conflicting emotions waged by the mayor of a great city, who wishes to be true to his obligations and at the same time to save his profligate brother from the consequences of a murder.

Earle Williams is the mayor, and Corinne Griffith the prosecutor's daughter. The vacillating, weak brother of the mayor is the part taken by one of the ablest of Vitagraph juveniles—Webster Campbell. Others are Florence B. Billings as an adventuress, and Denton Vane, Robert Gaillard and Edwards Davis.

"Transgression" was produced under the supervision of Paul Scardon, who directed Williams in many successful features, including "Arsene Lupin," "Apartment 29," "The Maelstrom" and "The Stolen Treaty."

June Caprice and Virginia Pearson in Current Fox Plays

Forthcoming Fox features include "Every Girl's Dream," a romance of old Holland, with June Caprice in the stellar role. This will be released on August 27, and in it Harry Hilliard appears opposite Miss Caprice. This is the dainty Fox star's first production under the direction of Harry Hilliard. In addition to Mr. Hilliard, Miss Caprice's support includes Kittens Reichert, Margaret Fielding, Marcia Harris and Dan Mason.

On September 9, Mr. Fox will release the latest Virginia Pearson picture. This is "When False Tongues Speak," a gripping story by George Scarborough, known to every playgoer as the author of "The Lure," "At Bay," and other stage successes. In it Miss Pearson is said to have abundant opportunity for the exercise of those artistic abilities with which she is so highly endowed.

In addition to an unusual and thrilling story, and a star of first magnitude for its interpretation, "When False Tongues Speak" was directed by Carl Harbaugh, which, in itself, is a guarantee of excellence.

Miss Pearson is supported by an admirable cast. This includes Mr. Harbaugh, Hardee Kirkland, Claire Whitney, Carl Eckstrom and William E. Meehan, famous as the comic crook in "Turn to the Right," who portrays another crook in "When False Tongues Speak."

Pathe Praises Thanhouser's "War and the Woman"

In "War and the Woman" Thanhouser contributes to the Pathe program a picture in which Florence LaBadie stars. It will be released as a five-part "Gold Rooster" play the week of September 16.

Ernest Warde, son of Frederick Warde, the famous actor, not only directed the feature, but plays in it. His honors are even as actor and director. Pathe says:

"For intensity of dramatic action, for excellent acting, for artistically staged production this picture is sure to be highly praised. Exhibitors showing Pathe Gold Rooster plays may be certain that their audiences will be highly pleased with it. It will undoubtedly play many 'repeats.'"

Features of General Program

General Film refers to its releases for the current week, as "bunched hits," in baseball parlance. On the program are:

The four-reel O. Henry "Broadway Star" feature, "The Defeat of the City"; a four-reel Falcon Feature, "The Martinache Marriage," with Margaret Landis and Philo McCullough; a new George Ade fable in two reels, "The Twelve Cylinder Speed of the Leisure Class"; Kalem's "Stingaree" adventure called "Through Fire and Water," with True Boardman, two reels; Kathlyn Williams in the Selig two-reel drama, "Pioneer Days," and Eugenie Besserer in the one-reel drama, "In After Years"; the Selig World Library as an educational one-reeler, and the Jaxon, Sparkle and Ray single reel comedies. In the Pokes and Jabs group, "Love Letters" has been substituted for "Jolly Tars."

Bessie Love and Jack Devereaux in Triangle Releases

Bessie Love in "Wee Lady Betty," a play of Irish life, and Jack Devereaux and Anna Lehr in "Grafters," will be on the Triangle program for the week of August 26.

Miss Love, whose characterization in "The Sawdust Ring," was credited as being one of the best recorded on Triangle film, has in "Wee Lady Betty," another part designed for her abilities as an interpreter of juvenile characters.

Frank Borzage has the chief role opposite Miss Love in this play, which was written by J. G. Hawks and directed by Charles Miller. The large cast of principals includes Charles K. French, Walter Perkins, L. Jefferies, Walter Whitman, Aggie Herring, Thornton Edwards, Alfred Hollingsworth and J. B. Lockney.

"Grafters," is a farcical treatment of swindlers who swindle themselves. Frank Currier, Irene Leonard, George Siegmann and Robert Crimmins are among the supporting players. Arthur Rosson, assisted by Dick Rosson, directed the production under the supervision of Allan Dwan. The play was picturized from a story by James W. Adams.

"Charity Castle," Mary Miles Minter, Sept. 3

"Charity Castle" is the American Film production announced for release September 3. Mary Miles Minter has the leading role. She has been given a contract by Samuel S. Hutchinson, head of the company. This picture was directed by Lloyd Ingraham.

As Charity, Miss Minter appears in a role different than any before given her—a combination role—that of an orphan, ward of a rich young spendthrift who knows the joy of living, and general peacemaker in aristocratic misunderstandings. That she is successful is the verdict of all who have had previews.

In the cast are Alan Forrest, Spottiswoode Aitken, Henry A. Barrows, Eugenie Ford, Aston Dearbolt, Robert Klein, George Ahern, Gordon Russell, and finally Clifford Callis, four, who plays the adopted child.

Crane Wilbur Picture Has Heredity as Theme

The second Horsley production on Art Dramas Program, which is entitled "Blood Of His Fathers," is a study in heredity and said to be filled with many gripping scenes. Crane Wilbur plays three distinct roles in his new production.

The story was written by J. Francis Dunbar, author of "Eye of Envy," and directed by Harrish Ingraham. In the supporting cast are Jode Mullally, Julia Jackson, Ruth King, Ray Thomson, Gene Crosby and Riche Carpenter.

The story is told in a prologue and four acts. The prologue takes place during the Civil War, and in it Wilbur is a disreputable captain of guerillas, who go about the country in the wake of the army, destroying and inflicting desecration on those in their path. A curse is laid on him by a girl he mistreats, and fifty years later the working out of the omen is seen.

Dramas and Comedies Vie on Universal Program

President Carl Laemmle Contributes a Skit for William Franey—J. Warren Kerrigan, Max Asher, Lee Moran and Others on List

"THE WINNING PAIR," a Gold Seal comedy-drama, featuring Ruth Stonehouse and Roy Steward, heads Universal's regular schedule of releases for August 28.

Monday, August 27, is Butterfly Day, as usual, signalized by the release of "Straight Shooting," in which Harry Carey is starred. Eugene B. Lewis as author and L. W. Chaudet as director are responsible for "The Winning Pair."

Eddie Lyons and Lee Moran will also be seen on the same date in a Nester comedy entitled "The Night Cap." This subject was written by Virginia Kirtley, who has recently become the bride of Eddie Lyons—in real life. It details the unusual consequences following a night "at the lodge," when Eddie and his pal return home to find that the former's wife has gone out for an evening's entertainment with her mother.

"Props, Drops and Flops," a two-reel L-KO comedy, will be the offering for Wednesday, August 29. Noel Smith and J. G. Blystone were director and supervisor, respectively, of this sketch of life behind the scenes of a burlesque theatre. In this unreal domain behind the footlights, the head property man reigns an absolute monarch over the destinies of manager, artists, stage director and other workers of humbler sphere. When the assistant property man rebels, chaos reigns until the fire department finally comes to the rescue with a watery, but effective, solution. The eighty-seventh issue of the Animated Weekly will be released on the same date.

J. Warren Kerrigan is the star of "Hands in the Dark," the feature scheduled for release Thursday, August 30. This tabloid thriller was written by E. M. McCall and William Parker and was personally directed by Henry McRae, production manager at Universal City. Kerrigan is supported by Edith Johnson.

William Franey will be seen on the same day in a Joker comedy, entitled "Why They Left Home." This burlesque was written by Carl Laemmle during a recent visit to Universal City. Franey is supported by Lillian Peacock and Milburn Moranti. W. W. Beaudine is credited with the direction.

"Scandal Everywhere," featuring Max Asher and Gladys Tennison, bears the date of Friday, August 31. A Victor comedy written by R. A. Dillon and produced by Craig Hutchinson, this production shows in a realistic manner the dire fate that overtakes a trifler with more susceptibility than discretion. The thirty-fourth issue of the Screen Magazine is released simultaneously with the Asher comedy.

On Saturday, September 1, Eileen Sedgwick and Fred Church will be featured in a two-reel Bison, entitled "Jungle Treachery," written and produced by W. B. Pearson and Rex Hodge.

Gale Henry and Milton Sims will also be seen in a Joker comedy known as "Busting Into Society," written by Tom Gibson and directed by Allen Curtis. The sixteenth issue of Current Events will make the third release for the day.

"The Divorcee" Heads Vitagraph's Program

Mary Anderson and Alfred Vosburgh in Flight from Reno's Sheriff on Horseback—"Chumps and Chances" Is One Comedy

VITAGRAPH'S release for the week of August 27th, "The Divorcee," is built around the theme of a pretty society girl who, in a mood of capriciousness, adopts the career of a "divorcee" in the exclusive Reno colony.

In the unraveling of the story, Mary Anderson as the pretender, and Alfred Vosburgh as the minister-cowboy, make a thrilling flight on horseback, pursued by a sheriff's posse who think that the minister is a stage robber.

Cast in the role of Wanda, the pseudo divorcee, Mary Anderson, is given full scope for the display of her ability, also the Mary Anderson pout and dimples.

The production was directed by William Wolbert who has surrounded the stars with a cast including such well known players as Pliny Goodfriend and Jean Hathaway.

The trials and tribulations of a young man who would marry his sweetheart despite her father's objections is told in a highly amusing manner in Vitagraph's slapstick scream for the week of August 27, "Chumps and Chances." Laurence Semon, who concocted the laughs with Graham Baker, and directed the offering, also plays the part of the persistent lover whom irate fathers, old maid aunts, locked doors, and divers other impedimenta fail to check and he's all there to the end.

"Bobby, the Pacifist," the fourth picture in Vitagraph's series of one-reel subjects featuring Bobby Connelly, is scheduled for release on August 27. It tells the story of a boy scout who follows closely the admonition of his pastor to "turn the other cheek."

The Vitagraph distributing organization announces that the "Bobbies" have met with an unprecedented booking all over the country, and that the popularity of the little star has proved so great exhibitors want the series to run indefinitely. Requests from exhibitors that the pictures be not limited have led to a determination on the part of Vitagraph to continue producing them without any definite number being fixed.

McGraw's Pictures on Film Tickle Baseball Fans

"One Touch of Nature," the Thomas A. Edison photoplay released through Kleine-Edison-Selig-Essanay, in which John J. McGraw, manager of the New York Giants, is featured, is proving a success, especially in cities where league baseball prevails. K-E-S-E managers make this report.

Louise Glaum and George Webb Caught in Three Scenes from Triangle's Feature, "Idolaters"—These Two Are Co-Starred

All Triangle Stars in Initial Fall List

Winifred Allen, Dorothy Dalton, Louise Glaum, Bessie Love Margery Wilson and Belle Bennett Are on Season Program

TRIANGLE opens the fall season with its full list of stars appearing in unusual stories, some of which have appeared in national magazines or in book form.

Notable among these is "The Man Hater," by Mary Brecht Pulver, published in the Saturday Evening Post of June 9th. It will reach the public in picture form on September 2nd with Winifred Allen in the leading role, and will be shown first at the New York Rialto theatre. Albert Parker directed the production under the supervision of Allen Dwan. The cast includes, besides Miss Allen and Mr. Meredith, Harry Neville, Jessie Shirley, Marguerite Gale, Robert Vivian and little Anna Lehr.

Dorothy Dalton will appear the same week in "Ten of Diamonds," adapted for the screen by L. V. Jefferson from the story by Albert Cowles. Jack Livingston, J. Barney Sherry, Billy Shaw, and Dorcas Matthews support the star. The story is designed to show how a woman's life may be directed by the man or men with whom she comes in contact. Jack Livingston has the leading male role. Other important parts are presented by J. Barney Sherry, Billy Shaw and Dorcas Matthews. Raymond B. West was in charge of the direction.

"Idolaters," starring Louise Glaum, is scheduled for the week of September 9th. It is similar in action to "The Wolf Woman." George Webb was secured for the leading male role opposite Miss Glaum, and Hugo Koch was engaged for another important part. Other prominent players who appear are Thomas S. Guise, Milton Ross, Dorcas Matthews, and Lee Hill.

The production was placed in charge of one of Triangle's best directors, Walter Edwards.

"The Sawdust Ring" indicated what Bessie Love could do in a worthy play well directed. Following "Wee Lady Betty," to be released August 26th, the little star set to work on "Polly Ann," scheduled for place with "Idolaters" on the September 9th program. The story of "Polly Ann" is described as woven with bright threads of humor, the star shining in the role of a happiness-giver.

Margery Wilson in her first starring play, "Mountain Dew," will come to the screen on September 16th. The locale of the story is Kentucky, the home of Miss Wilson. Julien Josephsen and Monte M. Katterjohn are the authors of the piece.

Belle Bennett, a new Triangle star, makes her bow in "The Judgment of the Guilty," by Edith Kennedy, on the same week that Miss Wilson appears in her first starring vehicle.

Roy Stewart and William Desmond are presented on the program of September 23rd. Stewart, in "Devil Dodger," is a Western gun man, whose daring gives him his satanic sobriquet.

Desmond, in the part of a young college man who turns detective just as an experiment, and because he is in need of a meal ticket, is the star of "Flying Colors," written by John Lynch.

"Broadway, Arizona" is the title of the next Olive Thomas play, now in the course of production. It will be released on September 30th on the same program with "The Tar Hell Warrior," featuring Walt Whitman.

Definite Schedule Announced for Art Dramas

"Think It Over," August 13, Then "The Little Samaritan," "Behind the Mask," "Blood of His Fathers" and "Peg o' the Sea," in Order

ACCORDING to the new schedule, exhibitors of the Art Dramas may look forward to a big variety of popular productions, headed by players of ability. Two Crane Wilbur-Horsley pictures are promised in close succession, and there will be also Jean Sothern, Marian Swayne and Catherine Calvert, in plays of distinction.

"Think It Over," due for release August 13, is a U. S. Amusement Corporation production, in which Catherine Calvert is starred, and supported by Richard Tucker and a cast specially selected for the various characters. This play is said to be a breezy, swift-moving comedy. It was written by H. Blache and directed by him.

This will be followed the next week by "The Little Samaritan," a much heralded play. With Marian Swayne as star, Joseph Levering as director, and Reverend Clarence J. Harris as author.

"Behind the Mask," another U. S. Amusement Corporation Art Drama, in which Catherine Calvert is starred, again supported by Richard Tucker, was directed by Mme. Alice Blache from the story by Charles Dazey.

The exteriors of "Behind the Mask" were taken in some of the most beautiful spots of the Adirondack mountains, and are said to be sublime in grandeur, forming an inspiring background to the action of the play.

The second Horsley-Art Drama starring Crane Wilbur will follow "Behind the Mask." This is "Blood of His Fathers," and it is a scientifically correct study of heredity. Mr. Wilbur plays three characters in the course of the narrative. "Blood of His Fathers" was written by J. Francis Dunbar and directed by Harrish Ingraham.

"Peg O' the Sea," a Van Dyke picture starring Jean Sothern, will follow this. Winifred Dunn wrote the story from which this is taken.

An untitled picture in which Catherine Calvert is starred will follow. The U. S. Amusement Corporation is at present working on the new play, and it is to be finished in a week or so.

"Unto the End," third of the Horsley Art Dramas starring Crane Wilbur, is the next in order. This is described as a somewhat tragic drama, deeply moving in its wealth of pathos. It relates a story of love which endures despite all obstacles and difficulties, until the death of the lovers. The last scene of "Unto the End" is said to be one of the most intensely emotional moments ever screened. The heroine, afflicted with leprosy, has been sent to an island in the Pacific—one of the Hawaiian group. Here her lover goes in secret, for no one is permitted to visit the dwelling of the living dead. He arrives to find her dying on the shore. Picking her in his arms, he enters the sea, and wades out toward the setting sun until he and his mate have been swallowed up by the waves.

ARE you the livest exhibitor in your locality? Turn to the front pages and read about the Cigarette Campaign.

THE WORLD MARKET

New Agreement Between Inter-Ocean and World

To Place World Subjects in Australasia for Another Year—Multitude of Deals During Week Include Half Score by London Office

A RENEWAL of the contract which has been in effect for three years was signed last week between the Inter Ocean Film Co. and the World Corporation whereby for another year the Inter Ocean will place one World subject each week in Australasia.

The unusual volume of business transacted last week by the exporting firm was pointed out by executives as showing the commercial advantage of having offices both in London and in the United States. In this manner, it was shown, the market can be closely combed and as a result scores of deals closed at the opportune times.

From the London office was received a cable to the effect that shipments had been made to Russia of "As Man Made Her," "The Hungry Heart," "Friday, the 13th," and several other pictures.

An unusual deal was the placing of a print of "The Crimson Stain Mystery" in the British West Indies, islands of Trinidad, Marvados and Danemara.

Reports from Brazil indicated that this serial has been meeting with big success there, and the Inter Ocean was requested by a customer to send an extra print for use in the northern counties.

The Knickerbocker three-reelers have struck a popular chord in Japan, according to report, the subjects being of just the length to please the Oriental mind. Recent shipments of these subjects include "Who Knows," "A Daughter of the Woods" and "The House of Mystery."

"Enlighten Thy Daughter" and "The Fourth Labor of Hercules," an educational subject, were placed in Scandinavia by Inter Ocean during the week, and Black Diamond comedies were closed for Japan.

Special care is being taken by the officers of the Inter Ocean Company in selecting films for Spain and the Latin American countries, it having been found that the popular demand in this territory is quite discriminating. Shipments last week included two World subjects, "The Family Cupboard" and "The Beloved Adventuress." "The Perils of Our Girl Reporters" was closed for the Dutch East Indies.

Big shipments of Speer Carbons were made to India, New Zealand, South Africa and Spain, and other deals are pending.

Party of Big Foreign Buyers Are Active in New York

A GROUP of foreign buyers whose activities practically cover the world in this branch of the industry gathered in New York last week. On Tuesday they gathered at the Brockliss offices, 729 Seventh avenue, and later motored to Bayonne, where they saw the King-Bee comedian, Billy West, at work.

Madame A. Charles Schuepboch

The party was organized by Mr. Garrett, president of J. Frank Brockliss, Inc., and consisted of Mr. Wainwright, the largest buyer for the English cinematograph trade; Mr. Mattsonn, the representative of the trade for Scandinavia and Northern Europe; No. Ono, representing Japan and the Far East; Mr. Cropper, who buys for the Middle West in the United States, and Madame Schuepbach, the buyer for the Mundusfilm Company, of Paris, and the whole of Europe, if necessary. Nat Spitzer, the general manager of the King-Bee Company, and Mr. Bernstein, the president of the same corporation, acted as hosts with Mr. Garrett, who is known intimately to all.

Madame Schuepbach returns to Europe in about a month to look over the English market. Although she has only been here ten days, she has already acquired the rights to "The Barrier," "The Submarine Eye," "The United States Navy," and the Ditmar animal subjects, and is contemplating several other large orders. Mr. Garrett is her special representative.

Who will take up the Motion Picture News Cigarette Campaign in your locality? Have you sent for your card?

Emile Wertheimer

Brockliss, Ltd., Gets Foreign Rights to Walt Mason Films

The A. Kay Company announces that it has consummated a deal with the firm of J. Frank Brockliss, Ltd., whereby the latter secures the exclusive foreign rights to the Lion Comedies and the picturized versions of the Walt Mason stories.

The Lion Comedies, which are of a slapstick nature, are made by Master-pictures of Houston, Texas, under the supervision of Harold J. Binney, who for many years has been active in the production of comedies. Until recently he was connected with Mack Sennett with the famous Keystone organization. He left the latter to join the Masterpictures Company which was organized for the purpose of confining itself to the production of high class comedies of one-reel length. A number of these comedies have already been completed.

The Filmcraft Corporation, which has arranged with the George Matthew Adams Service to picturize the Walt Mason stories and rhymes, recently entered into an agreement with the A. Kay Company to give the latter the world rights to their product to be known as the Walt Mason Stories. Although the contract between Filmcraft and the A. Kay Company was drawn and signed last week, the foreign rights have already been disposed of to J. Frank Brockliss, Ltd., of England and this country. Considering seriously that the A. Kay Company had only gotten the world rights to Filmcraft's product only a week ago, it is considered truly remarkable that the foreign rights have been so quickly sold.

The firm of J. Frank Brockliss, Ltd., is considered one of the leading expert film concerns in operation to-day.

Inter-Ocean Heads Learn That Joseph Fisher Is Safe

Friends of Joseph Fisher will be pleased to learn that he has reached his home in Cape Town, South Africa, but in doing so went through a terrific ordeal.

Henry J. Brock, president of the Inter-Ocean Film Corporation, 220 West Forty-second street, New York City, having learned through the daily papers that the "City of Athens," the ship that bore Fisher away from American shores, had been sunk, immediately cabled to his family in Cape Town to learn the facts.

The reply received was: "Ship sunk; Moore and self rescued. Terrible experience. Lost everything."

Fisher had been in New York for the past eight months, representing his own concern, Fisher's Bioscope, Ltd., of Cape Town. Hard luck of every nature has recently followed him, culminating in the sinking of the "City of Athens." Since leaving Cape Town he had heard of the death of his mother, and then, with a mission to purchase films for a circuit of seventeen theatres, received a cable indicating the deal had fallen through. To cap this, he was stricken with typhoid fever while in New York.

Fisher took back with him many American film subjects, also a large shipment of Speer Carbons and other valuable incidentals. Although insured, a considerable loss will be sustained due to the length of time required to replace the lost articles.

To Announce Plans of New Company Shortly

Samuel Cummins, New York, film broker, will announce in a fortnight, the plans and details of the new company he is forming to handle foreign and domestic films. The plans and working of this enterprise are, it is stated, entirely new to the film world, and it will bring together the foreign and domestic buyers on a closer relationship.

Cummins reports from present negotiations that the state rights market is becoming very active again, and looks for the biggest season for open market pictures the coming fall.

"T" to Make Plays Suitable for Foreign Market

H. O. Davis Announces New Policy, with Slogan of "Yankee Plays for the World"—Points Out Errors in Past Marketing Efforts

ADOPTING a motto of "Yankee Plays for the World," H. O. Davis, general manager and vice-president of Triangle, announced last week that that concern intends to invade the foreign exhibiting market on a larger scale and along different lines than ever before undertaken.

Decidedly an aggressive one, the campaign will be based upon Mr. Davis's personal investigations of the field and his belief that the war has stimulated rather than retarded the European and Oriental amusement demands. Distinctive Americanism will be so outstanding in the product, it is promised, that the stamp will be as recognizable as the brand.

"One of the chief reasons why American producers have failed in their efforts to get safe and sane export business," said Mr. Davis, "is that they have persisted in giving foreign exhibitors and foreign cinema patrons a product they can obtain of better quality and more cheaply at home. We have been trying to make French plays and Japanese plays and East Indian plays in the United States when we knew nothing of the customs, likes and dislikes of these peoples. Even if this were not true, we have been offering the foreign consumer nothing that he could not obtain from the producers of his own country, and every nationality prefers to patronize home industry.

"It would be just as logical for American exhibitors to go to France, Japan and India for their American pictures as for foreign exhibitors to buy from us something they can get from their own producers.

"However, it is not reasonable to believe that American producers can compete with foreign producers in their own fields, and the Triangle Film Corporation does not propose longer to try. We will endeavor to lend the industry in supplying the already brisk demand for a distinctly Yankee, if I may use the term, film play that does not encroach upon the foreign producer but fills a well established place of its own.

"The American business drama, the so-called Western plays, the comedy drama and the good, old 'melodrama' are four types of screen productions that the foreign producer cannot make as well as we can, and these forms of drama never fail to attract and retain the interest of the masses in almost every country under the sun."

The Triangle's new policy, as outlined by Mr. Davis, also embraces many innovations in distribution and improvement of product which will be announced later.

Planning Production Plant in the Far East

Charles Margelis arrived July 19 in San Francisco, aboard the Pacific Mail Line SS. "Ecuador," after a seven months' sales tour in the interests of Thomas H. Ince's production, "Civilization," during which he successfully placed this film in every important territory in the Orient and Far East, traveling thirty-six thousand miles, and placed seven complete copies of the production for the Harper Film Corporation. Mr. Margelis received while en route to San Francisco a wireless message of congratulations from J. Parker Reid, Jr., directing manager for the Harper Film Corporation, on his successful sales campaign.

Mr. Margelis is now completing arrangements to take an expert motion picture photographer and technical man with him to look over the ground in view of establishing a production plant somewhere in the Far East; and inasmuch as his connections are there, they will enable him to make films of things a camera eye has never seen.

Negative Saved from Fire Which Destroyed Noble Studio

Director Jack Noble announces that the fire which recently destroyed his studio buildings at City Island, did not destroy the negative of feature which had been under production for several weeks prior to the time of the fire. The buildings were practically destroyed. The studio was formerly the property of Harry Carey.

A. Ziehm, Asst. to Mr. Lamy — Felix Malitz, Pres. and Gen. Mgr. — G. A. Englar, Mgr. Distribution — Jos. Lamy, Mgr. Export Dept. — Harry Rubin, Mgr. Technical Dept.

Piedmont Pictures Company's Officials

IN THE INDEPENDENT FIELD

Christie Wants Term "State Rights" Dropped

Irresponsible Producers and Handlers of Independent Pictures Should Have Proper Designation—Independent Men Are Divided Into Three Classes

CHARLES H. CHRISTIE, business manager of the Christie Film Company, Los Angeles, who lately left the Pacific Coast, on a country-wide trip to the exchanges handling Christie comedies, and who is now in New York City, has analyzed the open market situation and concludes that the men engaged in the field may be divided into three classes.

First there is the man who makes pictures for distribution on a plan closely corresponding to the regular programs. The second is an independent operator designated as a specialist—a man who undertakes to handle only a few features worthy of the name, and who concentrates on the sales end of the product with a sincere desire to render service while the picture retains its popularity. The last operator in Mr. Christie's classification is the irregular state rights buyer. The man coming under this head puts on with little capital and practically no credit a picture falling below the average standard and uses questionable methods in its exploitation.

"The phrase 'state rights'," says Mr. Christie, "should no longer be used in connection with the legitimate sale of pictures. It is a reminder of the days when a poorly made picture was foisted on the exhibitor by men who looked upon the film business as a means of making money quickly, with no intention of giving honest value in return. Because of this evil recollection and because the words state rights do not adequately represent the idea of territorial division in open market sales, I feel justified in using the term 'irregular state rights buyer' to cover the transactions of the uncertain and unreliable operator in the field today.

"The man who makes pictures for the independent market, releasing subjects at certain intervals, like a program, is to my mind, the most important man in the open market.

Methods That Inspire Confidence

"There is a stability in his methods which inspires confidence. In the first place, he must have backing on a large scale. This means that the man has entered the business with the serious idea of putting before the public something worth while. It resolves itself into a simple business proposition. He knows that the only way to do this is to employ only experts. But it takes means to obtain their services.

"Now, the man who makes a picture with limited capital is handicapped at the start. He is unable to engage the best talent, whether star, director or cameraman. The people who know their business can only be secured with attractive offers.

"Consequently, the man who falls back on people of mediocre ability produces an inferior picture—the kind which ought to be shelved before seeing the light, and which is generally shelved for good very shortly after its inferior qualities become known.

"Such a producer is able to make one picture for an irregular state rights buyer who, by a cynical disregard of recognized business ethics, induces a few unsuspecting persons to exhibit the film—to their sorrow. But he never has a chance to make another poor picture. For the irregular buyer knows that these exhibitors cannot be approached again by the same crowd. These operations have been made possible by what may be called The Man with the Small Bankroll.

Wallingford Methods

"This individual is someone who has heard of the alleged enormous profits to be made in pictures. His state of mind makes him a willing listener to rosy tales of quick returns on a small investment. The picture, in most cases, is badly made by people who have no great knowledge of the business.

"The Man with the Small Bankroll is disappointed to learn that nobody who handles good pictures will try to market them. Then the irregular state rights buyer enters and performs the function. He sees, from his peculiar viewpoint, possibilities in the subject. Questionable methods of advertising—like designating the cast an 'all-star' organization when, as a matter of fact, the players are unheard-of people not much above the amateur state—will, according to his views, put the picture over. Of course, the irregular state rights buyer is able to get the picture for a very low sum from the disgusted Angel, who, embittered by his experience, goes away, making noisy complaints against the lure of the silent drama.

"Of course, no sympathy is wasted on a man who wilfully invests his money in something he knows nothing about. He has gone into the proposition with his eyes open, deliberately making a distinction between business and speculation.

Eliminate the Piker

"But here is where the best element in the industry is interested in The Man with the Small Bankroll—he must be eliminated for the benefit of good picture making. With him removed as the first cause, the irregular state rights buyer will have nothing of poor quality to offer, and the manufacture of pictures will be put on a sound business basis.

"Of course, in speaking of the man who makes one poor picture, I am not referring to the legitimate producer who makes an occasional subject for exploitation by the independent method. He makes pictures for the exchangeman I have designated as the specialist.

"However, to my mind, the best results in the open market are obtained with films produced by large, well equipped studios conducted by seasoned veterans for release corresponding to program issues. When pictures of this kind are marketed by reputable exchanges there is no question of the exhibitor and the public receiving the best that can be offered. The men I mean are like E. H. Emmick of San Francisco, H. L. Charnas of the Standard Film Service in Cleveland, Harry Schwalbe of Philadelphia, J. L. Friedman of the Celebrated Players in Chicago, Allen Brothers of the Famous Players' Exchange in Toronto, Harry Nolan of the Consolidated Film Corporation in Denver, and R. C. Cropper of the Standard Film Corporation in Kansas City.

Colonel Levy Buys Territory for "Deemster" in Ten Minutes

IT took Colonel Fred Levy, president of the Big Feature Rights Corporation, of Louisville, Ky., only ten minutes to convince W. E. Shallenberger, president of the Arrow Film Corporation, that he wanted the Kentucky and Tennessee rights to "The Deemster." Colonel Levy, it is said, has the reputation of being one of the quickest buyers in the country. He decides quickly and when he entered the office of the Arrow Film Company recently to get figures on Hall Caine's photodrama, he lived up to this reputation.

The figure was given him by Dr. Shallenberger, and Colonel Levy remarked that it "was fair" and called for contracts which he ordered sent to his hotel for his signature. The Big Feature Rights Corporation, of Louisville, is rated as one of the most substantial organizations in the independent field operating in the South. It controls Charlie Chaplin future releases and "On Trial," through affiliation with the First National Exhibitors Circuit. It also has the rights for southern territory to "Joan, the Woman," "The Whip," "Garden of Allah," "Neptune's Daughter," "Battle Cry of Peace" and others.

Different Director for Each Peggy Hyland Release

TENTATIVE arrangements have been made by M. A. Schlesinger, president of Mayfair Film Corporation, to have the services of four of the best known screen directors to direct Peggy Hyland in her forthcoming releases. It is the intent of Mr. Schlesinger to have a different director in charge of each one of the productions in which Miss Hyland is to be starred. Mr. Schlesinger says that this course is to be followed because it is his opinion that better results will be obtained. He says such a course will insure variety and there is the least possible chance for repetitions. The name of the director who will have charge of the second Peggy Hyland feature will be announced soon.

"Dick" Shayer and his Bride have Plunged into the Wilds of Hawaii for the Initial Reels of a New Peter Pan Series, "The Honeymooners." They Will Tour the World, Sending Back Something Different in the Way of Scenic Films

Peter Pan Film Sending Party Around the World

E. Richard Schayer, Formerly Publicity Director for Selznick, and Party of Four to Tour the World, Making Travelogues

H. C. ALLEN, president of the Peter Pan Film Corporation, has his own ideas of how material should be gathered for pictures and if his present plans materialize he will have produced something a bit different from anything that has ever been shown in the way of travel pictures. The idea is a wedding trip around the world with E. Richard Schayer and wife, formerly Ethel Taylor, of New York, a cameraman; W. F. Aldrich and his wife, and "Bill," an Irish terrier, belonging to Mrs. Schayer. This party of five left New York, August 1, for San Francisco, from which city they will sail for Honolulu where they are due to arrive on the 16th.

Mr. Schayer was formerly publicity director and advertising manager for Louis J. Selznick enterprises. Neither he nor his wife have had experience before the camera but both are well fitted for the work. The Peter Pan Film Corporation is sending them on this trip around the world. H. C. Allen has formulated a plan to produce something new in the field of travel pictures. Mr. Allen says:

"The pictures, or rather series of pictures, will not be ordinary travelogues. The idea is to get off the beaten track, and to make them a record of personal, human experiences, not merely a series of views of foreign lands. They will be taken from the angle of the traveler, trying to do and live as the natives of other countries and will be full of humorous and human interest. The by-paths of the world are over-flowing with ungathered picture material, and the best way to get it is not by making it, but by really living it.

"To get the best results in work of this kind, it must be approached in a spirit of adventure, time can be no object, for opportunities do not come by schedule. Mr. Schayer is a singularly good choice for the hero in these pictures. He has been a newspaper man, war correspondent, writer of short stories, sailor and soldier of fortune. For a long time he was a special writer on the staff of the New York Evening World.

"The news releases will be entitled "The Honeymooners." From Honolulu, where the party will remain about a month, making pictures, they will sail for Japan and thence to other countries. It is expected that the trip will take two years."

"Mother o' Mine" Is Set for Labor Day Release

"MOTHER O' MINE," the Rupert Julian production of Elliott J. Clawson's human interest drama, will be distributed by Bluebird along state rights lines as a Bluebird Extraordinary, independent of the regular program. The work of circulating the feature will begin on September 2 (Labor Day), and distribution will be made by Bluebird branches throughout the country.

As in the handling of "The Eagle's Wings" and "Hell Morgan's Girl," each branch will cover its own territory, selling to independent buyers or to regular exhibitors of Bluebirds on the state rights plan. In this way all sections will be covered throughout the country. Director Julian will co-star with Ruth Clifford in "Mother o' Mine," a combination made familiar to exhibitors and their public through Bluebird's recent distribution of "A Kentucky Cinderella."

Ruby La Fayette, a veteran actress, who began her stage career in the early sixties, received her screen initiation in "Mother o' Mine." She was selected for the mother role, because she could back her venerable appearance with fitting dramatic talent, Mr. Julian having held the production until Miss La Fayette came along rather than "make up" a younger woman for the part, and results have proven his wisdom.

"Who's Your Neighbor?" Passed Unanimously by Board

"Who's Your Neighbor," which at its first showing before the National Board of Review, was condemned by this body, was passed recently with a 100 per cent rating after revision. The picture was passed unanimously by the Board. Willard Mack wrote the scenario and S. Rankin Drew directed.

"Fatal Ring" Is Box-Office Magnet

"The Fatal Ring" is, according to Pathe officials, breaking midwinter records in the hottest month of the year and gives promise of surpassing "The Iron Claw," "The Exploits of Elaine" and "The Perils of Pauline."

In Texas, a notoriously warm state, the picture is going well.

Messrs. Gwynn and Btar, the owners of the motion picture houses at Terrell, Tex., have written the following letter to the manager of the Pathe Exchange, at Dallas, Texas:

"We believe in giving credit where credit belongs, and for that reason are writing this letter.

"We started 'The Fatal Ring,' featuring Miss Pearl White, on Saturday, July 21, and we want to tell you that we started a new record for attendance, breaking all previous house records.

"We opened our house at 1 o'clock P. M. and in forty-five minutes we had them standing, and that continued until we closed at 11 o'clock that night, and we consider this some record in a small 'tank' town. And furthermore, everybody seemed more than pleased with the picture. Many were the compliments showered on the management."

Wolfberg Is in New York

Harry P. Wolfberg of Pittsburgh and points west is in New York negotiating for several pictures for Ohio and western Pennsylvania. Mr. Wolfberg reports excellent business in his territory.

Standard Film Gets Territory for Christie Comedies

R. C. Cropper, president of the Standard Film Corporation, with offices in St. Louis, Kansas City, Omaha, Chicago and Minneapolis, has purchased the distributing rights to the Christie comedies for the states of Iowa, Kansas, Missouri and Nebraska.

Mr. Cropper in commenting on the purchase said:

"I fully anticipate a remarkably strong demand for these 'society' comedies. It has been said so often recently that just at this time people are comedy-crazy, owing to the reaction that comes from a nation's sending troops to the battle-front, that my repeating it may seem rather trite. But its truth has certainly been forced upon our organization very strongly. I do not recall a year in my long film experience when there has been so much emphasis placed upon the need of comedy by exhibitors. Our announcement of purchase of rights on the Billy West comedies brought immediate responses from thousands of exhibitors. Inquiries and booking orders have been coming into our offices in a steady stream—so much so that we have been obliged to increase the stenographic force in three of our five offices."

Philadelphia Exchange Buys Rights to Two Features

The Philadelphia Ideal Film Exchange, 251 N. Thirteenth street, Philadelphia, has purchased the rights to "A Hero of France," a French made picture, and "The Mystery of the Boule Cabinet," featuring Sheldon Lewis, Jane Meredith and Harry Mortimer, for the territories of southern New Jersey, eastern Pennsylvania and Delaware. Manager Albert Teitel is negotiating for other pictures, it is announced.

"Crisis" Returns to Los Angeles —At Rialto

"The Crisis" is playing a return engagement in Los Angeles. It is showing at the Rialto theatre. Some months ago it enjoyed a long run and met with such success that a return engagement was thought advisable. It is playing to crowded houses, it is announced.

Campaign of Cooperation Inaugurated for "Parentage"

Frank J. Seng, Owner and Distributor of "Parentage," Announces Additional Territory Sold for His Production—Will Open in Philadelphia in September

FRANK J. SENG, owner and distributor of "Parentage," announces that the Peerless Film Exchange of Philadelphia will handle the Eastern Pennsylvania, Southern New Jersey, Delaware, Maryland, District of Columbia and Virginia rights. For the third week in September, the Stanley, one of the largest picture theatres in Philadelphia, will run this attraction. Mr. Seng regards the decision of the Stanley management as a tribute to the good qualities of this state rights' offering. To insure cooperation in this showing, Mr. Seng will send a representative to Philadelphia the week of the showing to assist Mr. Einstein in handling the advertising and publicity for the engagement.

Mr. Seng has the following to say about his production and the manner in which it is being received:

"When an exhibitor advertises he usually gets what he ought to receive—increased business. But his returns do not stop there. Every advertisement, rightly executed, creates good will and tends to establish his house as a factor in his community. In like manner do I regard the advertising that has already appeared and will continue to appear featuring 'Parentage.' I am most sincere in my desire to create good will among states right men and among exhibitors," says Seng, "hence my determination to spend exactly ten times more in each territory as it is disposed of than was set aside for the initial marketing campaign. And I would also like to impress the trade with the sincerity of my statement when I tell you that I have been more interested in the capabilities of the organizations who are handling 'Parentage' than in the size of the offers made."

Seng Avoids Use of Stills in Lobby Displays

FRANK J. SENG, distributor of "Parentage," has studiously avoided the use of stills in the preparation of a lobby display for his independent feature.

Yet upon analysis, Mr. Seng has only done the logical thing. Many exhibitors and independent buyers have told him, in commenting upon the attractive lobby display conceived for Hobart Henly's Thought Film of Real Life, that is "got them," and they hadn't missed the stills.

"The average still picture means absolutely nothing to the passerby it is supposed to convert into a patron," says Mr. Seng. "At best it can only be a sort of index to the character and costuming of the play from which it is adapted.

"'Parentage' is essentially a picture of types and capital has been made of this important fact, not only in the lithographs, but also in devising a lobby display of business-getting value.

"Using the heads of the characters in the picture left considerable space available for reading matter into which sales punch has been injected.

"For example, on one of the 11 by 14 sets, done in the soft photo-gelatine process, there appears this startling question: 'Does this kind of punishment ever make a boy a better man?' This tops one of the 'Parentage' slugs, and is illustrated in the upper right hand corner with an insert showing a man's hand brutally tweaking the ear of a young boy. The lad's expression clearly indicates the pain that the operation produces. This card is finished off with a border in keeping with the treatment of the display as a whole, which adds considerably to its appearance.

"Another forceful question well displayed is, 'Does Your Boy Spend His Idle Hours With Boys Like These?' The inserts that accompany this caption disclose the surly evil faces of two boys in their 'teens—typical gutter-rats.

"Throughout the entire display the question form of copy is used. The proven result is that persons stop to read, and reading again begin to think. Any lobby display that will set people thinking has sales value."

Presenting Several Good Arguments for One-Piece Bathing Suits: The End Pictures Give an Insight Into Lion Comedies, Featuring Nathan Dewing and Glorie Gaye. Miss Gaye Occupies the Central Panel. Lion Comedies Are Distributed by A-Kay Co.

Edgar Lewis Hard at Work Directing the Installation of an Improvised Electric Lighting Equipment Used in Connection with His Latest Picture, made in Upper New York State

Lewis's State Rights Feature Nearing Completion

Edgar Lewis Expects to Have His Latest Work on Broadway in Short Time—Production Has Been Under Way for More Than Two Months at Ticonderoga, New York

EDGAR LEWIS'S special state rights feature which has been under production for more than two months in the mountains of northern New York, is nearing completion. Charles Feature Abrams, who recently returned from the Lewis camp, at Ticonderoga, New York, says that few productions have been hampered by such obstacles as have come in the way of this latest work of Edgar Lewis.

The story which is yet unnamed, was written by Anthony P. Kelly, author of Mr. Lewis's last success, "The Bar Sinister." Mr. Lewis was obliged to build practically a complete village and supply water for storm effects for which the script called. This was done by means of fire engines and hundreds of feet of hose. Mr. Lewis found that artificial lighting would add to the effectiveness to these particular scenes, and a dynamo was hauled to the spot and electricity was made to order by propping up the rear of an automobile and running a belt from the driving wheel to the electric motor.

The Edgar Lewis company has been living in the woods for more than two months and expect to be back on Broadway with the new production completed in the near future. More than ordinary interest is being shown in the picture by state rights buyers because of the success of "The Bar Sinister," which was the first picture made by Mr. Lewis under his own management and backed by his own capital. Edgar Lewis maintains that a director should be allowed unlimited time and money in order to do himself and his picture justice, and his own production is looked forward to with interest.

"Manxman" Opens Strong at Criterion Theatre

Hall Caine's Work Produced Under Direction of George Loane Tucker, Playing to Crowded Houses. H. J. Brock Pleased at Its Good Reception—To Run Indefinitely

"THE Manxman" is playing to crowded houses. Since its opening at the Criterion theatre, a little more than a week ago, the screen version of Hall Caine's widely read novel of the same name, has drawn its full quota, and more, of the crowds which move up and down Broadway.

The scenes of "The Manxman" are laid in the Isle of Man of the Coast of England. The story deals with people of a strong, virile nature. Fred Groves has the leading role of the Manxman. Mr. Brock has the following about the picture and its reception by New Yorkers:

"The Manxman" drives home a very human story. It is the kind of photoplay which I think the average motion picture patron wants to see. Its subject matter deals with humans. There is no frivolity. In my experience with photoplays both in this country and abroad, I have never seen anything that presents quite the appeal that this adaptation from Hall Caine's work presents. It makes people think and that, I think, is what the public desires—something to think about. When people are in a humorous mood they want to see comedy but when they want to see real dramatic action their minds tend in the other direction. This production of "The Manxman," I think, will meet their every demands. The first week of its run at the Criterion theatre proves this. Everyone has expressed satisfaction and I feel sure that it is going to meet the same enthusiastic reception throughout the country."

The picture will be kept at the Criterion for an indefinite period.

PERSONALITIES

Harry Crandall, the well-known exhibitor of Washington, D. C., was in New York last week looking over the latest in pictures. Incidentally Mr. Crandall talked over future plans with Louis Mayer of Boston and Joseph F. Lee, with whom he is associated in organizing the exhibitors' association, for which Mr. Lee is the sponsor.

Jake Wells, president of the American Exhibitors' Association, arrived in the metropolis last week from his home in Virginia. Mr. Wells found time to shake hands with a number of his New York friends and expressed regret because he could not find the time to greet all of his friends.

H. B. Varner, of Virginia, who was a prominent figure in the election primaries at the Chicago convention, stopped off in New York last week on business.

Guy Wonder, vice-president of the American Exhibitors' Association, dropped in on Broadway one day last week.

Louis Mayer, of Boston, was seen at Hotel Astor last week. Mr. Mayer made a hurried trip from Boston to discuss future plans with his representative, Joseph F. Lee. He left Thursday night for the "Hub."

E. C. Waddell, a prominent exhibitor of Three Forks, Mont., arrived in New York from the West last Friday. Mr. Waddell, who expects to be in town for at least two weeks, is in New York in the interest of a producing proposition which he hopes to round into the concrete.

Albert W. Scowcroft, owner of the Alhambra theatre, Ogden, Utah, and president of the Ogden Film Corporation, whose first production, featuring Lillian Walker, "The Lust of the Ages," was shown for review last week, expects to be in the city indefinitely. He is stopping at Hotel Astor, with offices at 729 Seventh avenue.

Reverend Father Leary, a leader in institutional motion picture work in Minneapolis, arrived in New York last week, where he will look at some of the features being offered for the Fall season.

Walter W. Irwin, general manager of Vitagraph, is still in the West paying visits in the interest of his company.

Rex Beach is in Canada on his vacation. Before he returns he will visit the Goldwyn exchanges and acquaint himself with the various managers.

Peerless Acquires Territorial Rights to Chaplin Comedies

The Peerless Film Exchange of Philadelphia has in addition to its newest release of "The Warrior" with Olga Petrova, secured the handling of the new Chaplin Comedies for its territory.

Two Important Territories Sold for "Deemster"

W. E. Shallenberger, president of the Arrow Film Corporation, closed, last week, two important transactions for territorial rights to "The Deemster." D. P. Davis, representing the All Star Features, Inc., of Jacksonville, Fla., purchased the rights for N. Carolina, S. Carolina, Georgia, Alabama, Florida and Mississippi. Iowa and Nebraska were bought by the Mid-West Photoplay Corporation, of Des Moines, Iowa.

The management of the Stillman theatre, Cleveland, Ohio, where "The Deemster" showed recently, reports a record business.

Cabanne to Head Own Producing Company After September 1

William Christy Cabanne announces that after September 1 he will head his own production company, devoting much of his time to the production of pictures that will have as the big appealing note the encouragement for enlistments in the government service. Mr. Cabanne says that he will endeavor to furnish 100,000 men for Uncle Sam through his screen productions.

Mr. Cabanne is a comparatively young man. He has directed many successes in the past year or more and has had a rapid rise in that branch of the industry. His last work to be released by Metro is "The Slacker."

Wolfberg Company Offers Inducement to See Opening of "Crisis"

The Harris P. Wolfberg Attractions conceived a novel method of publicity when "The Crisis" opened at the Garrick theatre, Philadelphia, on August 13. All exhibitors who came to the opening had their expenses paid by the Wolfberg company. It is said that bookings were greatly increased because of this inducement. A letter setting forth the particular merits of the Selig production was sent to each exhibtor in the territory.

Exploitation of "The Whip" Renewed with Vigor

Paragon Films, After Delay Because of Uncertain Market Conditions Have Commenced World-wide Campaign—All Remaining Territory Offered

WITH the exploitation of "The Whip" in territories of this country now well under way and with many of the largest territories disposed of, the Paragon Films, Inc., announce that the productions will be offered on the foreign market. "The Whip" adapted from the Drury Lane stage success of a few years ago, in eight reels, was first released last Spring having its initial showing at the Park theatre, New York, afterwards running in San Francisco, in both of which places it met with success. Because of the uncertain conditions prevailing, due to the war, the Paragon Films, practically withdrew their production from the market for a time but exploitation in the state rights field has been taken up recently, with renewed vigor and every indication points to success, say the owners.

William A. Brady bought the rights to the stage production and it ran at the Manhattan Opera House, New York, for more than a year. The stage version met with such marked success that its possibilities as a motion picture spectacle were realized. Paragon Films undertook the job under the direction of Maurice Tourneur and months were consumed in the making. All of the strong moments in the stage version have been transferred to the screen—the fox-hunt, the racing meet, the train wreck and all.

Until the past week, the producers have practically ceased activities in exploitation of this production on the state rights' market. Beginning last week, the producers started anew and a country-wide campaign as well as a foreign campaign was set on foot.

The following territories are still open: Pennsylvania, Illinois, Ohio, Missouri, Kansas, Nebraska, Iowa, Colorado, Utah, North Dakota, South Dakota, Nevada, Wyoming, Wisconsin, Minnesota, New Mexico, West Virginia, Maryland, District of Columbia, Delaware, Virginia, North Carolina, South Carolina, Florida, Georgia, Tennessee, Alabama, Louisiana, Mississippi, Texas, Arkansas and Oklahoma. Also the rights to these continents: Europe, except Great Britain and Scandinavia; all of South America, with Mexico and Cuba; all of Asia except Japan; and all of Africa, except British South Africa.

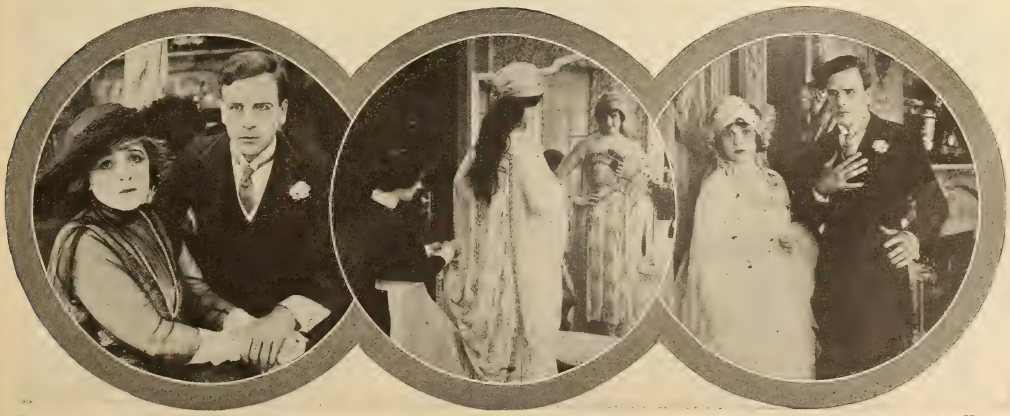
Steger Signs Anna Case, Opera Star for Series of Pictures

Julius Steger announces that he has contracted for the services of Anna Case, American soprano of the Metropolitan Opera Company. Miss Case is to appear in pictures under Mr. Steger's direction for a limited period. Work on her first production will be commenced in February after she completes her concert engagement. The story will be based on the experiences of a poor but gifted American girl, who through force of character rises to a position of prominence in the world's greatest opera company.

Miss Case will not retire from the opera stage but will devote only part of her time before the camera. It is said that she screens perfectly. Her first picture will be in seven reels. Joseph M. Schenck will be associated with Mr. Steger in the enterprise. Both of these men are well aware of Miss Case's abilities and possibilities, and something rare is promised.

Horsley to State Rights Mary MacLaren Features

David Horsley, who is now in New York, announces that the seven-reel features in which Mary MacLaren will be starred, are to be offered on the state rights' market. The rights to the first of these features to be produced, titled, "The Counterfeit Soul," has been disposed of in four territories, New York, New Jersey, New England and Pennsylvania, Mr. Horsley reports.



Dramatic High Points are Evidently Abundant in this Latest Ivan Picture, "Married in Name Only." The Principals are Milton Sills, Gretchen Hartman and Marie Shotwell. Edmund Lawrence Directed

Company Organized to Handle Shelved Product

Fanfare Features to Make Specialty of Handling Film That Has Lain on the Shelves. Competent Men Behind Organization—Names Not Announced

Under the name of Fanfare Features, a new state rights company has been formed. The names of those interested have not been announced. It is said that this company is in the market for pictures produced by independent producers and it is stated that the contemplated activities of this organization are to bring to light something new in the manner of handling state rights features.

Relying on the fact that there are hundreds of pictures that have never been taken from the shelves of the producers' store room, the Fanfare Features expect to acquire some of this film. This product should find an outlet, it is assumed, because it is stated there is a wealth of material to be obtained from this source.

The men who are behind this company are said to be experienced in every branch of the film business and are capable of not only directing the exploitation of a picture, but it is said, they are expert in retouching film that needs the touch of an expert to supply that something which is necessary to make it acceptable to the trade. It will be the main endeavor of this organization to unearth this sort of film—the picture that has lain on the shelf and to group together the shelved product of discouraged independent producers.

Until a complete list of releases is ready to be announced the names of those behind this organization are to be withheld. The activities of the Fanfare Features Company will be directed particularly in the New York and New Jersey territories. The men who are interested in this company are said to have made a specialty of studying the particular needs of the exhibitor in these territories. A further announcement is promised in the near future by members of this company, which will comprise everything up to the minute.

Barnett Film Opens Office in Minneapolis

B. Barnett, Sr., of the Barnett Film Company, stopped off in Cleveland last week on his way to Minneapolis, where he will open an office to handle "Joan, the Woman" for the Northwestern section. The local office in Cleveland, of the Barnett Company, now located in the Sincere Building, will be moved to the Columbia Building, Prospect avenue, September 1.

"Sirens of the Sea" to Follow "Pay Me" at Broadway

Following the showing of "Pay Me," which is at present running to good houses at the Broadway theatre, the Jewel Productions, Inc., will bring to this theatre on August 26, a super-production titled, "Sirens of the Sea."

It Makes a Hit

The Photoplay Exchange, Salt Lake City, Utah, says:

"We wish to state that we have followed up your state rights department and are pleased with it."

Warner Brothers Get Territory for Bud Fisher Product

The Warner Brothers announce that they have acquired the New York and the northern New Jersey rights to the Mutt and Jeff comedies from the Bud Fisher Films Corporation. They announce successful bookings for these comedies in these territories.

Billy West Comedies Popular Through Pennsylvania

The Billy West Comedies, the rights to which are owned by the Masterpiece Film Attractions for eastern Pennsylvania and southern New Jersey, are popular in this territory. In Philadelphia the Savoy, Cross Keys, and Germantown have two days' first run contracts are the Cort and City Square of Atlantic City, N. J.; Hunt, Wildwood, N. J.; the Comerford circuit of Wilkes-Barre and Scranton, the Victoria of Harrisburg, and the Hippodrome of Lancaster represent the Pennsylvania contingent to date.

E. K. Lincoln Host at Outing in Berkshires

Twenty representatives of leading motion picture trade journals and magazines leave the Grand Central Station Saturday, chaperoned by T. E. Letendre, who will escort them to E. K. Lincoln's summer estate in the Berkshires, situated at Blandford.

Mr. Lincoln will be host to the newspaper men for four days. The call was issued ten days ago. It is announced that there will be swimming races, tennis matches, a ball game and other interesting events.

"Pay Me" Making Good Showing at Broadway Theatre

"Pay Me," the first offering of the Jewel Productions, Inc., to reach Broadway is being well received by New York audiences at the Broadway theatre, where it opened more than a week ago. Dorothy Phillips is in the leading feminine role. The story was written and directed by Joseph De Grasse. It is a Western drama in five reels. The supporting cast includes Lon Chaney, William Stowell, Evelyn Selbie, Clare DuBrey, Ed Brown, Tom Wilson and William Clifford.

"Blood of His Fathers," Horsley-Art Drama, with Crane Wilbur

Short Features Exchange Get Many Biograph Subjects

Henry Ginsberg, general manager of Short Features Exchange, purchased recently 50,000 feet of Biograph film to be added to the list of Short Features subjects. The selection was made from 300,000 feet of film, from which the company had the privilege of accepting those subjects which he thought best suited to the needs of the exhibitor. These pictures were produced some time ago when the five-reel features were not a staple product. The pictures which Mr. Ginsberg obtained through the purchase feature Mary Pickford, Mae Marsh, Dorothy Gish, Lillian Gish, Blanche Sweet, Henry Walthall and were directed by David Griffith, Mack Sennet and Thomas H. Ince.

The Short Features announce that posters and other advertising matter have been obtained with these short Biograph subjects and that sufficient reelage has been obtained to supply the demands of the exhibitors. Mr. Ginsberg says within the past month there has been a big demand for these old Biograph pictures and that there is noted a scarcity of short dramatic subjects on the market. It is the particular aim of the Short Features, he says, to cater to this demand, and its offerings have been well received by exhibitors throughout the country. In addition to these recently acquired Biograph pictures the Short Features have the Lion Comedies, Terry Human Interest Reels, Hans and Fritz Cartoons and some other short reels.

Hansen in New York with First Marine Film Production

M. Philip Hansen, head of the Marine Film Company, syndicate, of Los Angeles, is in New York with a print of the company's first production, "Lorelei of the Sea." A private showing was given in Los Angeles before Mr. Hansen's departure for New York, and it is said that those who saw it were favorably impressed.

Tyrone Power is featured. In support are Jay Belasco, Frances Burnham, Gypsy Abbott, Winifred Grenwood and John Oaker. Henry Otto directed. The production was made on the Santa Barbara Islands. Mr. Otto will be remembered as the director of "Undine." The picture is practically all exterior scenes with rugged beauty of the shore line as a background. Scenes of bird life showing the pelican and seal in their native haunts are given. The artistic phase of the picture is represented by scenes of diving girls and sea nymphs. A story full of dramatic moments is told, it is said. Director Otto says it is the best picture of its kind he has ever produced.

Morris in Charge of Selznick Branches in Cleveland

Sam E. Morris, who has been a member of the Selznick forces since the formation of the Louis J. Selznick Enterprises, Inc., has been placed in charge of the Selznick branches in the Cleveland territory. Under the Cleveland branch is included Ohio and eastern Kentucky. A sub-office is located in Cincinnati. Mr. Morris is one of the best known managers in this territory.

Billy West and His Staff Caught Between Reels in the King Bee Studio. Babe Hardy is Seated. Behind Her are Nat Spitzer and Mr. Bernstein. Other Well Known Men in the Film Trade are in the Group

John W. Noble Completes War Drama for State Rights Market

JOHN W. NOBLE has completed the production of his first important contribution to the state rights market. The production, as yet unnamed, has been in the making more than ten weeks. It is a war drama presenting a phase of the war not so well understood by those far removed from the trenches. Mr. Noble has a fine record as an army officer, having served Uncle Sam in the Philippines. He is well known in picture circles, having directed such productions as "Romeo and Juliet," "The High Road," and "The Awakening of Helena Ritchie."

The story was suggested to Mr. Noble by conditions brought about by the war in Belgium and France. Jules Burnstein, who is sole agent of the business end of Mr. Noble's feature, says that it will interest producers and dramatists as much as exhibitors and the public.

"It is not 'battle stuff,'" Mr. Burnstein says, "or spectacular trench warfare, but its "punch" lies in the deep heart interest which it inspires. Tragedies that follow the wake of the war, the lives led by the women and children behind the firing lines and the intolerance of society which refuses to consider the extenuating circumstances connected with many of these human tragedies, are some of the strong scenes depicted."

Indebted to "News"

The American Maid Film Company, Minneapolis, is enthusiastic over the service rendered by The News to exhibitors and independent exchanges. F. A. Wilson of the company says:

"We congratulate you upon your intelligent enthusiasm on behalf of the independent buyers. We value The News service highly, and we are particularly indebted to you for the assistance continually given, not only through the columns of your admirable publication but through the personal courtesies of your office.

"We assure you of our appreciation for your eternal efforts for our branch of the film industry."

"Submarine Eye" Reported Big Success in Cleveland

Herman J. Garfield, who has "The Submarine Eye" for Ohio, Kentucky, Indianapolis, Michigan and West Virginia, reports one of the best weeks was had at the Standard theatre, Cleveland, last week, when the undersea picture was shown there. On the opening night the box-office receipts were $800. He reports that not one performance has netted less than $500. Manager Grossman of the Standard theatre held it for a second week.

"The Fringe of Society" Nearing Release

First cutting of "The Fringe of Society," a Hoffman-Foursquare feature by the George Backer Film Corporation is finished. The result satisfies M. H. Hoffman, who believes that this product will prove one of the best sellers in the Fall offerings of the motion picture industry.

Ruth Roland and Milton Sills are costars, and players with them are Leah Baird, J. Herbert Frank, George Larkin, Jules Cowles, Ollie Kirkby and Tammany Young.

NEWSY REPORTS FROM ALL SECTIONS

Blue Law Sunday Fight at Lansing, Mich.

Young People's Union, and Behind It Preachers, Trying to Close Movies on Lord's Day, Despite Losing Election

EFFORTS are being made made by the Young People's Union at Lansing, Mich., to shut up the theatres on Sunday. It is really a crusade backed by the ministers to do away with motion pictures on the day they preach their sermons.

In Lansing the situation is especially exasperating, for the sanity of the town at a recent referendum election put a finish to blue laws, as it was supposed. But evidently one defeat is not enough to convince the preachers.

Under the leadership of E. Clements Jarvis, operating the Orpheum and the Garden, and other exhibitions, the new effort to reach a Puritanical Sunday observance in Lansing will be resisted.

It is urged by the theatre owners that motion pictures are cleaner, better and more educational than ever. Hundreds who would not go to the churches anyway are taught wholesome moral lessons in the motion picture shows in the most vivid and direct way possible.

The exhibitors declare, too, that this "is a year when there are far more important matters for really good citizens to do than to go chasing after the chimera of blue law Sunday closing. One question for the members of the Young People's Union is, "Are you still a slacker?"

A statement issued by the advocates of Sunday closing, headed by Jacob L. Alderfer, says:

"The central point of the campaign is centered around a proposed ordinance closing the theatres as we have learned to know them on Sundays. It is not denied that certain other desecrations are equally under the ban of the young people, and they hope that this may be only a beginning to setting the people of Lansing—churched and unchurched alike—to thinking of the great possibilities for all alike in this great day, recognized by the laws of man as well as by the laws of God.

"Many of the theatre managers frown upon this attitude of the young people, for they say, 'Sunday is our best day.' Without any thought of challenging their statements, but merely for their own information and the information of the public, on a recent Sunday observations were made at six of the ten theatres in our city now running. From 2 to 3, but fifteen persons entered at one of them, and at the same places from 7:15 to 9 in the evening, but eighty-four persons were seen to enter. At another, from 1 to 4 in the afternoon, 138 entered; at another, from 1:45 to 2:45, 121 were seen to enter.

"The most popular afternoon show, from 2 to 3:40, revealed an attendance of 360, while its next nearest competitor, from 2:35 to 3:35, had 171. In the evening these latter registered respectively at the first show 606, and from 6:30 to 9, 788, and there were the only semblances of a Sunday full house. The total canvass revealed 2,416 persons in attendance, of which 863 were men alone, 364 couples, 217 women alone, 170 children alone, leaving less than one-fifth of the total to family groups."

"News" Letters Helpful

The Interstate Film Service, Waco, Texas, says:

"We wish to assure you of our appreciation of your weekly letter to state rights buyers.

"These letters are of great benefit to us and really give us a better insight into the state rights market than any other medium that we know of.

"We are very partial to the News and highly appreciate the state rights department."

Exhibitors' Convention Plans at St. John, N. B.

Plans are being made for the convention of the Motion Picture Exhibitors' League to be held in St. John, N. B., September 9-10. Among those who have promised to deliver addresses are W. Stephen Bush and Marrick W. Nutting, the latter of Canadian Motion Picture Digest.

Walter W. Irwin, of Vitagraph, has written that if it is possible Miss Rose Tapley will be sent to address the convention, the public to be admitted.

A local committee for the entertainment of delegates has been formed, consisting of W. H. Golding, president of the league; S. C. Hurley, secretary; F. G. Spencer, vice-president for P. E. I.; W. C. McKay of the Opera House, A. B. Farmer of the Star, R. G. March of Pathe, G. A. Margetts of Universal, Miss Kathleen Golding and Miss Alice Fairweather, motion picture editor of the St. John Standard.

The business meetings of the league will probably be held in the Board of Trade rooms, while the lectures and the social functions will be at the Imperial theatre. A sail on the St. John River, motor trips about the city, views of the harbor works and a reception at the Manor House, situated four miles from St. John, are planned by the entertainment committee.

Motion Picture Fires Now a Rarity in Pennsylvania

FIRES in motion picture theatres of Pennsylvania have been greatly reduced from the record of former years, according to a report made by the state fire marshal, Hal Port. Strict regulations prescribed by the Department of Labor and Industry and, better moving picture machinery are given credit.

Mr. Port's report, filed at Harrisburg, says that in one month when there were 1080 fires all over the state only one single fire occurred in a motion picture theatre, which fact certainly speaks for itself.

Mr. Port says in the past year there has been scarcely a month with more than one or two fires in motion picture theatres of the state. This is regarded as a remarkable improvement, over several years ago, when there were frequent fires originating from film booths, some of which were responsible for theatre panics and attendant loss of life.

In the opinion of Mr. Port, the practical elimination of disastrous motion picture theatre blazes can be attributed in large measure to modern devices for making the operation of picture machines safer; to better regulations, more intelligent operation, and better rules for the construction of motion picture theatres.

Public Honors to Soldiers in St. John Theatre

The Imperial theatre, of St. John, N. B., was offered recently for the ceremony of presentation of certificates to returned soldiers which took place from 4.30 to 6 o'clock.

The theatre, through the courtesy of Manager Golding, was placed at the disposal of the committee in charge for the public recognition of these heroes.

Women as "Home Sentinels" Speak in Theatres

Seven moving picture theatres in Cleveland—all located in districts containing many foreign born citizens—were donated Friday night to representatives of the National Defence Council, for the purpose of explaining, "How War Came to America!"

Four women, all members of the "home sentinels," made addresses at the following theatres: Jennie Carpenter, at the Ideal and the Case; Mrs. Charles Pitcock, at the Gordon Park and the Lark; Mrs. J. A. Raugh, at the Grand Central, and Mrs. I. T, Frary, at the Market Square and the Luna.

Alhambra Theatre, Omaha, Finds General's Releases Good

A. R. Pramer, of the Alhambra theatre, Omaha, Neb., credits much of his summer business, which has been good, to the popularity of releases he has secured from the General.

Bluebird Stars

IMPORTANT TO EXHIBITORS

Get Ready to Book these Great Stars in BLUEBIRD Photoplays:

DOROTHY PHILLIPS in
"Bondage"

RUPERT JULIAN and
RUTH CLIFFORD in
"The Mysterious Mr. Tiller"

FRANKLYN FARNUM in
"The Maverick"

VIOLET MERSEREAU in
"The Girl by the Roadside"

MAE MURRAY in
"Princess Virtue"

CARMEL MYERS in
"The Dynasty"

Book thru your local BLUEBIRD Exchange, or
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Rupert Julian

and

Ruth Clifford

Bluebird Stars

IN

"MOTHER O'MINE"

A Magnificent Production for Your Autumn Opening.

Powerful, dramatic, intense, "MOTHER O' MINE" yet remains the sweetest story told in the films for many seasons. It has the universal heart appeal—based on a universal theme—mother love. Never mawkish or sentimental, it is gripping, convincing and inspiring. A perfect photoplay to feature for your fall opening. Book thru your local BLUEBIRD Exchange, or BLUEBIRD Photoplays, (Inc.), 1600 Broadway, New York.

Butterfly Special

Dashing, Fearless, Straight Shooting, Square Dealing

Harry Carey

with

Molly Malone

in

"Straight Shooting"

Directed by Jack Ford

The Most Wonderful Western Picture Ever Made.~A "Butterfly" that will prove a Genuine Box Office Attraction.~Book thru any Butterfly Exchange or from Universal Film M'f'g. Co. ~ Carl Laemmle, President ~ 1600 Broadway~~~~ New York

We have secured good advertisers to talk to YOU. Listen to them!

Film Specialties

Americans "Digging Themselves In" a Gaumont Release

WHEN Gaumont makes its usual weekly releases through Mutual the week of September 3, spectators will be treated to the customary war pictures which they have come to await with interest upon the Gaumont-Mutual Weekly reel. There will also be pictures of a magazine nature in "Reel Life" No. 71. Mutual Weekly is released September 5, and "Reel Life" a day later.

Every ship from abroad is carrying films made on the western front by cameramen of the Societe des Etablissements Gaumont, and the military cameramen, for Gaumont release in America. The debarkation of troops has been featured as a regular part of the Mutual Weekly, and now that the Americans are encamped, pictures of their preparations for trench service will frequently be seen.

"Reel Life" No 71 contains as an unusual contributoin pictures which show how the five senses are developed for business and pleasure. A second section shows "A Watering System for a Small Farm." This illustrates how a truck farm is irrigated by overhead pipes. "Pets Which Will Never Be Popular" takes spectators on a visit to a skunk farm conducted by a fifteen-year-old girl. An animated drawing, founded upon a picture in "Life," the celebrated magazine of humor and satire, is called "Fresh Advances in the Champagne District."

Ditmars Animal Pictures in a Catalogue

The Educational Films Corporation has just closed a contract with Raymond L. Ditmars, producer of "The Living Book of Nature" animal pictures. It is announced that a catalogue of these pictures has been published and will be sent to all first-class exhibitors and exchange men throughout the country.

American rights are being released through Independent Exchanges.

Snappy Pictures in Gaumont-Mutual Weekly

Mutual Weekly, No. 136, current issue, has pictures of Harry Chapman Gilbert, first to offer for the draft army. There are also action pictures of the Cabinet members and heads of departments in setting-up exercises.

"Somewhere in France" provides pictures of a boxing match at a convalescent hospital for the amusement of the soldiers.

Wireless Controlled Submarine in Universal's Weekly

Pictures of war's latest wonder, the wireless controlled submarine, are in the eighty-fifth issue of Universal's Animated Weekly, just released.

Close-ups are given of Robert A. Morton, the Harvard graduate engineer, who invented this new sea terror. The claim is made by experts who have inspected Morton's invention that its course can be accurately directed from an aeroplane, battleship or fort, and that so perfect is its mechanism that it launches its own torpedoes without a man on board.

Other scenes show Special Ambassador Elihu Root and the members of the Russian Commission greeting America on their way home from their labors in Russia; the recent $4,000,000 flood in the Chaudiere Valley, Canada; special demonstrations by Madam Maria Montessori, the famous child educator; examinations of men subject to draft and novel pictures of Henry Elionsky shown swimming.

WHAT THESE REVIEWS MEAN TO YOU!

¶ *Many exhibitors seem to regard their short specialty subjects merely as fillers—without advertising or patron pulling power.*

¶ *The reverse is the case. Specialty subjects usually have timely themes, they cover subjects of intimate interest to your audiences. They are the stuff that the daily newspapers and popular magazines are made of—they have human interest.*

¶ *Properly handled, they will secure just as much newspaper publicity as your feature—pull dimes away from your competitor when the feature has the possible patron wavering.*

¶ *Miss Berg's reviews are written to help you SELL your short subjects. They are not the usual dry as dust catalogues—but chatty, interesting, lively—human interest sales-talks.*

Hill-Climbing Motorcycles in Universal's News

War tests of the Pittsburgh motorcycle police furnish several unexpected thrills to the 14th issue of Universal's Current Events, just released. They drive their steeds up the perpendicular face of a cliff, and do other hair-raising stunts to prove their fitness for any contingency.

Three Sterling Proofs that Motoys Drive the Blues Away. Motoys are Released by the Peter Pan Film Corporation

Short Subjects in Review

By Clara DeL. Berg

BOBBY, PACIFIST (Vitagraph)

Any fellow, that's a real fellow, when he sees a big boy scrapping with a little one, wants to take a hand. But Bobby had heard and taken to heart the lesson of the other cheek, so that when the bully lets his victim go and turns his attention to Bobby, our hero puts his faith into practice. And gets a bigger martyr's crown than he had bargained for! Miss Aida happened to be on the scene, and her remarks are not complimentary.

When you are only eight, the paths of glory are few. Our hero takes comfort in daydreams, and a wondrous adventure and romance he achieves, in which burly ruffians, a stolen heroine, heliographs, and a Bobby doing prodigies of strength and valor have a part. Of course it couldn't possibly come true—even the hopeful Bobby realizes that. But what does come is a repentant and loving Aida, bearing a lollypop of peace.

SPORT FISH—AND THOSE WHO TOIL

No, they are not lobsters, split and broiled (Gaumont Reel Life 85.) They're big affairs of canvas, shaped like a fat catfish with outriggers, inflated, and appropriately decorated. The girls in California play mermaid with them, riding them through the surf and landing, a tumbled, laughing crew, on the beach.

But our faithful mail carriers have no such aid to locomotion. Reel Life, in a series of pictures showing the handling of the mail, gives us an insight into the dexterous and faithful service rendered by our postmen. Not even the clever machines can save more than a part of the labor. From street corner box, mail chute, and trolley car box (as in the West), the letters must be collected by the pedestrian postman. No matter what the weather, he must still deliver the precious mail. And when, after fifty years of service, he is ready for retirement no pension awaits him. Gaumont has put into the hands of the exhibitor a weapon in a worthy cause. Let him use it!

GRAPE JUICE AND RATTLERS

Of course there is no causal connection. It just happens (Selig Library 14) that the snake follows the wine. It is probably very good wine, as the art was introduced into California where this picture was taken, in 1770.

The rattler is equal to the beverage. Not being averse to snakes (on the screen), we found him quite the most interesting part of the reel. We forgot to count his rattles, but they were there, and his vicious head and coiling body were tremendously impressive.

The rest of the reel was devoted to the making of clay figures and vases in Italy. A fine bit showed a picturesque lad whirling the wheel with his foot, while under his deft hands the mass of clay quickly rose and formed itself into a graceful amphora.

ENDS SOUGHT; AN END ATTAINED

The war may end before next Winter; it may last for years. But every push on the Western Front brings back to the fold one or more French towns, never again to be lost. Hearst-Pathe News 66 shows scenes in "Ham after the German retreat." That earnest, passionate orator Viviani welcomes Ham back to the bosom of the mother country; school children, freed from the hated Boche masters, pour merrily from school, bearing holiday gifts.

But looking to deeds yet to do, London sends an Honor Legion, made up entirely of women, to the front; the United States, in preparation for the new army, is rushing work on great new cantonments, like that we see going up with marvellous speed at Rockport, Illinois; and Canada trains airmen. We see them seated on the ground, an earnest group, studying the engine and rudder of a dismembered aeroplane. Those already masters of the craft are flying like great birds in the clouds. We go up as passenger with one of these and view the earth flattening out beneath.

Offense and defense, however, are not confined to those who fight the enemy without. To guard us against the malefactors within our gates, our policemen learn jui-jitsu. A lively and exceedingly interesting picture this, ending with a vigorous encounter between a policeman and two "thugs." A spirited attack, a counter attack, and then—exit Mr. Officer with a malefactor tucked away under each arm!

BIRDS AND BANDITS

Fine feathers *may* make fine birds, but something depends on the birds themselves. We appreciate the ostrich as a useful member of society, but we prefer his feathers, in the shape of boa and fan, adorning a bird of human species. In Pathe International split-reel we see how the limp ostrich feathers are transformed into the fluffy adornments of commerce.

"Jerry is on the Job," guarding the frontier in Mexico. Needless to say, he has a lively time and a triumphal finish.

IT HAPPENED IN TOYLAND

"Little Red Riding Hood" was a flaxen haired Mo-Toy (Peter Pan Film Corporation) with trusting blue eyes. So when a big wolf with a waving bushy tail met her in the woods and, barking gently, offered to show her the way to Grandmother's house, she believed him. It all happens exactly like the beloved story—that is, the story with the good ending. For, of course, the valiant wood-cutter arrives just in time to chop off the head of the bad wolf. The little tale is cleverly handled, and manages to go with a real "punch" at the end.

"Dinkley of the Circus" (Peter Pan Film Corporation) wears a scarlet coat (we are sure it is scarlet) and sports the shiniest of black boots. He is the king pin of his one-ring hippodrome—and suffers the fate of king pins! Equally unfortunate in preserving his equilibrium is the clown. When Jumbo is not falling on the Mo-Toy Marcelline, the giraffes are using Mr. Dinkley for ring toss. But clown stretcher bearers hasten to the rescue of their confrere (they sit on him in the process, but never mind!) and as for Mr. Dinkley—Well, he never fails to land on his feet, *eventually*, and to start the next turn with a smile. Boxing Teddies, the charming equestrienne, or the celebrated acrobatic brothers, are triumphantly led in by our ringmaster. Not even Maud, that insurrectionary beast, proves too much for his resourceful daring. A long life to him! For he is sure of a cordial welcome in whatever theatre he makes his professional bow.

UNCLE SAM, HANDY MAN

In the happy days when there were more cooks than places for them to fill, "firing the cook" was a pleasant diversion for the tired business man. Nowadays he is more likely to offer the haughty one pearls of price merely to stay. But one cook is to be fired; indeed, has already received notice. She is Miss Extravagance, late in the employ of Uncle Sam, and Paramount-Bray Pictograph 81 tells us how she nearly wrecked a dinner party that gentleman was offering his friends across the water.

When Uncle Samuel is not taking thought of food supplies, he is getting his gun in order. The submarine is a mighty handy little weapon, but not always convenient for defending a Pacific port if it happens to be riding the waves of the Atlantic. To obviate this difficulty, Simon Lake has perfected devices for lifting the submarine from the water and transporting it by rail from place to place. Animated drawings by Leventhal set this forth admirably.

WHERE THE TREASURE IS FOUND

In "Central Colorado," Pathe gives us a comprehensive view of the Cripple Creek gold mine region. The region is rough and somewhat desolate, but magnificent scenery is disclosed as the camera approaches Pike's Peak. From an enormous height we look down upon a vast amphitheatre, wherein an automobile, a mere speck in the distance, threads its way by tortuous roads. As darkness closes in, we glimpse Pike's Peak, a huge, white mass, centered between the black hills of the foreground.

SUBMARINES, HUMAN AND OTHERWISE

Perhaps those German bases would not be so hard to reach if we had a fleet of such as Henry Elionsky, a giant of a man, who considers it a pleasure to swim five miles, mostly under water, with arms and legs strapped to a chair, and only his massive shoulders free to do the work.

Seriously speaking, there is evidence that interest in finding the final solution of the terrible submarine problem is still keen. Robert A. Morton, a Harvard graduate engineer, in this issue (Universal Animated Weekly 85) shows his model of a wireless-controlled submersible. The boat dives, rises, and launches torpedoes, at the direction of a distant operator.

CHICAGO NEWS AND COMMENT

By WILLIAM J. McGRATH

Reel Fellows Club Dissolves—New Body Projected

The Reel Fellows Club of Chicago is a thing of the past. Under that name since its organization banded together members from all branches of the film industry here. The Reel Fellows had occupied a paramount position in the social affairs within the Windy City's film circles. The decision to disband and relinquish all hold and claim on the comfortable little suite of clubrooms in the College Building came last week and was followed by a tentative plan to get together and form a new organization—under a different name and constructed on a more sound and conservative basis than the old club was.

The decision came to dissolve at a meeting of the emergency committee held at the Hamilton Club on August 13. This committee was made up of the men who formed the nucleus of the Reel Fellows and who to the last had remained loyal and striving for its continued existence in the face of an unexplainable indifference manifested by the other members of the organization. Roderick Ross acted as chairman at this meeting and the rest of those present who sounded the knell of the old club and started the plans for the new one were Ralph Proctor, Richard Nehls, David Russakov, Donald J. Bell, A. E. Curtis, Joseph Hopp, Watterson Rothacker, William A. Heaney, W. E. Burford, T. H. Belford and Edward W. Stoddard.

The above named committee will have entire charge of the formation of the new body.

Filmdom Hears of Launching of Impressive New Organization

Chicago's film firmament was rent last week with the tentative announcement that the first step in the merging of the interests of some of America's greatest picture producers had been taken here on Wednesday, August 15. They, according, to the rather scanty but reliable information able to be obtained at this time, intend to launch a new high standard in cinema art under the title of "Perfection Pictures." Their slogan along with this title is to be: "The highest standard in Motion Pictures."

The productions, it is said, will all be high-class feature subjects, mostly light comedy dramas. Many of America's foremost members of the literatti, magazine writers, novelists and the cream of the "best sellers" are under contract and have already supplied many manuscripts.

All of the subjects are to be five reels or more in length. They are to be released at intervals of one a week, beginning in September. It is vouched for that appropriations have already been made calling for the expenditure of not less than $1,750,000 in productions alone during the first year.

LEAKS IN THE LOOP

A special meeting of the Advertising Film Producers' Association has been called for Monday, August 27, at the studio of the Rothacker Film Company here. The matters to be discussed at this meeting will have to do with a change in the constitution and by-laws of the association and other matters of general importance pertaining to moving pictures advertising.

Maurice Fleckles, district manager of the Universal Company, is getting to be a Twentieth Century commuter from New York to this city. I have tabbed up his second visit here to the local Universal Exchange within ten days.

F. R. Bromley, assistant manager of the local Universal Exchange, is leaving for a two weeks' vacation this week—the first in five years, his P. A. says.

Vaudeville at the Colonial theatre does not mean the entire elimination of motion pictures there. On August 20 Doug Fairbanks in his newest Artcraft will have an initial showing there.

"How the Movies Are Made" was shown to the Camera Club of Chicago one day last week at its regular meeting, transferred for the occasion to the American Film Company's plant. Charles Ziebarth, superintendent of the factory, did the explanatory work.

Martha McKellops, a nine-year-old Chicago girl, who has been in several Essanay features and who will appear in the Wholesome's forthcoming photoplay, "Cinderella," has also been selected to take the leading part in a local pageant entitled "America Wake Up."

"Senator" Mitchell, formerly the Beau Brummel of the salesmen in the local Fox office, has lined up with the Metro forces and is touring Indiana in their behalf.

The censors have again held up Fox's "Tiger Woman," with Theda Bara. Herr Funkhouser is also venting his spleen, after his defeat with the "Little American" on Vitagraph's "Within the Law." Looks like another mandamus proceedings and a "lose" for the Maje, judging from Sydney Abel's attitude.

Jack O'Toole, who is now confining himself solely to selling the Standard brand of pictures in the Fox office here, is doing some lively hustling around. Contracts are to be seen a-plenty with the dotted lines filled out.

The local Exhibitors' League body have presented Rose Tapley, of Vitagraph, with a gold-monogramed wrist watch for her wonderful work and co-operation here during the recent exposition.

We had not heard from Dick Travers for many a day, when suddenly one day last week we received word that Richard the Svelte has been chosen for the second officers' reserve training camp at Fort Sheridan.

There was something familiar missing around the Rose, Alcazar and Boston theatres during the last two weeks. We inquired and found that Manager Harry C. Miller has been spending his vacation in Wisconsin.

Jack Cohn, editor of the Universal News Weekly, made a short stopover in the Loop on his way home from the Coast.

E. O. Gurney, auditor of the Universal and Bluebird exchanges, was in town conferring with local exchange managers. Mr. Gurney is on an extended trip to the West.

Manager Louis Marcus of the Majestic theatre at Council Bluffs, has purchased a Bartola Grand for his show palace. I. Lutz, manager of the New Illinois, at Thirty-first and Wentworth streets, has also signed up for a Bartola Grand. M. J. West, of the West theatre, Galesburg, has purchased a Bartola organ attachment.

The Unity Photoplays Exchange here have purchased the Illinois, Indiana and southern Wisconsin rights on the "Warfare of the Flesh."

Manager Jenner of the local K-E-S-E offices spent two days in Milwaukee last week visiting the Bostic theatre, where "Skinner's Baby" is having a great run.

Beban Starts Discussion

George Beban, the Italian character delineator, stopped off in Chicago last Wednesday on his way to the Oliver Morosco Studios on the Coast. Manager S. J. Stoughton of Paramount and Manager Max Goldstein of Artcraft introduced Mr. Beban to the members of the trade and daily press and to the exhibitors with a luncheon held during the afternoon at the Blackstone Hotel. Mr. Beban is accompanied by his wife and young son.

At the luncheon Mr. Beban himself started a discussion on the question that has recently been put up to him—shall he change from his present delineation of lowly, peasant Italian types to something different or higher class. The consensus of opinion of the press and exhibitors was that any change from Mr. Beban's well-known characterizations at present would be a catastrophe.

JUST FOR FUN

By LONGACRE

WE, speaking after the editorial fashion, hate to talk about ourself, but it is a great way of filling up space. We just thought that everyone would like to know what a great event our arrival on the West Coast was for the settlers out there. The first evening Ken McGaffey received a night off (kindness of Mrs. Mac) Tom Geraghty discovered an aching tooth that needed constant application of Mrs. Alexander's soothing syrup, Eric Campbell, the ancient recluse who seldom sets foot away from the doorstep, decided to take one last fling at enjoying himself, while J. Carl Jessen and other popular rounders acted as pilots. The first part of the evening was taken up by wandering through various places in Los Angeles, that if located in New York would be up on 145th street and Lenox avenue. Honestly, would you take an out-of-town guest up there to enjoy himself? But then, you know, the West is so broadening! It was really Mr. McKaffey's fault, and we were extremely glad to learn that he received a severe call down from the other half of the family on his arrival home.

TO say nothing of meeting the two former editors of this page, George Proctor and Harvey Thew. Can any of George's old friends picture him pondering whether to buy an Edison or a Victrola? Real, life-sized machines? And then kicking because he didn't have room for them both?

WELL, how times do change! Returning from our highly publicized vacation, we find the immense form of Fred Beecroft gracing the main chair in the advertising department. And yet they say there's nothing new under the sun.

VITAGRAPH names a principal character in one of its latest releases, Carline. What next? Interborough?

JACK GARDNER, recruited from the stage, has this to say about picture work: "Before, I used to get mentally tired from having to learn so many lines. Now I get dead tired, physically, but still I like the outdoor life much better than that of the stage." But Jack neglected to opine on whether pictures were here to stay, a matter which certainly demands attention during these troublesome times.

EVER notice that magazine writers have recently taken up the practice of likening unconvincing parts of their stories to motion pictures? When they come to the point a character exclaims, "How like a movie this is!" or some kindred phrase, or else the writer will draw the comparison himself. But why blame the pictures? It seems to be the writers who are at fault.

LIFE would be dull indeed if they ever decided to leave the bathing girls out of the Mack Sennett Weekly.

"CLEOPATRA," on which Theda Bara is working, has brought to light the astounding fact that the star has a sense of humor! This may not sound so strange, but it is when you recall the fact that Miss Bara, among many other things, has informed an eager public that the moon has a tremendous fascination for her. "Its cold rays seem to harmonize with my very soul," she is quoted as saying on one occasion, probably when under the effect of the sun. But back to the original topic. While making a certain scene for "Cleopatra," Miss Bara, who wore an extremely scanty costume, had as a covering a shawl made of moline. After a take, one of the property men picked up this article, and, handing it to the actress, said: "Here is your overcoat, Miss Bara." "The famous screen artist saw the joke in the situation and joined in the hearty laugh that followed."

"FISH and Film," a four-page sheet, produced at Santa Monica, Cal., by Tom Geraghty, Pat or Paul Dowling and Bennie Zeidman has been received at this office. It is one of the most notable contributions to current American literature issued yesterday, and is really sparkling with brilliant items penned by a genius. A partial review of its contents is all that we able to give in our limited space. One of the gems contained relates how Carl Robinson attempted to kiss a girl on the platform while his train was passing through Pasadena. But instead of connecting with the platform he kissed a cow on track near Pomona.

Feature articles concerning an affair called the "Oh! Oh! Gambol," and the throwing of Bull Montana by six press agents are also in evidence while advertisements of Theda Bara's tobacco company, Jack Kerrigan's undertaking establishment, Charlie Chaplin's hardware shop, Douglas Fairbanks's delicatessen store, and others hold places of prominence.

After all is said and done, however, "Fish and Film," like many other works of genius, seems to mean absolutely nothing at all. The reviewer has half an idea that it was inspired over the cups, in which, it is far from libelous to guess, its editors were very deep at the time said inspiration dawned upon them.

TOM GERAGHTY, the Hound of Hollywood, decided that the flowing black tie was neglected on the Pacific Coast and thereupon draped it about his own neck. Of course you know who its Eastern sponsor is.

R. M. VANDIVERT is the latest recruit for the Vice-President and General Manager Club.

REVIEWERS, having been properly tamed, are once again allowed to enter the projecting room while Bluebirds are cavorting about on the screen.

A SPECIAL car was added to train No. 54, on the New York, New Haven and Hartford Railroad, on Saturday last, to accommodate E. K. Lincoln's "week end" guests. More of this next week.

The Longacre Lampoon

All the News That Fits, We Print Longacre Square, N. Y., September 1, 1917

If we had an honor roll lying about the office we'd place "Mr. Opp," a Bluebird picture, right, square at its top. Howlers and critics, who insist after seeing one picture that all pictures are artificial ought to make time off, quit talking and do a little looking at it. "Mr. Opp," taken from Alice Heagan Rice's book, adapted and directed by Lynn Reynolds, a man who is making a big splash in the picture business, has to do with such real people that it thoroughly charms the onlooker from first to last.

It might be used as a model. It ought to be. No guns, abductions, last minute confessions, physical thrills or faithless married folk. One could go on for pages and enumerate the things that "Mr. Opp" hasn't got and then he'd be only half through his job as the proposition of naming the things it has got would confront him.

We suppose that on Eighth Avenue or Third Avenue or Fourteenth Street and similar places in other cities that "Mr. Opp" will hardly be appreciated, but if we were that high and exalted thing, an exhibitor, we'd take a chance on running it even if our audience were composed of should-be and ex-convicts.

LOCAL NEWS

—Ye ed is back after a vacation and the Lampoon will be published regularly again now.

—Fritz Tidden is making books and ye ed doesn't care if the gov. reads this either.

—Jerry Beatty has been absorbed by Paramount.

—Pete Schmid is also back from vacationing.

—Charlie Fuir is expected back from the w. k. w. c. very shortly.

—A. J. Lang has joined the Nicholas Power Co., which is a startling piece of news, we think.

—Roy Sommerville was to the Lampoon office this week, looking as spruce as ever and reporting good business.

—E. C. Waddell, all the way from 3 Forks, Mont., is a visitor to our thriving city at the present writing.

—Walt Hill is still on the w. w., he being the only one of many who retained his seat thereon. Very fine, Walt, is our freely expressed sentiment.

—Al Cormier has become adv. mgr. for the trade review, he taking F. Beecroft's place, who has become adv. mgr. for the m. p. news, he taking Rodney Vandivert's place who has become v. p. and gen. mgr. for the Pete Pan Film Corp., say we all in one breath. Congratulations all around.

—The Rialto theatre does a fine bus. even in the scalding weather. Adv.

—Ted Eltonhead is reviewing pictures during vacation time, which is some piece of news in our opinion.

—Joe Kelley, because of his matinee idolish look, is continually getting offers to appear in the empies.

AMONG THE EXCHANGES

Washington May Keep Exchanges, After All

Film Men May Get a Building and Respite from Too Drastic Regulation Until Structure Is Completed—Baltimore at Work

THERE is a possibility that the Washington exchanges will not be compelled to go to Baltimore on account of the exacting fire regulations and the hesitancy of real estate corporations to undertake the erection of a building. A recent conference of exchangemen and members of the Chamber of Commerce of the city may result favorably.

Though Baltimore is making flattering inducements to the exchanges to come to that city, the managers are not desirous of making the move. Not only will it entail a great deal of work in the moving, but Baltimore is not as favorably located for train and express service to the south as Washington.

Manager Evans of Mutual, secretary of the Exchangemen's Association, said:

"No, we really have no desire to go to Baltimore unless we are driven to it, and it looks as though we may be. However, I believe that if the Fire Department has a sufficient guarantee that a building in accordance with their regulations will be constructed within a reasonable time, the exchanges will be given sufficient time. I am ready to take a reasonable aspect of the situation; but we must have a building somewhere and have it soon."

Members of the special Baltimore committee, consisting of Frank A. Hornig, Louis Schlichter and Louis A. DeHoff, of the Motion Picture Exhibitors' League, and A. S. Goldsborough, Director of Industries of the Merchants & Manufacturers' Association, have begun work in an effort to establish adequate shipping facilities for the exchange men.

They are endeavoring to get the express companies interested in working out a schedule whereby the film used in Baltimore can be shipped to points in Virginia, West Virginia and North Carolina in time for the opening shows at the theatres there.

A. F. Beck, Art Dramas, Confers with Exchangemen

A. F. Beck, upon assuming charge of Art Dramas, summoned by telephone Mayer Silverman, Pittsburgh; Edward Golden, Boston; R. C. Cropper, Chicago, and W. E. Greene, of New York. These men came on for a conference with President Harry Raver and General Manager Beck.

Details were presented to the conference of a special advertising campaign and a new policy on releases for the same season at hand. The visiting exchangemen were enthusiastic over Mr. Beck's plans as outlined.

Further plans for a trip to all exchanges by Mr. Beck are under way, but the responsibilities of the New York office will keep him here for at least another six weeks.

George Kleine Makes Change at Atlanta

Harry R. Bannister has been appointed manager of George Klein's, Kleine-Edison-Selig-Essanay branch at Atlanta, succeeding J. T. Ezell. Mr. Bannister is making a successful manager and K-E-S-E says it is expected that the service at Atlanta will thrive under his direction.

Music Cue Sheets to Be Furnished by K-E-S-E

Music cue sheets will hereafter be provided on all features released through Kleine-Edison-Selig-Essanay. This service begins regularly with the release of Essanay's "Open Places" August 20, featuring Jack Gardner. K-E-S-E Service has engaged George W. Beynon, a widely known musician, to select and arrange the music.

Goldwyn Phila. Offices Open

After spending two months in time and several thousands in money, the Philadelphia offices of the Goldwyn Picture Corporation, at the southeast corner of Thirteenth and Vine streets, are ready for business.

Simple dignity combined with artistic taste is the keynote which manager George T. Ames has infused into the new Goldwyn home. Everything from furniture to fittings is in solid mahogany, which marks a pleasing contrast to the tones of tan and brown in walls and handsome carpets which cover every inch of the floors.

W. W. Irwin

General Film Makes Shifts in Canada

J. F. Clancy, three months manager of General Film's Toronto, Ont., branch, has been made business manager of the company, with headquarters in Montreal.

E. H. Wells, general sales manager, becomes manager of distribution. Leslie MacIntosh, former salesman, has been appointed manager of the Toronto office. The company will release twenty-five reels a week.

Two Departments Necessary in Triangle N. Y. Exchange

The New York exchange of The Triangle Distributing Corporation has announced that hereafter the exchange will be divided into two separate departments, one having charge of the sale and release of productions appearing on the Triangle program, and the other to handle special productions. The former will be known as the Program Department, and the latter as the Series Department.

The Series Department will have charge of all Paralta releases, and also the Fairbanks and Hart re-issues, which are to be released September 2 and 16, respectively. Entirely distinct sales and service representatives will be located in each department, devoting their time exclusively to the special work of the respective branches.

It had originally been planned to keep the exchange as one office, handling both the program and the specials from there, but the volume of business already undertaken made this arrangement impossible.

Irwin Stops in Omaha

Walter W. Irwin, head of the Vitagraph Company, spent several hours in Omaha last Sunday and made a large number of friends. Manager L. A. Getzler of the local Vitagraph exchange called his force together at 10 o'clock in the morning and Mr. Irwin met every one personally, shaking hands with them and passing a word or two with each. Then he made a brief talk, outlining the new policies of the company and, as Mr. Getzler said, "edging everybody up with the fact that there are plenty of opportunities with the Vitagraph Company."

"He is a man who meets you on your own ground, and who makes a hit with you by his personal force," is Omaha's opinion of President Irwin.

"He certainly gave us more life and pep," said members of the exchange.

After the exchange meeting he was taken about the city and met a number of the theatre managers. He urged the Sun, now charging 10 cents admission, to adopt at least 15 or 20 cent admission with the quality of productions it is showing. He also decided, he told the exhibitors, that in Omaha 50 cents admission should be the maximum price for even the biggest picture to be shown in the city.

The Sales Promoter—Who and Why Is He?

By BERT ADLER
(Thanhouser Film Corporation)

EDITOR'S NOTE—*The author of this article declares that a new type of business man has entered the film field. Mr. Adler not only explains the existence of the "sales promoter," but he defines various terms and explains the steps which have led to his conclusion.*

AUTHOR'S NOTE: *Who is the mysterious new gentleman in our midst, the sales promoter? WHY IS HE? What, pray, is his work? Aided and abetted by such forward-looking men as Seelye of Pathe, Goff of Vitagraph, Sheehan of Fox and Gradwell of World, the Sales promoter is here, anyway; and to stay. These paragraphs simply try to clear the air of the mystery that surrounds his job and to express some thoughts in relation to it.*

Generalizing

SALESMEN: Whenever a business grows up and competition becomes keen, the best modern methods applicable must be introduced. Note that word "applicable." Modern methods that have sold shoes won't *apply* in the film business no matter how good. There is just a certain amount of modern selling method that can be brought to the business of selling film, but even that certain amount can create a great percentage of new business, help hold old business—and win back lost customers. As a business grows up, then, not only are the best modern methods applicable needed, but men trained in those methods are required to carry on the work. The guesser is succeeded by the man with the card index. The "game" of selling becomes a science.

To teach salesmen how the goods they are handling are made, how to advise exhibitors to stage and advertise these goods so that their best points will be featured, to intelligently appraise territory and be able to judge the number of days features should be exhibited—to teach salesmen to work for the exhibitor to increase the exhibitor's profit, and so the profit of the exchange—in other words, to take the exchange salesman out of the class of mere film peddler and make him an interesting helpful guide, attractive to every exhibitor on whom he calls, to do this is the purpose of the Sales Promoter.

MANAGERS: It has come to be accepted in selling that to build up an efficient body of branch managers necessitates keeping them in touch with the business, giving them up-to-the-minute information regarding its progress—in fact, furnishing them sales hints and helps of all kinds. This means that the main office must devise a system for giving to managers such facts concerning business conditions, the progress of the company and its competitors, and any opportunities for added business through innovations as will make them more efficient representatives.

Drop the policy of simply dictating instructions to branch managers—*go into the battle with them!* But the company should not be expected to gather all the ammunition. The managers themselves must do their reciprocal part. In order, then, to get the best and fullest information from branch managers and place it to the best advantage with their fellows, all such data should come through the main office for distribution. What kind of information is an exchange manager likely to gather that will be of interest to other men in the organization? That must be taught him, so he send no useless data.

"ORDER-TAKERS": A lot of exchange solicitors, and some exchange managers for that matter, are mere order-takers. It isn't their fault, they were never taught to be anything else and they're too busy to study modern salesmanship of their own accord. In this case, teach it to them — simply — quickly — thoroughly — through the Department of the Sales Promoter. From mere order-takers, our selling men become *exhibitors' partners!* Instead of striving merely for the existing business, they *create business!*

To Particularize

(a) The Sales Promoter should handle in a special way, all correspondence from exchange managers effecting sales. No matter to whom written, if a letter *mentions* sales, it must go to the Sales Promoter, or that portion making such mention must be brought to the attention of the Sales Promoter for special treatment.

(b) He will check up sales in each territory, institute special selling campaigns in any locality where sales are weak, and POUND exchange managers—whether the sales are up to the mark or not. In this connection exchange managers will be required to report what service all theatres in their localities are taking, why theatres not taking the company's features (as per solicitor's report), *aren't* taking same, whether they ever did take these features, and if so, why they canceled. These reports will be used as a basis for the exact handling of each theatre not taking the company's features.

(c) Cancellations to be instantly reported for special campaign by the Sales Promoter.

(d) Exchange managers will be required to write weekly letters on selling results, same to contain all new ideas that managers have found to bring results; these letters to be analyzed and answered by the Sales Promoter whose weekly reply will give all the new, result-getting ideas of ALL THE EXCHANGE MANAGERS. That is, the Sales Promoter's letter will be a sales letter based on the *actual sales activities of all exchanges week after week.*

(e) Publicity Department co-operation with exchange managers and exhibitors in the furnishing of whatever matter the department has thus far prepared and whatever further matter the Sales Promoter thinks necessary. That is, the use of the company's publicity matter will be urged as part of the general sales campaign. In this connection, exchange managers will receive advance letters on coming features, giving their best points from a selling standpoint.

(f) Sales Meetings. Sales Boosting Trips. The Sales Promoter's follow-up of exchanges and exhibitors will be a regular weekly, and in cases, daily service, and may only be subject to interruption when the Sales Promoter is out of town. This will be when a drop in sales in some certain locality warrants a visit, when some special feature is to be exploited, or when it is advisable to call a *special meeting of exchange managers* in a district (to be arranged by general manager, district manager and Sales Promoter). Sales Promoter should meet *district managers* at stated times for conference on the work of Sales Promotion. Promotion meetings should also be held at *Home Office* at stated times when all interested from the heads down to the newest salesman (from the New York exchange) should discuss the Sales Promotion work.

(g) Arrange prize contests, profit-sharing opportunities or bonuses, for managers and salesmen who secure the most business each month.

(h) Instruct solicitors completely about the films they are handling.

(i) Instruct managers and salesmen to co-operate with exhibitors in every direction open. Remember, they are the *exhibitor's partners!* Their opportunities to help their customers are unlimited. The sales and advertising aids are but a beginning. Information as to probable exhibiting conditions, coming features, competing programs and how to meet them, the staging of the picture—all is welcome news to the exhibitor. Let our customer know (and the Sales Promoter will regularly furnish data to this end) that a personal interest attaches to him—an interest in his success that is not measured by the dollars he is paying for service.

Objections

to the promotion work should not arise through objection to any particular plan here set forth. It is very likely that some plan cannot be carried out for unforeseen reasons, in which event new methods can be devised to fit the emergency. In fact, it is likely that methods totally unthought of at the present writing will develop themselves as promotion work goes along. For the beauty of such work is that it is *always* CONSTRUCTIVE, *never* DESTRUCTIVE. It builds, builds, builds!

Philadelphia Exchange Notes

The latest exchange to establish Philadelphia headquarters is the Foursquare Pictures, Inc., which has remodeled 1325 Vine for its home.

Jerome Abrams, well known in film circles, is division manager with headquarters in Philadelphia.

The Foursquare territory includes all of Pennsylvania, Delaware, Maryland, Virginia, District of Columbia and southern New Jersey. Earl Booth is the Pennsylvania representative and Ben Abrams covers the southern territory.

Mr. Abrams declares that only big productions of merit will be handled. The pictures already acquired include "The Bar Sinister," "Sin Woman," "Madame Sherry," "Silent Witness," "Her Fighting Chance," "Whither Thou Goest," and "A Trip Through China."

HOW PICTURES ARE BOOKING

At One Theatre 60,000 See "Jack and the Beanstalk"

WILLIAM Fox estimates that during the first three weeks of the New York showing of "Jack and the Beanstalk," at the Globe Theatre, it has played to 60,000 spectators. The seat sale indicates that fully 20,000 more will see the child fairy spectacle during the remaining seven days. The last week's run began Aug. 20.

It was first planned to undertake a three weeks' run. So great was the success of the picture, however, that Mr. Fox was compelled to keep it on another week. It is taken off then only because the Globe Theatre is required for a first showing of William Fox's patriotic production, "The Spy."

"Jack and the Beanstalk" has been showing at the Globe ever since its opening, at one dollar top price. It has been having consistently two performances a day, except on Sundays, when three shows were given.

In an effort to discover how large a proportion of the audiences at the Globe have been youngsters, William Fox directed that an actual count be taken of those who attend at several successive performances. These will be divided into two classes, children and adults. It will then be possible to prove statistically the assertion of the Globe's box-office, that "Jack and the Beanstalk" has been exercising as great an appeal to grown-ups as to kiddies.

The run of the picture at the Globe has aroused almost as much interest in the trade as in the public at large. Producers have been aroused to the value of child subjects as material for photoplays. "Jack" is a pioneer in a wide field, and William Fox, recognizing the immensity of the opportunity, has taken advantage of it by making the other Kiddies subjects, "Babes in the Wood," "The Mikado," "Pinafore," "Aladdin and the Wonderful Lamp," "Alice in Wonderland," and "The Brownies." Additional subjects are now in preparation in the Hollywood studios, and will be announced from time to time.

Woman Exhibitor in Newark Books Goldwyns

Mrs. L. H. Webb, owner of the Goodwin theatre, Newark, N. J., has signed contracts for the entire first year's output of Goldwyn Pictures for her exemplary little Newark theatre.

Beginning with "Polly of the Circus," starring Mae Marsh, during the week of September 9 Mrs. Webb will exhibit twenty-six Goldwyn productions, the maximum that Goldwyn has planned for its first year of operation.

While woman exhibitors are very much the exception to showmanship rule there are few better known exhibitors in America than Mrs. Webb.

Books "Two Little Imps" and Invites the Children

Last week the manager of the Pastime theatre in Iowa City, who had booked "Two Little Imps," the last play in which Jane and Katherine Lee starred for William Fox, was so pleased with the production that he gave a free show to hundreds of children in Iowa City.

Fairbanks Good for Week Runs in Edmonton

I. H. Allen of Calgary, Alta., writes that two theatres in Edmonton ran Fairbanks plays simultaneously recently and both did good business.

The empress theatre had "Americano" at fifteen-cent top price for three days and the Monarch theatre showed "Wild and Woolly" for six days, top price twenty-five cents. The Allen theatre in Calgary, he says, ran "Wild and Woolly" three days—the hottest days Calgary has had yet—and did capacity business.

"The Haunted House" Booked at the Rialto

S. L. Rothapfel has booked "The Haunted House," Triangle production, to open the fall season, running the week of September 2nd. Winifred Allen has a leading role. Allen Dwan produced the play in pictures at the Yonkers studio.

Miss Allen has appeared in several Triangle productions with Jack Devereaux—"A Successful Failure," "American—That's All," and "The Man Who Made Good."

E. B. Hatrick, Who Has Been Made Secretary of the International Film Service

Marcus Loew Signs "Conquest" for Eight Houses

Marcus Loew has signed eight New York theatres of his circuit to show "Conquest" picture programs, produced at the Edison studios and released through George Kleine's K-E-S-E distributing organization. The theatres selected by Mr. Loew to show these pictures are the New York theatre, Greeley Square, Lincoln, American, National Orpheum, Boulevard and Avenue B.

Mr. Loew declares he has found nothing in the film market that can compare with Conquest pictures in the way of providing entertainment "for the whole family." He says he is a strong believer in the propaganda that clean, wholesome films must and will prevail.

Many Philadelphia Houses Sign for Paramounts

Famous Players exchanges in Philadelphia, handling Paramount and Artcraft releases report increased contracts over previous seasons. Most of the theatres named below have booked the pictures and will adopt a minimum fifteen-cent admission:

Strand, Nixon, Colonial, Germantown, Leader, Frankford, Coliseum, Cedar, Sherwood, Baltimore, Jumbo, Broadway, Pastime, Hippodrome, Franklin, Orient, of Darby, in Philadelphia, alone; Grand and Princess theatres, Camden, N. J.; Carr and Shad theatres of Reading, Pa., including their largest and most pretentious theatre, the Colonial; Grand, Chester, Pa.; Bijou, Atlantic City, N. J.; Grand, Vineland, N. J.; Third St. theatre, Easton, Pa.; Lehigh Orpheum, So. Bethlehem, Pa.; Grand, Lancaster, Pa.; Savoy, Wilkes-Barre, Pa.; Strand, Scranton; Cox's, Cape May, N. J.; Auditorium, Burlington, N. J.; Realty, Middletown, Pa.; Lincoln theatre, Downingtown, and Luna theatre, Danville, Pa.

"The Honor System" Extends Its Sway to Chicago

"The Honor System," a William Fox "Standard" picture, opens its first engagement in the West August 20 at the Studebaker theatre, Chicago. It was at the Lyric theatre, on Broadway, New York, and then went to the Academy of Music, with a seating capacity of more than 3,000, where it was shown to fine business for two weeks.

The only other picture that ever ran more than a week at the Academy of Music was William Fox's "Tale of Two Cities."

More than 100,000 persons saw "The Honor System" at the Academy of Music alone, Mr. Fox says.

On August 26 this production will be available to exhibitors everywhere. Bookings for it can be made now at the nearest William Fox exchange. As "The Honor System is a Standard picture, the policy that "you cannot book it until you see it" will apply.

THE EASTERN STUDIOS

EARLE WILLIAMS returned to the Vitagraph Studio in Brooklyn last week after an absence of five weeks. During that time Mr. Wililams was critically ill, suffering from an infection of the foot. He has been in bed for the greater part of the past few weeks while the wound healed.

Mr. Williams resumed work in a picture he had started before he was stricken, "The Meddler with Destiny," and by a strange coincidence the role he plays is that of a surgeon.

THE Van Dyke company, headed by Jean Sothern, which has been at Atlantic Highlands for some weeks making exteriors for "Peg o' the Sea," a coming Art Drama, returned to the studio this week to put the finishing touches on the production, which is being directed by Eugene Nowland. The trip was highly successful, according to the actors, both for results obtained and for recreation, for the visit was something of a vacation for the players.

ALICE BRADY'S World picture, "Betsy Ross," is close at hand. The story, revolving around the making of the first stars and stripes, is laid in and near Philadelphia, where Betsy's original dwelling still stands. This structure is reproduced with complete fidelity in the Brady-Made picture play.

ETHEL CLAYTON'S next play for World Pictures is due to be published late in September. It is called "The Woman Beneath," and the heroine is a society butterfly till the pinch comes, when she turns out to be true blue. There is some unusually clever comedy in this piece to offset the powerful dramatic situations.

NEARING completion in one of America's largest automobile factories at Detroit, Mich., is a novel private motor car made to order for Marie Dressler, famed screen and stage comedienne. She is completing in the Goldwyn Studios at Fort Lee, N. J., her first two-reel comedy, "The Scrublady."

Immediately upon delivery Miss Dressler will put the car to use in behalf of her company. Cleverly concealed beneath the driver's seat and in easy reach of persons in the tonneau is a compact refrigerator, porcelain-lined, and built on the principle of a thermos bottle to maintain low temperature for an indefinite period without great space being needed for ice. In the refrigerator will be stored the good things to eat Miss Dressler purposes to cook and serve—or ice and serve—for the principals of her company on location.

IN "The Star Boarder," a Billy West comedy in process of making at the King-Bee Studios, Bayonne, Evelyn Gibson is called upon to push a snake into a speaking tube. She doesn't especially like such reptiles and went at it gingerly, and as a consequence the snake turned and gave her finger a savage bite.

The zoological gardens were telephoned and replied that the snake was not poisonous as its fangs had been removed. However, a doctor slit the finger and doused the wound with disinfectant, and the actress is nursing a huge bandaged hand.

Finally Mr. Bernstein, president of King-Bee, got the snake to do the speaking tube stunt. A few days before he succeeded in making a cow walk upstairs. So the company has voted him chief animal trainer.

Herbert Brenon in Silhouette

IN one of the scenes in "The Outcast" a canary is found dead in its gilded cage. This really happened at the Mirror Studios, where they were filming the play for the Empire All Star Corporation for Mutual release.

Ann Murdock, who as Miriam is starred in the picture, brought her own pet canary to be used in the set.

It may have been the lights. It may have been the heat, noise and general confusion of the studio that was too much for the fragile little songster. Anyhow it was with real grief that Miss Murdock saw her poor little favorite lying on the bottom of his cage dead.

Miss Murdock declares she will never again introduce any of her pets to the screen.

MONTAGU LOVE, star of World-Pictures Brady-Made, tendered his services to the government immediately upon the declaration of war with Germany, but was rejected by the medical examiners for a trifling but effectual cause.

During the making of the motion picture "The Brand of Satan" Mr. Love fell in the course of a mimic fight and fractured one of the small bones of his left wrist. The hurt was not sufficient to halt the progress of the picture, but the break healed in such a manner that the surgeons say Mr. Love will not be able to do any heavy manual work with his left hand for a year or longer.

"If I had gone through," said the photoplay star, "I never would have said a word about it. But when a big, husky chap like me is not in uniform at a time like this people are entitled to know why."

EVELYN GREELEY has a notably strong and attractive role in "The Good-for-Nothing," a forthcoming World-Picture Brady-Made, in which she is featured with Carlyle Blackwell. Miss Greeley is an exceptionally gifted young actress before whom a starring career of high promise looms large.

CITY authorities of Montclair, N. J., recently requested the Hearst-Pathe News to publish a picture of an unidentified aphasia patient in the Montclair Mountainside Hospital. It was done and as a result Jack Donnelley, a young New Yorker, was restored to home and friends.

On August 4 pictures of Mr. Donnelley were incorporated in the News of that date. Four days later the editors received a letter from a member of the firm of Moore and Fisher of New York City, saying that the writer had seen the pictures and had recognized the subject as an employee of their concern who had mysteriously disappeared. The name and home address of the young man were given and within a few hours he was restored to his family.

KITTY GORDON plays a stenographer in her newest World-Picture Brady-Made, which is titled "Her Hour." It is but natural that her employer should fall desperately in love with such a private secretary and that the ensuing complications should be exceedingly dramatic and thrilling. Miss Gordon is said to have developed acting qualities in this play far excelling her previously revealed accomplishments which were strongly marked in "The Beloved Adventuress" and "Forget-Me-Not."

JULIA DEAN has been added to the formidable list of World Pictures attractions, and is already at work in the Fort Lee Studio upon a play not yet named but said to be of a most timely nature.

Miss Dean has long been upon the speaking stage, where she originated leading roles for some of Mr. Belasco's plays, following which she acted the central feminine character in "Bought and Paid For" throughout the run of that drama at the Playhouse.

Most recently Miss Dean was featured with Henry Miller during his visit to the Pacific Coast.

JEAN SOTHERN, in producing "Peg o' the Sea," art drama, was called upon to get into an open boat and drift out to sea. She did this and then found that the performance was altogether too realistic. A mist came up and at nightfall she found herself still drifting out to sea.

The star is made of stern stuff and instead of filling the air with wailings she tried to get busy with the oars, but one rowlock was missing and progress uncertain. This occupation continued the better part of the night, until finally she was seen by the pilot of a passing motor boat and brought back to dry land, even as it is done in screenland.

When the star appeared at the Van Dyke Studio the next morning, fully recovered and ready again to obey her director's every command, she related the story of her experience to the other members of the company.

OLIVE TELL, starring in film features the Empire All-Star Corporation and now filming "The Unforeseen," under direction of Albert Capellani, spent a year in the Sargent Dramatic School after finishing her education abroad, and from there to the stage, where she played in leading parts from the first, having been engaged by Frohman.

Miss Tell has appeared in "Husband and Wife," "Cousin Lucy," "The King of Nowhere," "The Intruder," "Romance," and "Under Pressure" for the stage, while her film work has been limited to three pictures, "The Smugglers," with Donald Brian; "The Silent Master," with Robert Warwick, and her present feature.

GEORGE ARCHAINBAUD has returned from Asbury Park, where he has been directing Alice Brady, and will finish the production at the Peerless Studio in Fort Lee.

ARTHUR ASHLEY, star of the World Film Corporation, is an active director. Playing and starring in World Film features, he directs himself as well as other stars, devoting an average of twelve hours a day at the Peerless Studio.

He is also appearing in "The Man Who Came Back" at the Playhouse in New York, making his day's work from sixteen to seventeen hours. Mr. Ashley will be starred in the Chicago run of "The Man Who Came Back," leaving pictures temporarily for a short season on the stage.

A "STILL" photograph of Violet Mersereau, Bluebird star, did its best to save the life of Fred P. Richardson of Toronto, Can., who enlisted, went to the front in France and was wounded.

The photograph was perforated by several chunks of lead, five holes showing in the picture. The holes in Mr. Richardson have healed and he is, presumably, back on the firing line; but he sent proof of his loyalty to Miss Mersereau in the photograph and a letter to Bluebird. The publicity department has the proof.

MME. ALICE BLACHE, wife of Herbert Blache, president of the U. S. Amusement Corporation, which releases through Art Dramas, has been invited by faculty members of Columbia University to deliver two lectures before the photoplay students there. Mme. Blache is both a director and writer, and has been engaged in making pictures for over twenty years. There is only one other woman director in the field. The first lecture was given on July 13. The next will be on August 3.

PATHE is searching for Lillian Vanderveer. This name was taken by a young girl who acted in "The Last of the Carnabys" in which Gladys Hulette is starred.

Mr. Parke selected her to play the part of a mother whose baby was lost in a railroad wreck. Afterwards she gave up her position because she did not believe she was a success and drifted away.

After the release of the picture Mr. Parke met a friend who said, "Who was that girl? She gave one of the finest screen performances I ever saw."

Even Mr. Parke had forgotten her, but he took another look at the picture and the result was a determined search for Lillian Vanderveer, but to no avail. Where is she?

ONLY a short time ago Elsie Ferguson was herself making a first inspection of motion picture studios. This week she was herself visited while acting before the screen—and by Mme. Cavalieri, celebrated opera star, who is soon to make pictures for Paramount.

It was at Fort Lee that Mme. Cavalieri found Elsie Ferguson at work upon one of her forthcoming Artcraft productions. After investigating the remarkable laboratory equipment at the studio and watching Miss Ferguson enact a number of dramatic scenes, the diva departed for New York and went at once to the Famous Players Studio.

It is a long while since Mme. Cavalieri had visited a motion picture studio, and she smiled understandingly at the apparent confusion which her trained eye recognized as organized haste.

THE citizens of one of Connecticut's most exclusive towns are threatening to call out the Home Guard the next time J. Searle Dawley enters the community at the head of a company of Paramount players. Under the direction of Mr. Dawley, Marguerite Clark and the members of her company have already wrecked a fence, capsized a milk wagon and smashed a garage, and the inhabitants of this particular town are all for taking defensive measures against the motion picture people.

WILLARD MACK must be on his vacation. We haven't seen one of his scenarios transferred to the screen for more than two weeks. What is it, the weather, Willard?

Two Exhibitors Complain of Rental Boost

(*Continued from page* 1438)

the only recourse is to raise the price and increased prices, many exhibitors' experience have shown, cause a loss in business.

Low Rentals and Poor Prints

The only other alternative is for the exhibitor to wait until the picture is old and the charge cheaper and then to show a much used print. We recently saw in Copperhill, Tenn., the exhibition of one of the widely advertised pictures. The community had a good advance idea of it from the publicity that it had been given and the wonderful effects described, but when the picture was shown the print was so worn that all the effect was lost. Every patron went away feeling that he had been robbed. And the patron does not put the blame on the producer or the exchange man, but directly on the exhibitor, and it was that gentleman's loss.

The one remedy seems to be a graduated system of rentals. A single producer or a group of productions cannot change the situation in a locality. It is certainly a fact that the producers must learn the needs of various sections. That many have not done. Population in itself is not a fair basis for film rentals, for one community may be able to pay considerably higher prices than in a neighboring factory town. The theatre manager is the best judge of what he can pay and the exchange men should recognize this. There is no reason to simply take the exhibitor's word, for all of us want to get everything as cheap as we can, but the distributing organizations must themselves gather this data and fix their charges accordingly. This is a question that is going to be worked out by some of the organizations—by ones that will not be content for its officers in New York to arbitrarily fix prices without knowing local conditions, but a system that honestly meets the situation as it is.

What Is Your Maximum?

Here is the part that the exhibitor should play. He should determine honestly what is the maximum he is able to get out of a series of pictures and offer to pay that amount. If the exchange will not sell him the film at that price he should simply let it alone. His competitor may get the picture, but if the original exhibitor is an equally good business man, or really a better one, the patronage of the competitor will in the end prove a loss.

In this connection it is interesting to read the following statement from Lewis J. Selznick, which appears in the current issue of the Selznick Pictures Magazine:

"I believe the changes and readjustments which must constantly take place in any business that is not infected with dry rot, will be influenced largely by the exhibitors, who are just beginning to learn that they can get just the kind of attractions they want at mutually fair prices. The days of 'The exhibitor be damned,' like those of 'The public be damned,' have passed forever. The producer who refuses to listen to the counsel of the intelligent exhibitor digs his own grave.

"Finally, the general effect of all these revolutions is bound to be a constant improvement in the quality of the pictures themselves. It has been proved to the exhibitor that he can make more money by paying more for pictures that are worth more, and he learns quickly which are worth more and which less. There is a big premium placed upon intelligence in production. This, I believe, will be the most notable characteristic of the coming year."

IN AND OUT OF WEST COAST STUDIOS

By J. C. JESSEN

SEVERAL changes are announced from the Triangle Studio at Culver City this week. One is that two companies are to work on Western subjects instead of one, and that Roy Stewart, who was co-starred in the first made by Director Cliff Smith, is to be the star of one company and Bell Bennett, who also played in the first Western with Stewart, will be the star of the other, which is to be under the direction of Jack Conway.

Triangle Scenario Head

Jack Cunningham, who has been on the coast for the past year, a greater portion of the time affiliated with the Universal as comedy scenario writer and later made scenario editor, has been placed at the head of the Triangle scenario department. Mr. Cunningham is now busily engaged in reorganizing the department. He has had a number of years' experience in this important department of the industry, following a number of years on theatrical and motion picture publications as writer and editor. Prior to coming to the West Coast colony Mr. Cunningham was associated with Eastern producing companies as scenario writer, and his name has adorned a number of introductory frames of successful photoplays of dramatic as well as of comedy nature.

Bessie Love has completed her work in the next release, "Persnickety Polly Ann," and will probably be cast in a new subject, now being prepared by the scenario department, within the next few days. Miss Love has played under the direction of Charles Miller for the past several subjects, and now that he has left the Triangle for the Selznick producing organization it is not known who will next direct this star. In the subject just finished Miss Love takes the role of a waif who becomes slavey in a small town hotel and later becomes the ward of a wealthy man who adopts her to replace a wayward son whom she reforms.

Breaking Olive Thomas In

Director Lynn Reynolds, Olive Thomas and company are home from Bear Lake Valley, after spending ten days securing Western atmosphere scenes for the coming release, "Broadway Arizona," written by Reynolds. It is reported Miss Thomas has been initiated to many things wild and woolly, including a tumble into the icy cold snow waters of the lake, personal introduction to a full sized rattlesnake, and many other harrowing experiences. In the photoplay she appears as the queen of musical comedy who finds it necessary to come to a Western mining town for the benefit of her health.

Production on the first Bell Bennett Western subject has been delayed owing to illness of Louise Glaum. She was taken sick shortly after work had been commenced on a new photoplay in which she is starred under the direction of Walter Edwards, and it was immediately decided that Miss Bennett should take the role. Prominent in the cast for this subject are Jack Richardson, Jack Livingston, Lee Hill and William Ellingford. This will be Miss Bennett's debut as a screen vampire.

E. Mason Hopper is having a continuous comedy in the making of "The Tar-Heel Warrior," featuring Walt Whitman, in that many of the scenes require the presence of two elderly colored people whose sole duty is to "arguefy," and they do it with all kinds of pep, for it became known they are man and wife and have practiced for a number of years. The photoplay is a serious drama, with an atmosphere of the South shortly after the Civil War.

Hartman Engaged as Director

In the making of a scene for "Flying Colors," and early release with Bill Desmond, two extra men were injured when a scene was made in which Desmond, as an amateur detective, leaps from a second floor window onto the heads of men below. Frank Borzage, who is directing this production, has made a permanent requisition for an orchestra throughout the filming of the remaining scenes, on the plea that the story required difficult dramatic action, and his request has been granted by the production department.

"Judgment of the Guilty" is the photoplay just completed by Director Jack Conway. This is a decidedly Western, with Belle Bennett taking the role of a woman of the desert who time after time is made to drink from the cup of disappointment because of the unfaithfulness of man. Melbourne MacDowell plays the opposite lead, the judge.

Only a few things served to hold up production of the Roy Stewart Triangle Western company, being directed by Cliff Smith. Two men were shot at close range with wax bullets during the making of a night scene. The next morning United States cavalry officers called four members of the cowboy troop, on leave of absence from the army, back to service. The same afternoon Stewart and leading woman Carolyn Wagner came upon the skeleton of a man, with a bullet hole through the skull, while returning from location, and it took him three days serving the sheriff in an effort to clear up the mystery.

The Kentucky mountain-feudist picture starring Margery Wilson, with Charles Gunn as leading man, which was recently completed, has been given the final title of "Mountain Dew."

Farris Hartman, former speaking stage producer, who for the past several months has been directing comedies at the Keystone, has been engaged as director by the Triangle and will shortly begin the filming of a series of light comedy dramas of the five-reel length.

Kerrigan Badly Hurt

One Paralta producing unit is off duty and will continue so for several weeks, owing to an accident which befel J. Warren Kerrigan Friday at Santa Barbara, when his horse stepped in a gopher hole and fell. The tibia bone was snapped off about half way between the knee and ankle. Mr. Kerrigan is at the Cottage Hospital, Santa Barbara, where it will be necessary for him to remain a number of weeks. The company has been at Santa Barbara for several days filming scenes under the direction of Oscar Apfel for the October release. The accident happened when all but two scenes of an exterior nature had been shot.

At the present time the officials at the studio are considering making a change in the story so that Mr. Kerrigan can work in scenes before he is recovered sufficiently to walk. Even if this is not done, it is believed Mr. Kerrigan will be able to take part in other scenes necessary for the film so that it will be finished in time for the release as set at this time.

Reginald Barker, now directing the second Bessie Barriscale release for Paralta, will during the coming week film exteriors at the very elaborate mansion of Colonial style which was built especially for this photoplay on the vacant block adjoining the grounds of the Paralta Studio. This photoplay is adapted from the Harold MacGrath story, "Madame Who?" and Ed Coxen and Howard Hickman play the leads opposite Miss Barriscale.

"Oh, Gee" for Paralta

The first Hayden Talbot play to be adapted for the screen by Paralta is "Oh, Gee." Script is now being prepared by Eugene V. Lewis, one of the recent additions to the Paralta scenario department. No announcement has been made at the studio as to who will be the star of this production, and as yet it is not definitely known who will direct the making of this production.

Universal producing forces this week reenrolled former players in the persons of Billy Garwood and Murdock MacQuarrie. Mr. Garwood has been playing on the speaking stage for the past year and Mr. MacQuarrie has directed and played feature character parts in Signal-Mutual, Century and Bernstein productions. Both additions to the Universal staff have been cast to appear first in a production now being made under the direction of Allen Holubar. This is entitled "Twisted Souls" and has a thesis of heredity. It is a decidedly strong dramatic story written by J. Grubb Alexander. Duke Hayward has been engaged as cameraman for this company.

Nestor Players' Dinner

Rosemary Theby, who came to Universal City from the East two weeks ago, will play in the Nestor two-reel comedies with Eddie Lyons and Lee Moran, giving these productions three featured players instead of two. Lyons and Moran, under Director

Harry Edwards, have during this week filmed a two-reel comedy entitled "Dolls and Dollars." In this picture, from the scenario by Fred Palmer, Caroline Vaughn plays ingenue lead.

The Nestor company is shortly to celebrate at a big dinner given by Mr. and Mrs. Eddie Lyons. This dinner will be to initiate the beautiful silver service given the couple by members of the Nestor comedy producing unit. The comedian with the invincible smile became a benedict on August 1, when he and Virginia Kirtley were wedded by Father Malise at the Church of the Angels in Hollywood. The wedding was kept a secret until Saturday evening, when announcement was made of the nuptial at a dinner of the Toreadors at which Eddie Maier was host. The Toreador dinner was given in the banquet room of the East Side Brewery, owned by Maier, and was attended by approximately one hundred of the film colony writers and their friends. Charlie Murray was master of ceremonies (as usual) and by way of being original let it be said that "a good time was had by all."

Universal Companies Doings

"O'Connor's Mag" is a five-reel society drama being produced under the direction of Eugene Moore at Universal City. The name part is taken by little Edith Roberts, who for the past year has played in the Universal Nestor comedies. The story was written by Charles J. Wilson, Jr., and in the cast are Percy Pembroke, Francis McDonald, Dick La Reno and others.

The Mae Murray-Robert Leonard company is spending several days in the vicinity of San Diego securing scenes for the first Mae Murray Bluebird, "Princess Virtue." Wheeler Oakman has been engaged to play opposite the star.

Jack Mulhall has been cast to play opposite Dorothy Phillips in the Bluebird now being made by Ida May Park. Lon Chaney will be given a featured part. The story, "Boss of Powderville," is by Thomas Addison and the working script was prepared by Miss Park.

Charles West, who has been in pictures for a number of years, first in the old Biograph and later in Fine Arts and Selig, has been engaged to play juveniles at Universal and is cast opposite Grace Cunard in a subject now being made under the direction of Louis Chaudet.

Stuart Payton is now working on the twelfth reel of the serial "Loot," and Priscilla Dean, whose arm was fractured in the seventh episode, returns to the camera in the twelfth.

"The Cricket," an original story by Elliott J. Clawson, was put in production this week. It will have little Zoe Rae as the featured player, supported by Rena Rogers, Hal Cooley, Harry Holden and others.

Cast New Star

Carmel Myers, recently engaged by General Manager Henry McRae, has been cast in her first Universal picture, "The Dynast," by J. Grubb Alexander and Fred Myton, which is being made by Director Harry Solter. Kenneth Harlan has been engaged to play opposite Miss Myers. Others in the cast are Dorothy Wolbert and Charles Mailes.

Colonel Jasper Brady, manager of the manuscript department at Universal City, is receiving congratulations on his latest novel, "The Case of Mary Sherman," which is just off the press. This is Brady's third novel, besides a number of magazine stories written under the pen name John Riley, together with four plays, "Eyes of the Law," "X 36," "Section 580" and "It Is the Law." The latter is shortly to be produced by A. H. Woods in New York.

Allen Curtis, of the first Joker company, has just finished filming a one-reel comedy, "The Borrowed Baby," and the second Joker company "Max Comes from the West," many scenes of which show Max Asher, Dave Morris and Gladys Tennyson juggling about on the eaves of a ten-story building.

Robert Ross has returned to Universal, after a year's engagement at Fox and Keystone studios, and will probably be given a company to direct in the near future. Ross came to California with the first Universal company and he with Steve Round and Tony Nagy, both cameramen, are the only original employees of the company. In the original organization were Jeannie McPherson as ingenue, J. Farrel MacDonald, Lois Weber, Phillips Smalley and others.

Joseph W. Girard (Butterfly)

Second Ince Co. Starts

The second Thomas H. Ince producing unit began work this week on the making of Paramount subjects, with Dorothy Dalton as star of an original photoplay by John Ritchie which will be made under the direction of R. William Beil. William Conklin, who has been seen in a number of Fox, Lasky, American and other brands of photoplays following a successful career on the speaking stage, has been engaged by Mr. Ince to play opposite Miss Dalton. This play will serve to introduce a new writer for the screen. Mr. Ritchie has been identified with the amusement world all of his life and has a number of successful plays to his credit. For the past ten years he has served some of the greatest producers of this country as play reader, and for three years has been in the employ of Mr. Ince in this capacity.

Charles Ray will during the first few days of the coming week make the last scenes for his initial appearance on Paramount in "The Son of His Father," an adaptation from a well-known novel of the same name. Victor Schirtzinger has been in charge of filming this and prominent in the cast is Vola Vale, who has been seen in Lasky Paramount subjects as leading woman. In fact it was while she was playing at the Lasky studio that she was rechristened. Miss Vale will be remembered as Vola Smith, who for more than a year was leading woman for Biograph company subjects and left there to accept feature roles with the Universal.

Pickford Players in San Francisco

Julian Eltinge is to do another dual role subject for Paramount program and a company, including Director Donald Crisp, Daisy Robinson, Countess Marstini and others, including Fred Kley as business manager for the company, departed Friday for Portland, Oregon, where exteriors will be made. The company will be gone about ten days and arrangements have been made for Mr. Eltinge to appear personally at several theatres in the larger cities of the Northwest. It is probable that Mr. Eltinge may make one or two more subjects after the second one is completed, but his contract at present calls for but two during the year.

Theodore Roberts and Gustave Seyffertitz have been cast in leading roles in support of Miss Pickford in "The Little Princess," now being made by Marshall Neilan. The company spent the greater part of the week in San Francisco, where they encountered extreme difficulty in working owing to the crowds that gathered to get a view of the famous star.

Douglas Fairbanks and company are still in the wilds of Wyoming and from reports received it will require them at least a week more on the location to secure the scenes necessary for the next subject, as yet unnamed.

William S. Hart and troupe which has Sylvia Bremer as leading woman have completed the exterior scenes and are now at the Lasky studio where several big sets have been built. One is an interior of a café, saloon and gambling hall, and was built on a very elaborate scale. It is spoken of by the star as being the finest ever used in any of his Western subjects. Another big setting is that of a Western town in gala attire celebrating county fair week. This set has more than a score of buildings, all typical of a frontier town.

Christie's Band to Honolulu

Al E. Christie has this week made a one-reel comedy, as yet untitled, with Jay Belasco and Margaret Gibson as the leading players.

Mr. Christie is now preparing scripts for his proposed trip to Honolulu, and plans now are that the producing company will leave for the pacific island within the next two weeks or immediately upon the return of Charles Christie, business manager of the company, who is making a tour of exchanges in the East.

The Christie organization recently celebrated the anniversary of its first independent release one year ago. At this time it was found the producing organization was sixteen pictures ahead of the releasing date, and, in addition, Mr. Christie has a number

of two-reel subjects made which may be released at an early date. The Christie has had a very successful year and is the only organization that has during this period released fifty-two subjects. Producer Christie believes the greatest compliment given this organization is the renewal of contracts which have been made during the past few weeks by practically all the exchanges who one year ago contracted to take his output in installments of one single-reel comedy each week. From every territory he has received highest praise for the one-reel subjects with reports of very excellent booking in all districts.

Selig Players Still Rest

While the technical staff of the Selig Studio is building several big street sets for the photoplay next to be made at this plant, an adaptation from the speaking stage melodrama "The Still Alarm," Director Colin Campbell has gone to the mountains in search of peace and quietude, speckled trout and inspiration, where he will prepare the working script. Tom Santschi, Bessie Eyton and Fritzie Brunette will be the stars of this coming production. All have enjoyed a six-week vacation while waiting for a new story, and now that the weather in California has warmed up—if such is possible at this season—they all seem glad that an extension has been made for their waiting.

Director Al Green will also take up the making of a new subject within the next few days at the Selig plant.

Five companies are now working at the L-Ko Studio and among the latest additions to the producing staff is Hughie Mack, who arrived on the West Coast last Sunday and will appear in comedies made under the direction of Noel Smith. The first subject will be started within the next few days. The other companies at work now are under the direction of Phil Dunham, Dick Smith, Archie Mayo and J. G. Blystone, director general, who is personally directing the making of Century comedies featuring Alice Howell.

Vitagraph Activities

When the Vitagraph five-reel subject "The Red Prince" is released a leading man of a new name but with a well-known face will be introduced. The cast on the screen will bear the name of Alfred Whitman, but the "Red Prince" himself will be none other than Alfred Vosburg, who for three or four years has played leading man and juvenile parts in Vitagraph subjects. Playing opposite Vosburg-Whitman is Mary Anderson. The subject has now been completed by Director William Walbert.

A number of the O. Henry stories purchased by the Vitagraph are to be adapted for the screen and filmed at the Hollywood studio. The first of these has now been completed by Director Dave Smith and is titled "John, Tom, Little Bear." The second, now in the making, will be titled "The Toreador." Both of these subjects consist of two reels, but it is the intention, in filming additional subjects, to make them the length the story requires, and it is probable several will run over the two-thousand-foot length.

Actor-Director William Duncan, with Carol Halloway as leading woman, is continuing on the filming of the first of a series of five-reel protoplays adapted from the "Wolfville" stories by Alfred Henry Lewis.

Signal Production Thorough

Subsequent releases of the Mutual-Signal serial, "The Lost Express," require scenes that may best be secured at Yosemite Valley, and Director J. P. McGowan, Helen Holmes and the company will leave for the National Park upon the completion of the sixth episode, titled "High Voltage," which will be finished within the next few days. The final scenes of this chapter required special lighting effects, possible only by use of an expensive electric machine, and as it could not be secured in Los Angeles a telegraphic order was sent to a factory at San Francisco and the desired prop was secured. It is stated at the studio the making of this machine boosts the cost of this episode to the most expensive two reels that ever were made at this producing studio.

Hollywood Hookum

September 1, 1917 NEWS MORE NEWS

FOUND AT LAST

By Charles Fuir

In my travels over the world, visiting possibly every civilized clime, I have sought unceasingly to discover an actor who was honest concerning his past. Happy am I now to say that my search is ended for the Rialto of Los Angeles has brought to me the man I have searched for.

He is handsome, has curly hair, beautiful eyelashes, and knows how to use a powder puff. First he was an extree, then he climbed into the stock. Leading man parts later took his time and then—he climbed to stardom in the "Daughter of the Don."

It was by the merest accident that I discovered him at the old Heidelberg table of our popular cafe. He frankly told of his past and the hardships that he had encountered "to work" his way to the tip-most, top-most rung of the ladder of fame. Seeing I doubted his word concerning one or two of his statements, he agreed to make an affidavit confirming what he had previously said, and here it is:

"I do hereby swear that I have slung hash for six dollars a week. I worked as chief bedmaker in a rooming house. I now admit that I am a famous star and first nighter with at least 17,500 admirers, counting today's mail.

(Signed) HAL COOLEY."

(Seal)

Sworn to before me this thirtieth day of July, Chas. Fuir. Notary public.

HOOKUM

Hot!

There is a lot of war talk this week, but news are scarce.

There are three blank spots on the Dave Horsley Studio fence so all who pass know that Dave anticipates engaging additional stars.

"Smiling" Billy Mason has had a serious shock. He has decided to go into drama and so has kissed his last comedy script good-bye.

Bill Duncan shocked everyone the other day by driving up to the Vitagraph Studio with a brand new nineteen hundred and eighteen model automobile.

A secluded cottage far up in Laurel Canyon bears this sign: "Elizabeth McGaffey — Mabel Condon — always at home — we have a can opener."

Eddie Sutherland, Triangle comedy player, is caressing an eighteen-dollar auto repair bill because he stepped on the throttle instead of the brake.

Every day there is a reunion at U. City. All the old guards are coming back. Billy Garwood, 'dock MacQuarrie and several other faces appeared on the lot this week.

Rumors of the organization of a half dozen new million-dollar producing companies have been flirting with our news editor. Up to this time he has remained immune.

But one has been found who is sorry he was not drafted. This is Robert Millikin, Triangle-Keystone comedian, who declares all he wants is one night in Paris and then they can shoot him.

Reggie Morris required a real tall woman for a part in the current Keystone-Triangle and when none of the beauties could walk on stilts he cast Blanche Payson—she stands six feet six—in the role.

Wm. D. Taylor was reported by a press agent to be in Missouri filming scenes, but as the station masters have no report of the sale of tickets this news item is placed in the rumor class.

Mary Pickford spent a vacation at the Beach and is reported to have read fairy tales all the time there. A guess is made that the publicity department must have sent her down a quantity of clippings.

As no publicity matter concerning Doug. Fairbanks or post cards from Bennie Ziedman have been received in the past ten days, friends of the miniature personal representative fear he has lost his way in the wilds of Wyoming.

Ray Griffith, who has a paralyzed voice and cannot speak louder than a whisper, states his only regret in being drafted is he is assured of being a private, for he cannot give orders loud enough to drown the cannon.

William Hart spent twenty minutes the other day figuring out just what Fritz, the Pinto pony, cost him, and now it is stated in affidavit that the sum was approximately $28,000. To Hart this is worth that much, but the other day a horse buyer gave the pony the double O and shook his head at $90.

Ray Bagley, Triangle-Keystone Studio publicity expert, comes forth this week with a new kind of insurance policy. It provides an indemnity of $10,000 for Binns if he loses the peculiar use of his Adam's apple, and $5,000 if he is robbed of the use of either eyebrow. Adam's apple is use by Binns to make his black bow necktie dance.

Slim Sommerville, the Mack Sennett elongated comedian, has no control over his feet, it is apparent, from the fact that he attempted to kick Ben Turkin in the chest and knocked out five of Ben's front teeth of the upper jaw. Since Ben is using them in a picture it will be necessary for him to appear in all the balance with his hands over his mouth in order to convince the people that he is the same one who took part in the early scenes.

Dusty Farnum has christened his new fifty-one-foot speed cruiser "Ding." It is said to have a speed of twenty-four miles per hour and Dusty has been churning the Pacific to a deep ——— in an attempt to get maximum speed. The first day out he made Catalina Island from San Pedro harbor in one hour and sixteen minutes, a distance of twenty-three miles. It took the weather department several days to discover the cause of the phenomenal high tide.

Peters Milne and Schmid are the cause of Eric Campbell, the Chaplin giant, being a married man. Carlyle Robinson, Lone Star publicity writer, and former Brooklyn boy, framed a party for the visitors, which consisted of five couples, among them Eric and Miss Cleta Gilman, who met at the dinner for the first time. Five days later Campbell and Miss Gilman were married. The bride is a sister of Mabel Gilman, who became the bride of William E. Corey, the steel magnate, at sea. A lot of maids out here are preparing a petition that will ask Pete and Repete to come again soon.

Another cause for the w. k. h. c. of picture making was discovered this week by Hookum's efficiency squad when the news flitted into our sanctum that it required a corps of thirty—cameramen, assistant directors, props, grips, electricians and a retinue of servants—to secure the half-dozen scenes needed for the De Mille Artcraft subject, in which but two players take part, Geraldine Farrar and Wallie Reid. It was also necessary that the author of the script be present at the making of the scenes which were taken in the Yosemite Valley, a sleeper jump and a day's auto ride from our fair bepalmed and befilmed Hollywood. Two calculating machines were destroyed by the efficiency squad before they could agree on the verdict that forty people should have been taken, as this is vacation time.

SCREEN EXAMINATIONS

"Babbling Tongues"

(Ivan—Seven Reels)

REVIEWED BY PETER MILNE

UNDER this powerful title Ivan Abramson again presents a dramatic composition, based on a theme the many possibilities of which have been utilized by the authors, William Humphrey and George E. Hall, to their fullest extent. In character of plot and in structure it smacks very strongly of plays referred to as French. Its series of powerful situations, with members of the eternal triangle as their chief exponents, form a picture in which the interest is accumulative to say the least and which culminate in a climax of extraordinary force. One marvels at the ingenuity of the authors and of Mr. Humphrey in his second capacity of director, in maintaining a degree of high tension throughout the greater part of the film.

"Babbling Tongues" was enthusiastically received when shown at the New York theatre. The audience sat absorbed by it and gave it a generous portion of applause at its conclusion. In our opinion it is over-long for absolute thorough enjoyment. There is such a thing as receiving an over-dose of intense situations and one is inclined to become a little restless as certain complications become recurrent. Likewise there are a few subtitles that might be deleted from the film to better effect. The acting of the entire cast is so significant that some of the spoken words inserted by the editor are futile and break a big scene when it might have been carried on to an even stronger finish uninterrupted.

The cast is a remarkable one. Mr. Abramson never neglects this department. James Morrison, Arthur Donaldson and Grace Valentine are well fitted to carry the extremely difficult burdens imposed by the triangle. Gladden James and Richard Tucker head a supporting cast every individual of which has been carefully selected.

The moral of "Babbling Tongues" is unusually forceful and the manner in which scandalous gossip brings about the ruin of a once happy family is told by action that is ever-progressive no matter what the gait. As a box office attraction it ranks above the average. A dyed-in-the-wool fan may complain a little as to its length, but otherwise he will have small fault to find with it.

THE STORY AND PLAYERS

Moreau (Arthur Donaldson) and Therese (Grace Valentine), his young wife, take Paul (James Morrison), a young author, into their home. He becomes very dear to them both, but gradually gossip begins to connect the names of Therese and Paul. Louis Moreau (Paul Capellani) carries this information to his brother. His son (Gladden James) imparts it to Paul and his wife and daughter (Louise Baudet and Carolyn Birch) inform Therese. For the good of all concerned Paul moves into separate quarters. One day he overhears gossip again at its work. He challenges the purveyor of the lie and a duel is arranged for above Paul's apartment. Moreau, for his own satisfaction, takes Paul's place and in combat is mortally wounded. Therese, having come to Paul to beg him to refuse to fight, is discovered there later by her wounded husband and his friends. He then denounces her. Paul, enraged, seeks out Moreau's assailant and kills him, but neither this nor the continued assertions of Therese and Paul that they are innocent change Moreau's mind. He dies cursing them and driven to each other by their common misery Paul and Therese depart together.

"Miss Nobody"

(Astra-Pathe—Five Reels)

REVIEWED BY PETER MILNE

FARE of a character somewhat more solid than "Miss Nobody" may justly be desired in which to offset Gladys Hulette's pleasing talents. The author of this, her latest vehicle remains obscure in the background, but no doubt full prominence would have been awarded him had he furnished a stronger plot and less of character delineation. The story looms unusually obvious immediately after the old guardians of Miss Nobody conceive the well meaning lie that she is Lady Partington, while the shadow of suspicion cast upon her in an effort to work up suspense falls short of its purpose. The concluding scenes force an "all-around-happy-ending" without regard of realism.

But in the opposite scales to the picture's technical defects there is Miss Hulette and her ever-winning personality. Beyond a doubt her especial admirers will discover much that will appear highly interesting to them in the various plights through which the author has put her by the medium of the title part. There are some stars that can safely be depended upon to carry a mediocre vehicle through to a successful finish and to our notion Miss Hulette is one of them, providing the audience is constituted largely of those who have previously enjoyed her past successes. Miss Hulette blooms as refreshing and as winsome as ever and supplements her charms with a thoroughly satisfying performance.

William Parke, Jr., seems slightly ultra-juvenile to assume the dignities of an English army officer, so experienced that he is commissioned to purchase aeroplanes from the United States. Cesare Gravina and A. G. Andrews contribute excellent character work as the old guardians. William Parke has given the picture a tasteful and intelligent production.

THE STORY AND PLAYERS

Roma (Gladys Hulette), at boarding school, is ridiculed by most of the girls because she knows nothing of her parentage. Her guardians, Crespi (Cesare Gravina) and Malone (A. G. Andrews), pawn brokers, to make her happy concoct the lie that she is Lady Partington, last of an old English family. Roma is overjoyed. While sojourning at a friend's house she meets Jack Thurston (William Parke, Jr.), of the British army, who falls in love with her. His guardian (J. H. Gilmour) knows that Partington never had a daughter and so he places a detective on her trail. It is thought at first that she is a crook, but events prove her innocence and finally it is discovered that she is the daughter of Thurston's guardian.

"Wooden Shoes"

(Triangle-Ince—Five Reels)

REVIEWED BY PETER MILNE

A MOST pleasing little comedy-drama is offered in "Wooden Shoes," in which Bessie Barriscale makes what will probably be her last appearance on the Triangle program. It is a simple story of a Dutch girl who finally comes into her own at her grandfather's home in America, after putting an impostor and her supporters out of the way and after having adventures innumerable en route.

The first reels of the picture when the action calls for a Dutch locale are most lavishly and prettily staged. An entire Dutch village was erected and its various different streets peopled with a good number of extras supply a colorful atmosphere. The whole picture is presented in a typical Ince fashion. There is never a jarring unrealistic note to mar it, while the story, though plain and quite obvious long before its conclusion, remains interesting because of its comedy and because of Miss Barriscale.

There is a large supporting cast made up of old Ince stock players, every one of whom does credit to the production. J. G. Hawks is author and Raymond West director.

THE STORY AND PLAYERS

Pampy (Bessie Barriscale), left alone on the death of her father (Howard Hickman), becomes the slavey of The Mevrouw (Gertrude Claire), owner of the village inn, until a kindly priest (J. Frank Burke) furnishes her the money to go to America to seek her grandfather (Thomas Guise).

Accompanied by her sole friend Hans Dunkelberger (Don Likes), she departs. Arrived in New York, she finds it hard to locate her grandfather, who bears the popular name of Smith. Finally, however, through a picture of her done by an American artist whom she met in Holland, she is taken home, just in time to put an end to the scheming of the Mevrouw and her daughter (Margaret Thompson), who is posing as Pampy.

Jack Livingston, Joseph J. Dowling, Will H. Bray and J. H. Gotch complete the cast.

"The Law of the Land"

(Lasky-Paramount—Five Reels)

REVIEWED BY PETER MILNE

IT has been quite a time since George Broadhurst's play "The Law of the Land" decorated the legitimate stage, but its period of idleness succeeded by its transfer to the screen has taken from it none of its original power. It is by far the greatest of recent Lasky or Paramount pictures and lays claim to this place of prominence because of its excellent handling. Seemingly Mr. Broadhurst's dramatic skill was at once recognized by the adaptor and as a consequence he made a straightforward, progressive scenario, burdened with few of the tricks of the trade, and as a result somewhat the better for their absence.

It is a rare thing to watch an intensely dramatic scene continued through for almost an entire reel with no cut-backs and only a few spoken titles to break the pictured action. The crux of "The Law of the Land," in which Margaret, goaded by the cruelty of her husband, shoots him in defense of her son, is so handled; while the action of the climax, when Margaret and Morton are cross-examined by the inspector, contains few shifts of scene. Unless we are mistaken, all this is the work of Maurice Tourneur, a director with a true artistic sense. He has handled the production capably from every angle.

There is some fine comedy relief provided by the characters of the butler and the inspector. William Riley Hatch, in this latter part, gives a sterling performance, and T. Vivian in his rendition of the other small but important role will long be rembered for his ready appreciation of the humorous possibilities

Mme. Petrova, in the feature role, does some impressive emotional work; Wyndham Standing is a most despicable heavy, and Mahlon Hamilton and J. D. Haragan, completing the cast, leave small room for adverse criticism. Photography and settings are unusually good.

THE STORY AND PLAYERS

Margaret (Mme. Petrova) is forced to marry Harding (Wyndham Standing) because of her mother's indebtedness to him. After five years, his cruelty to her and her son becomes unbearable, and one evening after he has insulted her in the presence of the man she wanted to marry, Morton (Mahlon Hamilton), and abused the boy, she shoots and kills him. With Harding's secretary (J. D. Haragan), it is made to appear as if the dead man committed suicide. In the morning Inspector Cochrane (Riley Hatch) gets on the case, and after a grilling examination learns the truth. The inspector, however, has children of his own and grasping the truth of the whole situation reports the affair as an accident.

"Transgression"

(Vitagraph—Five Reels)

REVIEWED BY PETER MILNE

IT seems to be much more interesting to watch a man get caught in a tangle than to watch a scenario writer untangle him. "Transgression" is consequently part entertaining fare and part rather dull seeing. During that portion of the picture depicting the mayor's unwitting entrance into the web of an adventuress one has good cause to follow the action every foot of the way, but his subsequent release from the damaging meshes is done with little skill and as a consequence the attention is not retained as it should be.

"Transgression" is besides, too studied, too slow of movement to work the observer into any high mental pitch. Even in its entertaining parts, the tempo remains on a low level. Earle Williams as the mayor, it must be confessed, assists largely in the responsibility of creating this atmosphere. The supporting cast on the whole does work that appears colorless and leaves small lasting impression. Mother Mary Maurice, Corinne Griffith, Webster Campbell and Billie Billings are the principal satellites of the star. Edward Davis, as the district attorney, is practically the only member of the cast who has succeeded in putting real life into his part.

Authorship is credited to J. Stuart Blackton and Cyrus Townsend Brady, while Paul Scardon was in charge of production.

THE STORY AND PLAYERS

Hal Page (Webster Campbell), brother of Stephen (Earle Williams), the mayor, becomes infatuated of Carline Shrefton (Billie Billings), an adventuress. Her lover (Denton Vane) mad with jealousy threatens his life. He struggles with the woman with the result that his pistol explodes and kills him. Hal takes the blame and leaves the country. A year later, Stephen has become engaged to Marion Hayward (Corinne Griffith), daughter of the district attorney (Edward Davis). The latter plans to prosecute Jim Reede (Jack Ellis), corrupt politician, now the husband of Caroline. She threatens the mayor with his brother's conviction unless he puts a stop to proceedings. Considering his duty first he allows the attorney to proceed. The reappearance of Hal, his telling of the manner in which the death occurred, and the breaking down of Carline's defense ends the picture.

"The Barker"

(Selig-K-E-S-E—Five Reels)

REVIEWED BY R. M. JOHNSON

APPARENTLY many cuts already have been made in the five reels of Lew Field's play; in truth, it is about as full of jumps as a hurdle-race. But in spite of this there remains an opportunity to cut some more.

Most plays stop when it comes to the point where they lived happy ever after, but this one goes on with several remaining flashes to prove it to the satisfaction of everybody, even to the point of showing the excellent meals they get as married folks. The drama will be still better for more elisions than the one suggested here.

Charles K. Harris, author of "The Barker," wrote "After the Ball is Over" or some other song that gained great popularity when most of us were in early life. The song is brimful of pathos and so too is this play. In places it is reminiscent of "The Music Master."

There are circus scenes which remind one that circus scenes are a part of a great number of current releases. One wonders if this is merely coincidence or is it meant to take the edge off the announced and often reiterated Goldwyn pictures, one of which is a circus play.

The first scenes show an anarchistic society meeting in mask and talking of "removing" the Crown Prince. This carries one back to the assassination at Sarajevo that started the war. In fact everything about the play "carries one back."

It is in a way an excellent melodrama and has the additional merit of being just the kind of a play that no reasonable person would expect to see Lew Fields act. The character is fitted to his years and talents and his work in it is greatly to his credit. Mabel Bardine is clever in support.

THE PLOT AND PLAYERS

Professor Leo Fielding (Lew Fields), though innocent, is involved in an anarchistic plot and forced to flee to America. He is told his young daughter, Dulcine (Mabel Bardine) has been drowned at sea. Really the Count de Grasse (James Harris), who brought the girl to America, in his extremity became a circus performer, and to add to his income pressed her into service as circus star. In the poverty of age the professor becomes "barker" for a sideshow in the same circus, and in the denouement discovers the circus girl who has been his dearest friend is also his daughter. This is brought about by the fiendish endeavor of the villian—the circus manager—to kill the heroine by soaking the ropes of the net with acid. The Count de Grasse, not the girl, falls through the ropes, and when near death confesses. Wilfred Wells (Pat O'Malley) the owner of the circus, saves the life of Dulcine and, of course, marries her. Others in cast are Amy Dennis, as Floria Fielding and A. Francis Lenz, as Henri Fielding.

"All About Bees"

W. L. Brind Educational Films, Series No. 1

(Brind-Brockliss—One Reel)

REVIEWED BY R. M. JOHNSON

AS the initial release of a new series of educationals this nine hundred foot film promises well for the future. More close ups of the bees, showing them actually at work, would relieve the curiosity every one who sees the pictures will feel. Children are not alone in wanting to know all about bees, for excepting the ants they are the most interesting insects.

The title is broad for what was shown on the reels. Those who have read Maurice Maeterlinck's wonderful book on "The Bee" will want to see a great deal more than these pictures show. There is nothing of the great mysteries of the hive—the murder of the drones, the care of the queen, the tragedy of bee courtship and half a dozen other activities of the bees.

But, after all, the photography is good and the idea of showing general views of the hives and close-ups of the bee keeper and the bee owners instead of the bees may possibly make the pictures more vivid if less instructive.

"The Little Chevalier"

(Conquest Program, Edison-Kleine—Four Reels)

REVIEWED BY R. M. JOHNSON

THIS is an appealing picture in many aspects and easily one of the best features so far produced for the Conquest program. The photography is good and the lighting effects in many scenes really noteworthy. The sword play is fast and in one scene where two persons use one foil is unusually skilful. The continuity of the play and the development of the plot are pleasing.

Costumes of the period and stage settings for French plays of the early 18th century are no doubt easy to obtain. But this need not detract from the credit due to the director. Only one anachronism, even in the exteriors, was really obtrusive—this a barbed wire fence in a castle scene of the time of the famous King Louis.

In the old French customs that are shown the most interesting perhaps was the game of the "bean in the cake." The cake brought on was a wonderful creation in itself, and so faithful was the photography that it made one hungry to see it divided. This is realism indeed.

Shirley Mason has splendid opportunity in a dual role, as "The Little Chevalier," and Diana de la Roche. The petite actress can well be proud of her work in this picture. It merits good booking and will please audiences in any part of the country. In these days of crudity and prevailing rudeness the delightful chivalry of the old French comes like a blessed relief.

Ray McKee as Henri Valdeterre and Richard Tucker as Delaup entered into the spirit of the parts and helped to make the picture a faithful reproduction of a period easily the most romantic in history. The play is by M. E. M. Davis.

The play leads Conquest Program No. 5, and the one reel release shown with it are interesting educationals. The pictures of U. S. marines are as good as have been made. Glimpses of bird life in distant Antarctic islands are triumphs of photography, and even "The Dinosaur and the Baboon," in animated manikins, has merit.

THE PLOT AND PLAYERS

A duel in France in 1734, in which Chevalier de la Roche kills Vicomte de Valdeterre, begins the romance. Years after in New Orleans the young Vicomte de Valdeterre (Ray McKee) finds that the little Chevalier de la Roche (Shirley Mason) would defend the honor of the family and measure swords with him. Valdeterre then falls in love with the sister of "The Little Chevalier," Diana de la Roche. The finale discloses that Diana and the de la Roche boy are the same, the girl having donned a boy's clothes for the duel. The machinations of Dunlaup (Richard Tucker) are defeated, and the young folks are happily married.

"Mr. Opp"

(Bluebird—Five Reels)

REVIEWED BY PETER MILNE

REAL people, real life, is "Mr. Opp," with the "o" popping as in optimistic. It is one of the most human, wholesomely sentimental pictures ever screened, so full of reality and apart from artificiality that it works that transformation on the spectator which few pictures are able to do; it makes him forget the walls of the theatre, the screen, the chairs, the ushers. While "Mr. Opp" is running, you are more of an invisible spectator in the story, instead of one of the audience out in front.

It is a rare combination of talent that has resulted in "Mr. Opp," the picture. The novel of the same name was written by Alice Heagan Rice, an author who knows the common people and who speaks in their language, and it was Lynn Reynolds who made the adaptation and produced it. Mr. Reynolds' work of the past gave eloquent evidence of the fact that he was fitted in temperament and capability to grasp the spirit of the original novel and that he accomplished his task faultlessly is not at all surprising to one who has followed his career behind the camera. The homely atmosphere of the book has been safely transplanted to the film under his guidance. It is his greatest effort.

The title character introduced after this fashion, "Some men spend their lives in the valley, and some are born and die on the heights. It was Mr. Opp's fate to climb from the valley to his own little mountain top of prosperity, only to have to climb down on the other side," as played by Arthur Hoyt, is one that will smash the reserve around the hardest heart. Optimistic, ambitious, over-plain, unselfish, and somewhat too honest to get along; all these qualities Mr. Hoyt brings out with amazing clarity. Mr. Hoyt is a homely man, but attractively so, and we doubt whether Mrs. Rice herself could have demanded a better interpreter of her Mr. Opp. The supporting cast is competent to the last player; the sincerity they evidence is an invaluable asset.

The production, calling for a small town atmosphere, is excellent and the technical work we never noticed, which is about the highest praise that might be awarded it.

THE STORY AND PLAYERS

Daniel Webster Opp (Arthur Hoyt), a jack-of-all-trades, is called upon to take charge of his feeble-minded half sister, Kippy (Elise Maison), on his step-father's death. In the small town, his disposition soon makes itself felt through the medium of the Opp Eagle. He promotes a mining scheme, collects subscriptions and sells on a royalty basis to Matthews (Jack Curtis), a promoter. The latter discovers the mine practically worthless, but offers the townfolk more money if they sell out to his rival. Against Mr. Opp's advice, they comply. He receives another blow when he realizes he must forget Guinevere Gusty (Neva Gerber), as Kippy stands in the way. She marries Hinton (George Chesebro), and it is he who realizes all that Mr. Opp has done for the town and at his suggestion the townfolk nominate him mayor. And so at last he is rewarded.

"Through Fire and Water"

Episode "Further Adventures of Stingaree"

(Kalem-General Film—Two Reels)

REVIEWED BY R. M. JOHNSON

THE refreshing breath of outdoors comes in with the first flash of this picture and remains until the last scene of the episode. E. W. Hornung, author of Raffles, again proves his mastery of the art of plot-building. This one is as ingenious and original as the others.

Stingaree, the bushranger, big-hearted as ever, gives first aid to a tramp, who, while asleep, has scorched his coat and back in a fire started by a neglected cigarette. The outlaw takes off his own white coat and gives it to the stranger. Later the tramp discovers the good Samaritan was Stingaree and that five hundred pounds is offered for his capture. So off goes the tramp to inform the police and gain the reward.

This treachery is punished effectively by the resourceful Stingaree, who so arranges it that Billy Shuster, the tramp, and Sergeant D'aeth, the officer of the police, each mistake the other for the bushranger and begin a long distance duel, in which the tramp is the victim. This is all brought about logically enough.

Neat turns in the plot give Stingaree a chance to "trim" the sergeant literally—cut off his whiskers with scissors while he sleeps—and also to turn over five hundred pounds reward for his own capture to the wife the tramp had abandoned. Like the other Stingarees this is a red-blooded action play throughout.

THE PLOT AND PLAYERS

Billy Shuster, the tramp (Ray Hanford), has a scar on his cheek that betrays him to Stingaree (True Boardman) as the runaway husband of Kate Proctor (Edythe Sterling). It is this identificatinon of the ingrate tramp that later prevents Sergeant D'aeth (Hal Clements) from capturing Stingaree and his nondescript pal, Howie (Paul C. Hurst).

"The Guardian"

(World Film—Five Reels)

REVIEWED BY PETER MILNE

AFTER a very promising beginning "The Guardian" slips badly when the real matter of the story is approached and remains on the chutes of mediocrity until the finish. Coincidence, a property which is always more convenient than convincing, was brought into the development of the plot time and again. Without it a happy ending could not have been attained but it was used very clumsily in one instance in particular and amateurishly every time the author fell back upon it. W. B. M. Ferguson who bears the same name as the noted character actor, wrote the story. The name might imply a thorough learning of dramatic technique but evidently there are two Fergusons.

The leading male part has a very dark and disturbing past and consequently when his ward gets tangled up with a fortune hunter, the latter threatens the reformed man with exposure. There is a considerable number of heroic and villainous speeches, quite mindful of melodramatic numbers often referred to as "old stuff." The continuity writer used rather rough tactics in putting the story together in its final stages and the action in this part of

the picture is far from continuous in the accepted sense of the word.

June Elvidge as Marie, the reformed criminal's ward, gives an excellent performance which deserves superior exploitation to that provided by "The Guardian." First as the impetuous school girl and later as the repentant woman she acts with a skill of expression that puts every bit of business across. Montagu Love as Rokeby renders a telling performance while Arthur Ashley and Robert Broderick head the supporting cast with a brace of good performances. Mr. Ashley also directed and barring one or two unnatural scenes has turned out a picture bearing a thorough production. The lighting is somewhat too brilliant in a majority of the scenes.

THE STORY AND PLAYERS

Marie (June Elvidge), ward of Rokeby (Montagu Love) falls in love with Harvey (Arthur Ashley), adventurer and blackmailer and refuses Rokeby's advice to dismiss him from her life. Rokeby, respected bank president, has a past as a cracksman, which Harvey digs up through the services of Donavan (William Black), saloon proprietor and ex-detective. When this is exposed Rokeby flees in disgrace, while Marie, her eyes opened to Harvey's villainy, searches for him. She is led into a trap by Harvey and Donavan but is rescued by Rokeby. When he learns that his past misdeeds have been excused by the governor he returns to his post with Marie as his wife.

"Lonesome Luke's Wild Women"

(Rolin-Pathe—Two Reels)
REVIEWED BY PETER MILNE

HAROLD LLOYD and "Snubs" Pollard are stranded sailors in this Rolin comedy. They arrive on a desert isle, which is not so deserted after all and proceed to throw the Shah's harem into all sorts of confusion before departing.

The picture is notable for a number of settings, unusually lavish for a two reel comedy, which would do full justice to a five part feature. The action, business, et al., is of the average rough and tumble sort and doubtless will draw enough real laughs to put the whole over with the required wallop. However, it seems that if the producers of the Luke pictures would slow the action up a bit better results might follow. After all there is such a thing as being too fast and in "Lonesome Luke's Wild Women" there are bits of business that are missed because of the too rapid work of the players.

"Hashimura Togo"

(Lasky-Paramount—Five Reels)
REVIEWED BY PETER MILNE

"HASHIMURA TOGO" is a name familiar to millions of people throughout the United States due to its most comical exploitation at the pen of Wallace Irwin. His "Letters of a Japanese School Boy" came near containing a laugh in every line due to the ridiculous combination of words, prefixes and suffixes conceived by the author. The Lasky Company has secured control of the magic name and the inimitable monologue for screen purposes, and Marion Fairfax wrote a scenario telling a dramatic story of the adventures of the Jap in America. And "Hashimura Togo" makes an unusual and entertaining picture.

But it is only in the substitutes and the main title that the picture discloses a relationship to the popular magazine and newspaper stories. Togo performs none of the extravagant pieces of foolishness on the celluloid that he did on paper. Of course to make a connected picture of them was impossible, but at least we expected to glimpse one or two of the comical blunders conceived by Mr. Irwin which drove the various employers of the striving Jap to exasperation.

On the other hand when the work of Miss Fairfax is considered, the picture takes on an entirely different light. Indeed, considered solely on its own merits "Hashimura Togo" leaves small room for criticism. It will thoroughly entertain those who are able to overlook the fact that it deviates from its many forerunners containing the same central character. The sub-titles, incidentially, will be good for many a long and hearty laugh.

Sessue Hayakawa, extracts quite a bit of quiet humor from the title part. He is the logical interpreter of the role and as none other in the picture approaches it either in importance or comedy value, he is continually the main object of attention and it is deserved. Florence Vidor and Tom Forman as the lovers and Walter Long and Raymond Hatton in parts of prominence render finished performances.

William C. De Mille directed in a fashion typical of Lasky pictures. The lighting is excellent and the Japanese settings introduced in the opening and latter scenes are ideally realistic.

THE STORY AND PLAYERS

Bearing the burden of an accusation of a breach of diplomacy committed by his brother, Hashimura Togo (Sessue Hayakawa) makes his way to the United States and enters the employ of Mrs. Reynolds (Mabel Van Buren) as butler. Corrine Reynolds (Florence Vidor), in love with Dr. Garland (Tom Forman) is forced to become engaged to Anthony (Walter Long), who has succeeded in appropriating the Reynolds fortune. It is through the services of Togo who enlists the aid of a reporter (Raymond Hatton) that the villiany of Anthony is exposed. In the meantime his native sweetheart, O Noto San (Margaret Loomis) has cleared his name and he returns to Japan to claim her.

"Retreat of the Germans at Battle of Arras"

(British Commission—Ten Reels)
REVIEWED BY JOSEPH L. KELLEY

THE British War Pictures showing the retreat of the Germans in the Battle of Arras, give a most intimate view of what the soldiers of England are accomplishing in this great war. The camera sweeps the battle ground, probably one of the most bloody, devastated fields of the war-swept country and you are shown the Allies in action, life in the trenches, and the big guns, belching forth their fire of destruction. You are taken into field hospitals where the wounded are seen under the care of the Red Cross. The work of the aviation corps is laid before your eyes and you are made to realize what a tremendous work the airmen are doing in this struggle.

In the ten reels which were shown for review, every phase of the action which occurred during the retreat of the Germans from this field of battle is shown. And every scene shows to the world what the English soldier is doing in the Allied cause. The photography is especially clear and distinct. Even the long "shots" of which they are many, give a distinct view of the battefield, strewn with the dead and wounded. There are flashes of the German dead as the bodies fell. Shells are seen exploding and tearing gaping holes in the earth. The English artillery are seen sending a terrific fire into the network of entanglements lain by the enemy. The Germans in their retreat from this battle field destroyed everything in their wake.

"The Fatal Ring"

(Astra-Pathe—Ninth Episode)
REVIEWED BY PETER MILNE

OPENING with a big explosion scene and following this closely with a hand to hand fight between Pearl White and a member of Carslake's band, this episode entitled "The Dice of Death" amply upholds the reputation for fast action established by the preceding numbers of the serial. At the end of the second reel, the fate of Pearl is left hanging in the balance for a week. She is supposedly lying on a sofa rapped in a rug and the last scene shows a gangster running a knife through the covering.

THE STORY AND PLAYERS

Pearl (Pearl White) makes another futile attempt to gain possession of the diamond, but after the fray Carslake (Warner Oland) still retains it. Pearl is captured by Carslake's men who have orders to kill her unless he returns at three o'clock. Carslake falls into the hands of the Priestess and threatened by death promises to give her the diamond. Tom (Harry Gsell) follows him. He double crosses the Priestess and arrives home just as his men have attempted to do away with Pearl's life.

"The Bridge of Fancy"

(Essanay-K-E-S-E—Two Reels)
REVIEWED BY PETER MILNE

THIS is one of the pictures in the "Do Children Count?" series and inasmuch as the greater part of it is enacted solely by juvenile folk it takes on special interest. Little Mary McAlister does some exceedingly clever work in the stellar part. Her ability at mimicry is quite marvelous. The other child players are much more immature, but still the seriousness with which they go about their work is highly amusing. Grownups as well as the kids will be tickled by their work.

The plot concerns young Esther's penchant for trying on her mother's finery. One night she dreams of herself as a fine lady wooed by Captain Jingle (Jack Paul) and Count Espanol (Ellis

Paul). The captain eventually proves the Count an imposter. The dream is very real, if the adjective may be used. For instance at the banquet, the *piece de resistance* is ice cream cones.

"The Bridge of Fancy" is truly an entertaining picture, but we wish someone would let us in on the secret as to Essanay's reason for selecting such a name for the series.

"The Silent Witness"

(M. H. Hoffman, Inc.—Seven Reels)
REVIEWED BY JOSEPH L. KELLEY

"THE SILENT WITNESS," with Gertrude McCoy in the feature role, is an adaptation from the stage play of the same name, by Otto Huerbach. It was produced by the Authors Film Company and is released through Hoffman Foursquare Pictures. It will prove a good offering for the exhibitor and will take especially well in the neighborhood where mystery in the screen drama is liked. It is not essentially a mystery drama, but events so turn that in the end a mystery is solved which has not been looked for by the audience. Because of this there is a certain suspense which holds throughout, and the events as they shape themselves come in logical order and a good story is told in a convincing manner and with a true touch of the dramatic.

The methods taken by the author to have the crime perpetrated are not, at all times, perfectly clear and the impression is left that action taken by the young fellow who is charged with the crime, is forced. In this, however, the author has given rise to some originality in clearing up the mystery and for this he is to be complimented. One thing that is noticeable is the absence of comedy relief. At no time in the seven reels is there even the suggestion of the comedy element. A serious vein runs through the story which does not permit of the usual comedy touches which are noticeable in most dramas.

The production is clean throughout and the lesson which it teaches is one that all might well learn. When Bud Morgan is accused of the murder of his schoolmate we are left in doubt as to his guilt or innocence. There is not the certainty that he will be acquitted until the last reel when the author has brought his events together in a logical climax. Gertrude McCoy is fine in the role of Helen Hastings. Her actions are convincing throughout. Junius Mathewes, as Bud Morgan, is a capable juvenile. Captain Harry Lambart has given it a good production. Frank L. A. O'Connor does well as the district attorney. Others in the cast are Aphie James, Alexander J. Herbert, Fred Graham, Albert Phillijs, Jack Sherrill and Helen May.

"Open Places"

(Essanay-K-E-S-E—Five Reels)
REVIEWED BY PETER MILNE

"OPEN PLACES" is an old-fashioned Western with a rather crude and hackneyed plot which, however, has been well handled in the direction so that it scores effectively practically throughout its entire length. The principal characters are the school teacher, her worthless husband and the hero, a member of the Royal Mounted Police. The great majority of the scenes are exteriors and a number of pretty long shots have been caught by the photographer. In fact as regards atmosphere, the picture lacks nothing.

Jack Gardner has the hero's part and except for the fact that he is a little too *citified* to carry the role, creates a good impression. Carl Stockdale is back at his old villainy as the gambling, drinking, murdering husband, while Ruth King makes a very pretty heroine. Fans who like the bar room tussle and the gun fight will have their fill from "Open Places." The entrance of Mr. Gardner is marked by a hot scrap and the long running fight in the end is handled well.

W. S. VanDyke is author and director.

THE STORY AND PLAYERS

Mollie (Ruth King) marries Clark (Carl Stockdale) unaware of his low character. Shortly afterwards he kills a man and flees across the border into Canada. Mollie accepts a position in a nearby town, meets and falls in love with Constable Calhoun (Jack Gardner). When Clark shows up, Mollie makes Calhoun promise not to pick a quarrel with him. Calhoun agrees to keep quiet unless the other makes the first move. For a long while he bears Clark's insults until Mollie finally persuades her husband to leave. Before going he challenges Calhoun. He accepts and they fight with the result that Clark pays the penalty with his life.

"Madame Sherry"

(M. H. Hoffman, Inc.—Five Reels)
REVIEWED BY JOSEPH L. KELLEY

ADAPTED from the musical comedy success of a few years ago, "Madame Sherry" gives to the screen a light comedy drama which, though lacking in sound dramatic action will leave a favorable impression because of the popularity of the stage version. It will not meet with the same success on the screen as it did on the musical comedy stage. It can be said that this screen version of a musical comedy leaves a better impression than has some others which have been attempted. Ralph Dean, who directed, has supplied good comedy touches. He had a capable cast working with the exception of Lucy Carter and Alfred Deery, who did not seem to enthuse over the parts they interpreted. Frank L. A. O'Connor, who carried the leading male part, is at times a bit too effective and forces his action but, in general, he gives a good account of the doings of Edward Sherry.

Action in "Madame Sherry" is noticeably lacking. It is not to be expected in a musical comedy. Nor is the suspense element meant to be well sustained. There is given in pictures just what the stage version meant to have given—a clean bit of humor and comedy situations. With the orchestra playing "Every Little Movement Has a Meaning All Its Own," and other selections from the musical score, there isn't a reason why "Madame Sherry" on the screen should not be as thoroughly enjoyed as was its Broadway debut of a few years ago. Gertrude McCoy, as Yvonne Sherry, the niece of Theophilus Sherry, is good to look upon and prances through her part with the winsome attractiveness for which the role was made famous by Flora Zabelle. Picture patrons will want to see this attraction and in seeing it will not be disappointed. Aphie James, Jack Mundy, Jean Stuart, H. J. Quealy and Robert Homans all did well in their respective parts.

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Motion Picture News

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Last week we announced the inauguration of a West Coast sub-edition in this current issue of MOTION PICTURE NEWS—the first of a series of territorial sub-editions covering the country.

Because of fundamental changes which will greatly broaden the scope of this important publishing project, the first appearance of these sub-editions has been postponed one week.

Watch this page for important announcements in this connection in the near future.

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American News Weekly
One reel each week exclusively on Army and Navy activities.

American Standard M. P. Corp.
May 5. Jones' Jonah Day (Sunshine) C..1 reel
May 7. When Justice Errs, D.....5 reels
May 12. (Educational Subject) .....1 reel
May 14. The Daughter of Darkness, Episode No. 1, D.....2 reels
May 19. Ghosts (Sunshine), C.....1 reel

Anti-Vice Film Company
Is Any Girl Safe?.....5 reels

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The Celebrated Stielow Case.....6 reels
Where D'ye Get That Stuff.....5 reels
Absinthe (King Baggott), Universal Reissue .....5 reels

Arizona Film Corporation
Should She Obey.....— reels

Arrow Film Corporation
The Deemster (Derwent Hall Caine).....9 reels

Bernstein Film Production
June —. Who Knows? .....6 reels

Bluebird Extraordinary
Sept.3.. Mother o' Mine (Rupert Julian and Ruth Clifford) .....5 reels

Cardinal Film Corporation
Joan the Woman (Geraldine Farrar).....11 reels

Century Comedies
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Balloonatics .....2 reels
Automaniacs .....2 reels
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My Father.....2 reels
Myself .....2 reels
The Call to Arms.....2 reels

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Father's Bright Idea.....1 reel
With the Mummies' Help.....1 reel
The Magic Maid.....1 reel
The Milky Way.....1 reel
His Last Pill.....1 reel

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The Birth of Character.....5 reels
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Clune Productions
Ramona .....8 reels
Eyes of the World .....9 reels

Corona Cinema Company
The Curse of Eve (Enid Markey).....7 reels

Cosmofotofilm Company
Incomparable Mistress Bellairs.....4 reels
Liberty Hall .....4 reels
The Black Spot.....4 reels
Victoria Cross.....4 reels
O 18.....4 reels
His Vindication.....5 reels

Creative Film Corporation
The Girl Who Didn't Think (Jane Gail)..6 reels

Dixie Films
Tempest and Sunshine (Evelyn Greely)...5 reels
Just a Song at Twilight.....5 reels

Frank P. Donovan Productions
July—Billy Goes to War (Billy Quirk)....1 reel
July—Billy's Day Out (Billy Quirk)....1 reel
July—Billy's Elopement (Billy Quirk)....1 reel
July—Billy, the Governess (Billy Quirk)..1 reel
Aug.—Butting in Society (Lou Marks)..1 reel
Aug.—After Her Dough (Lou Marks)....1 reel
Aug.—Bunked in Bunkville (Geo. Ross)..1 reel
Aug.—His Dirty Career (Lou Marks)....1 reel
Aug.—Trying it Twice (Mabel Trinneer)..1 reel
Aug.—Helen of Troy (All-Star Cast).....5 reels
Sept.—His Foolish Way (Geo. Thelian)..1 reel
Sept.—At the Barber's Ball (Lou Marks)..2 reels
Sept.—Was She to Blame? (in prep.)....2 reels
Sept.—In and Out (Tammany Young)....1 reel
Sept.—His Flying Flivver (C. J. Van Duesen and Pearl Shepard).....2 reels

Ebony Film Corporation
A Natural Born Shooter.....1 reel
Dat Blackhand Waitah Man.....1 reel
Shine Johnson and the Rabbit's Foot.....1 reel

E. I. S. Motion Picture Corp.
Trooper 44 ..... 5 reels

Elmont Feature Film Co.
People vs. John Doe.....6 reels
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Enlighten Thy Daughter.....7 reels

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Birth .....6 reels

European Film Company
Fighting for Verdun.....5 reels

Exclusive Features, Inc.
Where is My Father?.....7 reels

Export and Import Film Co.
Robespierre .....— reels
Ivan the Terrible.....— reels

Fairmount Film Corporation
Hate .....7 reels

Flora Finch Film Co.
War Brides.....2 reels

First National Exhibitors' Circuit, Inc.
On Trial .....
Charles Chaplin .....

Bud Fisher Film Corporation
July 9. Cows and Caws
July 16. Submarine Chasers
July 23. Cheese Tamers
July 30. Janitors
Aug. 6. A Chemical Calamity
Aug. 13. As Prospectors

Fox Film Corp.
(Standard Pictures)
The Spy .....
The Honor System.....10 reels
Jack and the Beanstalk.....
The Conqueror ..... 8 reels

Fraternity Films, Inc.
The Devil's Playground (Vera Michelena)— reels

Frieder Film Corporation
The Birds' Christmas Carol (Mary Louise) .5 reels
A Bit O' Heaven (Mary Louise).....5 reels

Friedman Enterprises
A Mormon Maid (Mae Murray).....6 reels

Frohman Amusement Corp.
The Witching Hour (C. Aubrey Smith, Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Connes).....6 reels
Conquest of Canaan.....5 reels
God's Man .....9 reels

Gold Medal Photoplays
The Web of Life (Hilda Nord, James Cruze, George Spencer).....5 reels

Grand Feature Film Company
Rex Beach On the Spanish Main.....5 reels
Rex Beach in Pirate Haunts.....5 reels
Rex Beach in Footsteps of Capt. Kidd....5 reels

Graphic Features
The Woman and the Beast.....5 reels

D. W. Griffith
Intolerance .....9 reels

Frank Hall Productions, Inc.
(A. H. Jacobs, Prod.)
Her Fighting Chance (Jane Grey).....— reels

Hanover Film Company
Maciste .....— reels
How Uncle Sam Prepares.....4 reels

Hawk Film Corporation
Monster of Fate ..... — reels

Herald Film Corporation
Around the World in 80 Days.....6 reels

Hiller & Wilk, Inc.
The Battle of Gettysburg..... — reels
The Wrath of the Gods (Sessue Hayakawa).5 reels

Hippodrome Film Co.
At the Front with the Allies..... ....

M. H. Hoffman, Inc.
The Sin Woman (Irene Fenwick, Clifford Bruce and Reine Davies).....7 reels
Who Knows? .....5 reels
The Bar Sinister.....5 reels
Her Fighting Chance.....5 reels
Madame Sherry .....5 reels
Should She Obey?.....5 reels
A Trip Thru China.....10 reels
The Silent Witness.....10 reels

Iliodor Picture Corporation
The Fall of the Romanoffs (Iliodor, Nance O'Neil, Ekaterina Galanta, Alfred Hickman and Conway Tearle).....— reels

Juvenile Film Corporation
World War in Kidland.....1 reel
A Chip Off the Old Block.....1 reel
Chip's Elopement .....1 reel
Chip's Backyard Barn-Stormers.....2 reels
Chip's Rivals .....1 reel
For Sale, a Daddy.....1 reel
Chip's Carmen .....2 reels

A. Kay Co.
Twenty Thousand Feats Under the Sea.....
Golden Spoon Mary.....1 C
Some Barrier .....1 C
His Trial .....1 C
(Terry Human Interest Reels)
No. 1. Character as Revealed in the Face...Ed.
No. 2. Character as Revealed in the Eyes...Ed.

King Bee Comedies
Back Stage .....2 reels
The Hero .....2 reels
Dough-Nuts .....2 reels
Cupid's Rival .....2 reels
The Villain .....2 reels
The Millionaire .....2 reels
The Genius .....2 reels
The Modiste .....2 reels

Klotz and Streimer
Whither Thou Goest.....5 reels

Lincoln Motion Picture Company
The Realization of a Negro's Ambitions....2 reels
Trooper of Troop K.....3 reels

C. Post Mason Enterprises
The Wonder City of the World (Greater N. Y. by Day and by Night).....4 reels

Masterpiece Drama Productions
Who's Your Neighbor ....

Moral Uplift Society of America
It May Be Your Daughter..... ....

Mo-Toy Comedies
Midnight Frolic.
Jimmy Gets the Pennant.
Out in the Rain.
In Jungle Land.
A Kitchen Romance.
Mary and Gretel.
Dinkling of the Circus.
A Trip to the Moon.
Goldie Locks and the Three Bears.
Dolly Doings.
School Days.

B. S. Moss M. P. Corporation
The Power of Evil.....5 reels
Boots and Saddles.....5 reels
The Girl Who Doesn't Know.....5 reels
In the Hands of the Law.....5 reels
One Hour (Sequel to "Three Weeks")... ....

Newfields Producing Co.
Alma, Where Do You Love?.....6 reels

Paragon Films
The Whip.....8 reels

(Continued on page 1495)

FEATURES—CURRENT AND COMING

Have your releases in by Saturday noon—The Exhibitor wants them

Art Dramas, Inc.

Aug. 7. Eye of Envy (Crane Wilbur) Horsley 5
Aug. 13. Think It Over (Catherine Calvert) U. S. Am. 5
Aug. 27. The Little Samaritan (Marian Swayne) Erbograph 5
Sept. 3. Behind the Mask (Catherine Calvert) U. S. Am. 5
Sept. 10. Blood of His Fathers (Crane Wilbur) Horsley 5
Sept. 17. Peg o' the Sea (Jean Sothern) Van Dyke 5
Sept. 24. (Undecided) (Catherine Calvert) U. S. Am. 5

Bluebird Photoplays

Aug. 20. Mr. Opp (Neva Gerber and Arthur Hoyt) 5
Aug. 27. The Charmer (Ella Hall) 5
Sept. 3. Triumph (Dorothy Phillips) 5
Sept. 10. A Stormy Knight (Brownie Vernon and Frankiyn Farnum) 5
Sept. 17. Mysterious Mr. Tiller (Rupert Julian and Ruth Clifford) 5

Butterfly Productions

Aug. 20. The Lair of the Wolf (Donna Drew, Gretchen Lederer and Joseph Girard) 5
Aug. 27. Straight Shooting (Harry Carey and Molly Malone) 5
Sept. 3. Who Was the Other Man? (Francis Ford) 5
Sept. 10. The Little Pirate (Little Zoe Rae and Gretchen Lederer) 5

Fox Film Corporation

July 1. Patsy (June Caprice) 5
July 8. Two Little Imps (Jane and Katherine Lee) 5
July 15. To Honor and Obey? (Gladys Brockwell) 5
July 22. The Innocent Sinner (R. A. Walsh and Miriam Cooper) 5
July 29. Wife Number Two (Valeska Suratt) 5

Ivan Feature Productions

Mar. 18. Two Men and a Woman (James Morrison, Christine Mayo, Ruybe De Remer, Guy Coombs, John Reinhardt and Helen Arnold) 5
June — One Law For Both 9

Kleine-Edison-Selig-Essanay

Aug. 20. Open Places (Jack Gardner), Essanay) 5
Sept. 3. Efficiency Edgar's Courtship (Taylor Holmes) (Essanay) 5
Sept. 10. Pants (Mary McAllister) (Essanay) 5
Sept. 24. Man of the Desert (Jack Gardner) (Essanay) 5

Metro Pictures Corporation

Aug. 6. The Jury of Fate (Mabel Taliaferro) Metro 5
Aug. 13. The Girl Without a Soul (Viola Dana) Metro 5
Aug. 27. To the Death (Mme. Petrova) Metro 5

Mutual Film Corporation

Aug. 6. Souls in Pawn (Gail Kane), American 5
Aug. 13. Bab the Fixer (Jackie Saunders), Horkheimer 5

Paramount and Artcraft Pictures Corp.

Aug. 26. Close to Nature (Douglas Fairbanks) 5
Aug. 26. Little Miss Optimist (Vivian Martin) 5
Sept. 3. Lost in Transit (George Beban) ... 5
Sept. 3. Rebecca of Sunnybrook Farm (Mary Pickford) 5
Sept. 10. The Hostage (Wallace Reid) 5
Sept. 10. Barbary Sheep (Elsie Ferguson) ... 5
Sept. 17. Double Cross (Pauline Frederick) ... 5
Sept. 17. Exile (Madame Petrova) 5

Pathe Exchange, Inc.

Aug. 5. Captain Kiddo (Baby Marie Osborne, Philo McCullough, Marion Warner, Henry Van Meter and Roy Clark), Lasalida 5
Aug. 12. The Streets of Illusion (Gladys Hulette, J. H. Gilmour, Wm. Parke, Jr., Richard Berthelmess, Wm. Dudley), Astra 5
Aug. 19. Miss Nobody (Gladys Hulette, Cesare Gravina, Marcia Harris, A. G. Andrews, William Parke, Jr., J. H. Gilmour), Astra 5
Aug. 26. Iris (Alma Taylor, Henry Ainley, Stuart Rome), Hepwood 5

Selznick Pictures

May —. The Lone Wolf (Hazel Dawn and Bert Lytell), Brenon ..... —
May —. Poppy (Norma Talmadge) ..... —
May —. A Modern Othello (Robert Warwick) —

Triangle Distributing Corporation

Aug. 19. Wee Lady Betty (Bessie Love) 5
Aug. 19. They're Off (Enid Bennett) 5
Aug. 26. Wooden Shoes (Bessie Barriscale) ... 5
Aug. 26. The Jinx Jumper (J. Devereaux and Vera Searl) 5
Sept. 2. Ten of Diamonds (Dorothy Dalton) . 5
Sept. 2. The Man Hater (Winifred Allen) ... 5
Sept. 9. Idolaters (Louise Glaum) 5
Sept. 9. Polly Ann (Bessie Love) 5

Vitagraph V-L-S-E.

July 23. Richard, the Brazen (Harry Morey and Alice Joyce) 5
July 30. By Right of Possession (Mary Anderson and Antonio Moreno) .. 5
Aug. 6. The Second Mrs. Tanqueray (Sir George Alexander and Hilda Moore) 5
Aug. 13. Mary Jane's Pa. (Marc MacDermott and Mildred Manning) 5
Aug. 20. Transgression (Earle Williams and Corinne Griffith) 5
Aug. 27. The Divorcee (Mary Anderson) 5

Favorite Film Features

Aug. 13. Chains of an Oath (Earle Williams, Edith Storey, William Shea, Kate Price, William Humphrey) 5
Aug. 13. Betty in the Lion's Den (Clara Kimball Young, Josie Sadler, Darwin Karr, James Lackaye, Donald Hall, Charles Wellesley, Wm. Shea) 5
Aug. 20. The Violin of M'sieur (Clara Kimball Young, James Young, Little Helen Connelly, Etienne Girardot) 5
Aug. 20. Father's Hatband (Norma Talmadge, Flora Finch, Leo Delaney, Van Dyke Brooks, Harry Lambert) ... 5
Aug. 27. The Feudists (Sidney Drew, John Bunny, Vivian Van, Lillian Walker, Flora Finch, Josie Sadler, Little Helen Connelly 5
Aug. 27. The Master Painter (Rosemary Theby, Sidney Drew, Courtney Foote) 5
Sept. 3. Her Husband (Clara K. Young, Earle Williams, James Lackaye, Darwin Karr) 5
Sept. 3. Fanny's Conspiracy (Norma Talmadge, Leo Delaney, Van Dyke Brooks, Ethel Lloyd, Harry Northrup) 5

World Pictures

Aug. 6. Youth (Carlyle Blackwell and June Elvidge) 5
Aug. 13. Jerry for Short (Madge Evans) ... 5
Aug. 20. Souls Adrift (Ethel Clayton) 5
Aug. 27. The Guardian (June Elvidge, Montagu Love and Arthurd Ashley), 5
Sept. 3. The Marriage Market (Carlyle Blackwell, June Elvidge and Arthur Ashley) 5
Sept. 10. Betsy Ross (Alice Brady) 5
Sept. 17. Creeping Tides (Alexandra Carlyle). 5
Sept. 24. The Woman Beneath (Ethel Clayton) 5

RELEASES IN THE INDEPENDENT FIELD

(Continued from page 1494)

Peter Pan Film Corporation

(Mo-toy Troupe)

May 10. Jimmy Gets the Pennant ..... 1 reel
May 17. Out in the Rain ..... 1 reel
May 24. Jungle Land ..... 1 reel
May 31. A Kitchen Romance ..... 1 reel
June 7. Mary and Gretel ..... 1 reel
June 14. Dinkling of the Circle ..... 1 reel
June 21. A Trip to the Moon ..... 1 reel
June 28. Goldie Locks and the Three Bears. 1 reel
July 5. Dolly Doings ..... 1 reel
July 12. School Days ..... 1 reel
July 19. Little Red Riding Hood ..... 1 reel

Popular Picture Corporation

Corruption ..... 6 reels

Private Feature Film

Ignorance (Earl Metcalfe) ..... 6 reels

Public Rights Film Corporation

The Public Be Damned (Charles Richman and Mary Fuller) ..... 5 reels

Radio Film Company

Satan the Destroyer of Humanity ..... 7 reels
The Spirit of 1917 (James J. Harkness and Carl Sturmer) ..... — reels

Renowned Pictures Corporation

In Treason's Grasp (Grace Cunard and Francis Ford) ..... 5 reels

Selig Special

Beware of Strangers ..... 7 reels
The Ne'er-Do-Well ..... 8 reels
The Garden of Allah (Selig) ..... 10 reels
Who Shall Take My Life? ..... — reels

Frank J. Seng

Parentage ..... 7 reels

Sheriott Pictures Corporation

The Black Stork (Dr. Harry J. Haiselden) ..... 5 reels

Sherman Elliot, Inc.

The Crisis ..... 10 reels

Sherman Pictures Corporation

I Believe ..... 7 reels
The Land of the Rising Sun

Signet Film Corporation

The Masque of Life ..... 7 reels

Standard Newsfilm, Inc.

Demons of the Air ..... 2 reels

Submarine Film Corporation

The Submarine Eye ..... 7 reels

Superior Films Company

The Faucet ..... 5 reels
The Cowpuncher ..... 6 reels

Ultra Film Co.

A Day at West Point .....
West Is West .....
The Rustler's Frame-up at Big Horn .....

Unity Sales Corporation

The Bishop's Secret ..... 4 reels
The Lottery Man ..... 5 reels
The Marriage Bond ..... 5 reels

Universal Film Mfg. Company

Idle Wives .....
Where Are My Children? ..... 5 reels
Twenty Thousand Leagues Under the Sea ..... 10 reels
People vs. John Doe (Harry De More, Leah Baird) ..... 5 reels
Robinson Crusoe (Robert Leonard and Margarita Fischer) ..... 4 reels
Hell Morgan's Girl ..... 5 reels
Come Through ..... 7 reels

Variety Films Corporation

My Country First ..... 6 reels
The Pursuing Vengeance ..... 5 reels
The Price of Her Soul ..... 7 reels

Warner Brothers

Robinson Crusoe (Savage) ..... 5 reels
Are Passions Inherited (Dorothy Farley and Wm. Conklin) ..... 7 reels

Edward Warren Productions

The Warfare of the Flesh .....

Lois Weber Productions

Even As You and I ..... 7 reels

Wharton Releasing Corp.

The Great White Trail (Doris Kenyon) .. 8 reels
Below Zero (Eddie Vogt), Comedy ..... 2 reels

SHORT SUBJECTS CURRENT AND COMING

Educational Film Corp. of Amer.

SCENICS—EDUCATIONAL

Aug. 15. Hard, Hard Road to Adventure.
Aug. 22. China and the Chinese No. 5.
Aug. 29. First American Apartment House, Nature's Theatricals.
Sept. 5. Land That Doesn't Wiggle Much.
Sept. 12. Tinklebottom Passes Through.
Sept. 19. Fading of Local Color.
Sept. 26. Tinklebottom's Finish.

DITMARS "LIVING BOOK OF NATURE"

Aug. 13. Animals in Winter.
Aug. 20. Ancestors of the Horse.
Aug. 27. Orang Volunteers.
Sept. 3. Kangaroos and Their Allies.

Foxfilm Comedies

July 9. Bing! Bang! (Charles Conklin).....2 C

General Film Company

BROADWAY STAR FEATURES
(O. HENRY STORIES)

The Furnished Room (Agnes Eyre, J. Frank Glendon).....2 D
The Defeat of the City (Agnes Eyre, J. Frenk Glendon).....4 D
The Atavism of John Tom Little Bear (Al Jennings, Mary Brittain).....2 D

ESSANAY
("THE BLACK CAT STORIES")

Our Boys (Ellis Paul).....2 C
Pete's Pants (Ben Turpin).....2 C
Vernon, the Bountiful (Virginia Valli)....2 C-D
The Long Green Trail (Virginia Valli, Rodney La Rock).....2 D
Don't Lose Your Goat.....2 C
Star Dust (Margaret Clayton).....C-D

George Ade Fables

Twelve Cylinder Speed of the Leisure Class..2 C

KALEM
(AMERICAN GIRL SERIES WITH MARIN SAIS)

The Vanished Line Rider.....2 D
The Man Hunt at San Remo.....2 D
The Door in the Mountain.....2 D
Sagebrush Law .....2 D

("THE FURTHER ADVENTURES OF STINGAREE" WITH TRUE BOARDMAN)

At the Sign of the Kangaroo.....2 D
Through Fire and Water.....2 D
A Bushranger's Strategy.....2 D
The Stranger at Dunncrieff.....25D
A Champion of the Law.....2 D

(HAM AND BUD COMEDIES)

A Menagerie Mix-Up.....1 C
A Hobo Raid.....1 C
A Day Out of Jail.....1 C

JAXON COMEDIES

The Baggage Man.....1 C
Getting the Coin.....1 C
Tough Luck .....1 C
Love Letters .....1 C
Play Ball .....1 C

JOHNNY AND EMMA RAY COMEDIES

Casey the Fireman.....1 C
The Candy Jag.....1 C
Muggsy in Bad.....1 C
A Laundry Mix-Up.....1 C
A Peaceful Flat.....1 C
Cheating His Wife.....1 C
"A Bathtub Marriage".....1 C

KLEINE
(GEORGE BICKEL COMEDIES)

Love, Luck and Loot.....1 C
A Mixed Color Scheme.....1 C
A Suit and a Suitor.....1 C
Nearly a Husband.....1 C
Some Statue .....1 C

SELIG

World's Library (every Wednesday)....1 Ed.
The L. X. Clew.....1 D
The Toll of Sin.....2 D
The Bush Leaguer.....1 C
The Smouldering Spark.....2 D
The Love of Madge O'Mara.....1 D
A Man, A Girl and A Lion.....2 D
Her Perilous Ride.....1 D
The Sole Survivor.....2 D
Her Heart's Desire.....1 D
Between Man and Beast.....2 D
Her Salvation.....1 D
Pioneer Days.....2 D
In After Years.....1 D

Falcon Features

The Mainspring (Henry King).....4 D
The Martinache Marriage (Margaret Landis, Philo McCullough).....4 D
The Stolen Play (Ruth Roland, Wm. Conklin) .....4 D
The Phantom Shotgun (R. Henry Grey, Kathleen Kirkham) .....4 D
His Unpolished Self (Harry Ainley, Mary Dibley) .....4 D

SPARKLE COMEDIES

An Attorney's Affair.....1 C
Her Peignor .....1 C
Those Terrible Telegrams.....1 C
The Stag Party.....1 C
Bragg's Little Poker Game.....1 C
Mixed Nuts .....1 C

Inter-Allied Films

July 14. Cine Topics.....1 Ed.

Kleine-Edison-Selig-Essanay

CONQUEST-EDISON
Saturday, August 25, 1917

J. Haviland Hicks, Freshman.....3 reels
Gallagher .....2 reels
Turning Out Silver Bullets.....1 reel
Young Salts.....} 1 reel
The Holy Land.....}
Saturday, September 1, 1917
The Princess' Necklace (featuring Katherine Townsend and Walter McDonald.4 reels
The Puzzling Billboard.....1 reel
The Brook, Woodcraft for Boys, and Shipping Live Fish in Sealed Bottles.....
Combined in 1 reel
The Blind Fiddler.....1 reel

ESSANAY-LINDER COMEDIES

Max Comes Across.....2 C
Max Wants a Divorce.....2 C
Max in a Taxi.....2 C

ESSANAY SERIES—DO CHILDREN COUNT? (Featuring Little Mary McAlister)

Aug. 1. The Season of Childhood.....2 D
Aug. 8. The Little White Girl.....2 D
Aug. 15. The Bridge of Fancy.....2 D
Aug. 22. The Kingdom of Hope.....2 D

SELIG-HOYT COMEDIES

Aug. 6. A Dog in the Manger.....2 C
Aug. 20. A Trip to Chinatown.....2 C
Sept. 3. A Midnight Bell.....2 C
Sept. 17. A Contented Woman.....2 C

SPECIAL TWO-REEL COMEDIES

Apr. 15. The Fixer (Harry Watson, Jr.)..Kleine
May 13. The Politicians (Harry Watson, Jr.) Kleine

Metro Pictures Corporation

Monday, August 6, 1917

DREW—His Ear for Music (Mr. and Mrs. Sidney Drew) .....1 C
Monday, August 13, 1917
DREW—Her Economic Independence (Mr. and Mrs. Sidney Drew).....1 C
Monday, August 20, 1917
DREW—Her First Game (Mr. and Mrs. Sidney Drew) .....1 C
Monday, August 27, 1917
DREW—The Patriot (Mr. and Mrs Sydney Drew) 1C

Mutual Film Corporation

Wednesday, September 5, 1917

MUTUAL—Mutual Weekly No. 140, 1 Top.
Thursday, September 6, 1917
GAUMONT—Real Life, No. 71, A Watering System for a Small Farm, Pets Which Will Never Be Popular, Handling the Mail—Parcel Post, Money Orders, etc. The Five Senses—in Business and Pleasure. A Leaf from "Life"; "Fresh Advances in the Champagne District."

Paramount Pictures Corporation

Monday, August 6, 1917

BURTON HOLMES—Geysers of the Yellowstone, 1 Trav.....
Monday, August 13, 1917
KLEVER PICTURES—Summer Boarding (Victor Moore).
BURTON HOLMES—Wonders of Yellowstone.....1 Trav
Monday, August 20, 1917
KLEVER PICTURES—Egged On (Victor Moore).
BURTON HOLMES—Tropical Nassau..1 Trav
Monday, August 27, 1917
KLEVER PICTURES—The Cinderella Husband (Victor Moore).
BURTON HOLMES—Madrid to Madeira.1 Trav

ARBUCKLE COMEDIES

April 23. The Rough Boy.....2 C
May 21. A Reckless Romeo.....2 C
June 25. The Rough House.....2 C

Pathe Exchange, Inc.

August 19, 1917

The Neglected Wife, No. 15 (A Sacrifice Supreme) (Ruth Roland, Roland Bottomley, Philo McCullough, Neil Hardin and Corene Grant), Drama 2 R. Balboa.
The Fatal Ring, No. 7 (The Signal Lantern) (Pearl White, Henry Gasl, Ruby Hoffman and Warner Oland), Drama 2R. Astra.
Along the Baltic Sweden (Sveafilms), Sc., ½ reel.
Japan the Religious (Colored), Ed., ½ reel.
Jerry On the Job (On the Border) (International), Cart., ½ reel.
Fine Feathers (International), Ed., ½ reel.
Lonesome Luke, Mechanic (Rolin), 2C.
Wednesday, August 22, 1917
Hearst-Pathe News, No. 68, Topical, 1R.
Saturday, August 25, 1917
Hearst-Pathe News, No. 69, Topical, 1R.
August 26, 1917
The Fatal Ring, No. 8 (The Switch in the Safe), Drama, 2 R.
Know America No. 20 (Near Pike's Peak, Colo.), Sc., 1 R, Combitone.
Wednesday, August 29, 1917
Hearst-Pathe, No. 70, Topical, 1 R.
Saturday, Sept. 1, 1917
Hearst-Pathe, No. 71, Topical, 1 R.

Triangle Komedies

Sunday, August 19, 1917

A Love Chase .....1 C
His Hidden Talent.....1 C
Sunday, August 26, 1917
Their Domestic Deception.....1 C
Her Donkey Love.....1 C
Sunday, September 2, 1917
A Fallen Star.....1 C
His Foot-Hill Foll.....1 C
Sunday, September 2, 1917
A Dark Room Secret.....1 C
A Warm Reception.....1 C

KEYSTONE RELEASES

Aug. 5. His Uncle Dudley (Harry Booker Polly Moran).
Aug. 12. Lost—A Cook (Mack Swain, Ethel Teare).
Aug. 19. The Pawnbroker's Heart (Caroline Rankin, Chester Conklin).
Aug. 26. Two Crooks (Harry Gribbon, Bobby Dunn).
Sept. 2. A Shanghaied Jonah (Billy Armstrong, Maude Wayne, Guy Woodward).
Sept. 9. His Precious Life (Charles Murray, Slim Summerville, Louise Fazenda).
Sept. 16. Hula Hula Land (Billy Armstrong, Maude Wayne, Guy Woodward).
Sept. 23. The Late Lamented (George Binns, Mary Thurman, Claire Anderson).
Sept. 30. The Sultan's Wife (Bobby Vernon Gloria Swanson, Joseph Callahan).

Universal Film Company

Week of September 3, 1917

GOLD SEAL—The Empty Gun (Lon Chaney, Claire McDowell and Sam De Grasse) .....3 D
NESTOR—Looking 'Em Over (Eddie Lyons, Lee Moran and Edith Roberts).....1 C
L-KO—Backward Sons and Forward Daughters (Billy Bevan and Lucille Hutton)...2 C
UNUIVERSAL ANIMATED WEEKLY—
Weekly No. 88.
STAR FEATURETTE—A Dream of Egypt (Lena Baskette and Betty Schade)....2 D
JOKER—Officer! Call a Cop! (William Franey) .....1 C
VICTOR—The Cruise of a Flirting Heart (Max Asher and Gladys Tennison).....1 C
UNIVERSAL SCREEN MAGAZINE—Issue No. 35.
UNIVERSAL CURRENT EVENTS—Issue No. 17 (Shipping date September 1).
JOKER—A Gale of Verse (Gale Henry and Milton Sims) .....1 C
BISON—The Lure of the Circus (Eileen Sedgwick and Fred Church) 2 Animal Drama and Sierra Winter Sports (Sc).
UNIVERSAL SPECIAL—Episode 11 of "The Gray Ghost" (Title not announced) .....2 D

Vitagraph

(BOBBY CONNELLY SERIES)

Aug. 6. Bobby, the Boy Scout.....1 C
Aug. 13. Bobby, Movie Director.....1 C
Aug. 20. Bobby, Philanthropist .....1 C
Aug. 27. Bobby, the Pacifist.....1 C
Sept. 3. Bobby's Bravery .....1 C

BIG V COMEDIES

Aug. 6. Boasts and Boldness (Lawrence Semon .....1 C
Aug. 13. Worries and Wobbles (Lawrence Semon .....1 C
Aug. 20. Shells and Shivers (Lawrence Semon .....1 C
Aug. 27. Chumps and Chances (Lawrence Semon .....1 C
Sept. 3. Gall and Golf.....1 C

TABLOID REVIEWS FOR BUSY EXHIBITORS

"The Winning Pair." (Gold Seal. Three reels. Week of August 27.)—Offsprings of old business rivals often fall in love in pictures and those in "The Winning Pair" are no exception to the general rule. Their fathers are shoe manufacturers and the plot concerns their rivalry and how the lovers made good as salesmen and eventually effected a reconciliation. Full of good humor and capably acted with Ruth Stonehouse and Roy Stewart in the leading parts. Eugene Lewis wrote and Louis Chaudet produced.

"The Night Cap." Nestor. Week of August 27.)—Concerning domestic complications of the Latelyweds as compiled by Fred Palmer and enacted by Eddie Lyons, Lee Moran and Edith Roberts. Eddie brings his pal home for the night and gives him his wife's nightgown and cap in the absence of pajamas. When wifey comes in she sees cap and arm peeking out and suspects the worst until friend awakes.

"Why They Left Home." (Joker. Week of August 27.)—A back stage comedy wherein rubes succeed in spoiling the performance by interference. Carl Laemmle is listed as author while W. W. Beaudine directed from a scenario prepared by C. B. Hoadley. William Franey, Zasu Pitts, Lillian Peacock and Milburn Moranti are the principals; all handle their parts after their usual comical fashion.

"Scandal Everywhere." (Victor. Week of August 27.)—Rather conventional hotel mixup with Max Asher returning again to assume the role of the henpecked yet flirtatious husband. Several intimate situations handled humorously with considerable chasing and shooting on the side. Gladys Tennison is the female lead. Craig Hutchinson directed from a scenario by R. A. Dillon.

"Busting Into Society." (Joker. Week of August 27.)—Written by Tom Gibson and directed by Allen Curtis, this comedy in which Gale Henry and Milton Sims take the leading parts concerns the troubles brought on by newly acquired wealth. Daughter falls for a bogus count until her old suitor, the hod-carrier, exposes him. Miss Henry as funny as ever in this.

"Hands in the Dark." (Star Featurette. Two reel. Week of Aug. 27.)—J. Warren Kerrigan, E. N. Wallack and Edith Johnson try to make this story interesting, but after the murder scene, to the final thrill, there is a lack somewhere that spoils the effect intended. The runaway, through which the murderer is discovered, is well done, but from the time the girl leaves her lover in prison to die, until the last scenes, where the governor stops to investigate the evidence when he should be staying the execution, the handling of the theme does not ring true.

"Mutual Weekly, No. 137." (Gaumont. One reel. Wed., Aug. 15.)—This reel is given over entirely to the U. S. military expedition to France, shows the warm reception accorded our khaki-clad warriors, and the boys in blue. "Papa" Joffre and General Pershing are shown conversing earnestly, and a picture is given depicting General Siebert, as the first of the American contingent to set foot on French soil. General Dubail of the French Army gives a luncheon in honor of General Pershing, who is greeted as "the man of the hour." It is a very interesting reel, and one calculated to rouse the loyal blood of every true American.

"Central Colorado." (Combitone.) This number is of special interest in that it shows the various processes through which gold passes from the time that it is ore in the mountains until it has been treated and refined to form solid bricks. The reel also has a number of scenic views of waterfalls and the like, some of which were taken in South Cheyenne Canyon.

"Fine Feathers." (International. Split reel.) Making milady's fan from ostrich feathers is shown in this half reel. An unusual topic treated intelligently. On the same reel with "Jerry on the Job on the Border."

"Jerry on the Job on the Border." (International. Split reel.) One of Cartoonist Hoban's best animated pictures depicting Jerry as the border patrol between the United States and Mexico. Some of the humor, showing the cartoonist's conception of the domestic life of the flea, might have been low had it not been treated in such a thoroughly comical manner. On the same reel with "Fine Feathers."

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See pages 1426 - 1427.

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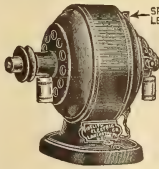

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— SECTION OF MOTION PICTURE NEWS —

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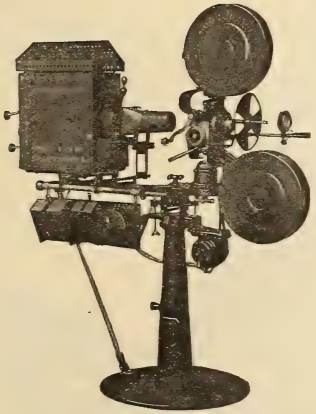

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August tenth
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As you know, the Rialto standard demands the very finest work possible, regardless of expense, and it is the aim of the writer at all times to improve and to not alone keep up the standard but to make it better and better, and in adapting the Simplex machines for this theatre after these experiments is a tribute to you and your product that I know you will be glad to receive.
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FIRST ANNIVERSARY PROGRAM
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Accessory News

SECTION OF MOTION PICTURE NEWS

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

Edited by E. Kendall Gillett

Judging Equipment

SLOWLY the general public with their old prejudice against advertised goods is being converted. More and more advertised commodities have come into their own, until now we find that throughout the world people are asking for "Heinz's Pickles," "Uneeda Biscuits," "Campbell's Soup," "Ivory Soap" and other commodities which are advertised broadcast throughout the country.

The reason for this prominence is very simple. Goods which are advertised must have quality. Otherwise their sale would fall off to such an extent that the companies manufacturing them would not alone be unable to advertise but would be forced to stop business entirely. Quality must be sustained where goods are advertised.

* * * * *

THIS of course to some degree forces an improvement in the quality of unadvertised goods, for in order to get along at all they must be at least in a position where they can be favorably compared with competing products which are being advertised. However, when buying unadvertised articles, any man or woman must realize that he is taking a chance and cannot be as sure that the goods which he is buying are up to the standard which he requires.

Another great value which advertising has is the added protection which the customer feels. This is particularly true when you consider the guarantees which manufacturers make for their advertised products. You know that this guarantee is good because of the reputation of the firm which is spending money to put out a 100 per cent. commodity. Unbranded and unadvertised goods do not and cannot offer this guarantee. If goods were not branded, if they were not guaranteed, and if they were not advertised broadly and consistently, customers would have no means for estimating the value which they receive for their money. They would be at the mercy of job-lot producers whose only aim would be to squeeze the last possible cent out of them.

An advertised brand assures quality.

* * * * *

A MANUFACTURER must have good will among his customers. He must have "made good." He cannot afford to turn out an inferior article with the claim that it is of superior quality, for if he did this his good will would soon vanish and his customers would very soon become "knockers" instead of "boosters."

In the motion picture business we are glad to note a continually growing tendency to buy advertised goods on the part of exhibitors and operators. This movement must continue to grow, for only through the advertising of the various manufacturers can the operator and the theatre owner judge of the quality of the goods which he is buying.

"Just as good as" is a thing of the past. Substitution can only be classed as a fraudulent subterfuge. Remember that the man who tries to sell you goods in this way is merely trying to crawl under the reputation of the manufacturers whose goods he is trying to compete with, and that in ninety-nine cases out of a hundred you will be "be stung" if you make the purchase.

E. K. GILLETT.

EQUIPMENT OPERATING

PROJECTION

By I. G. SHERMAN

QUESTIONS ANSWERED

National Anti-Misframe League

Pledge

AS a motion picture operator who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the operating-room, I promise that I will to the best of my ability return films to the exchange in first-class condition. Furthermore, I will when it becomes necessary remedy all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

Roll of Honor

1 H. B. Craig, St. Paul, Minn.
2 H. B. Cunningham, St. Paul, Minn.
3 J. B. Day, St. Paul, Minn.
4 J. B. Flogerzi, St. Paul, Minn.
5 George Goldman, St. Paul, Minn.
6 Louis Goldman, St. Paul, Minn.
7 I. G. Holm, St. Paul, Minn.
8 E. R. Hoffman, St. Paul Minn.
9 A. J. Lethert, St. Paul, Minn.
10 Fred Miller, St. Paul, Minn.
11 W. J. Palm, St. Paul, Minn.
12 Carl Rost, St. Paul, Minn.
13 W. K. Smith, St. Paul, Minn.
14 Ed. Thompson, St. Paul, Minn.
15 Al. Trezona, St. Paul, Minn.
16 Guy Whittaker, St. Paul, Minn.
17 W. R. Hall, St. Paul, Minn.
18 Charles Nubar, St. Paul, Minn.
19 Russ Van Vleet, St. Paul, Minn.
20 James St. Clair, St. Paul, Minn.
21 Carl Lich, St. Paul, Minn.
22 W. Hoffman, St. Paul, Minn.
23 W. Growner, St. Paul, Minn.
24 Vern Wright, St. Paul, Minn.
25 R. Olson, St. Paul, Minn.
26 Thomas McEachron, St. Paul, Minn.

Members previously recorded	235
Members registered this week	26
Total membership to date	261

Notice! Anti-Misframe League Members

Membership cards are now ready and are being sent out as fast as possible. There are a number of operators, however, who have neglected to send in the desired information. If they will fill out the blank and mail to me, button and membership card will be forwarded to them.

Member's Name .....
Home Address .....
Name of theatre where employed .....
Address of theatre and name of manager .....

This notice does not apply to those who have already sent in this information, but it is for those who have neglected doing so, many of whom have merely given their name and name of city, without any street address, making it impossible for the post office employes to deliver the letters addressed to them. Now let us all get together and raise our "Army of 1,000," and show that we are sincere in our efforts to better conditions in general. I. G. S.

Have You—Will You—Why Not?

THIS IS THE QUESTION BEING ASKED THE MOTION PICTURE OPERATORS OF GREATER NEW YORK WHO ARE NOT AS YET AFFILIATED WITH LOCAL 306. THE ORGANIZED MOTION PICTURE OPERATORS HAVE EVERY REASON TO BE PROUD OF THEIR ORGANIZATION. UNION MEN! ALL OF THEM, AND THEY ARE NOW ENJOYING AN ERA OF UNPRECEDENTED PROSPERITY WHICH ALL ARE ASKED TO SHARE. AT THIS WRITING THE LOCAL—306—CANNOT SUPPLY THE DEMAND FOR UNION OPERATORS. THERE ARE IN THE GREATER CITY MANY OPERATORS WHO WHILE DESIRING TO BECOME MEMBERS OF THE ORGANIZATION HAVE BEEN KEPT OUT BY WHAT SEEMED TO THEM A PROHIBITIVE INITIATION FEE—$50. ANNOUNCEMENT WAS MADE ON THIS PAGE TWO WEEKS AGO THAT FOR A PERIOD OF FOUR MONTHS, ENDING THE FIRST OF DECEMBER, THE INITIATION FEE WOULD BE REDUCED TO TWENTY-FIVE DOLLARS. AFTER DECEMBER 1 THIS FEE WILL BE INCREASED TO SEVENTY-FIVE DOLLARS, WHERE IT WILL REMAIN. HAVE YOU JOINED YET? IF NOT, WHY NOT? ARE YOU GOING TO LET OPPORTUNITY KNOCK AT YOUR DOOR IN VAIN? EVERY MAN, UNLESS HE IS A FOOL REALIZES THE IMPORTANCE OF BEING AFFILIATED WITH A LABOR ORGANIZATION, AND NOW THAT THIS LOCAL HAS DECIDED TO LOWER THEIR INITIATION FEE FOR A SPECIFIED TIME THERE IS NO REASON AT ALL WHY EVERY MOTION PICTURE OPERATOR IN GREATER NEW YORK SHOULD NOT BECOME A MEMBER OF THE UNION OF HIS CRAFT. IT IS NOT MONEY THAT IS WANTED, BUT MEMBERS; THE RIGHT KIND OF MEN, MEN WHO WILL BE A CREDIT TO THE ORGANIZATION AS WELL AS THEMSELVES. MEN IN WHOM THE ORGANIZATION CAN FEEL CONFIDENT AS TO THEIR ABILITY, FOR THE LOCAL IS IN TURN RESPONSIBLE TO THE EXHIBITOR FOR EVERY MAN SENT OUT FROM THE UNION'S OFFICE.

One of My Aides Kicks

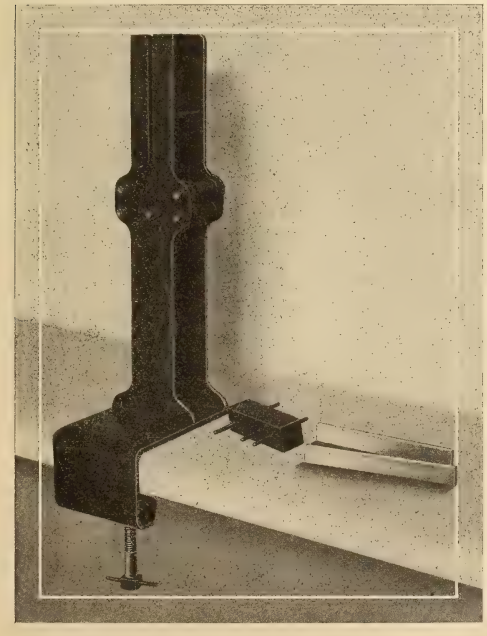
LEAGUE member 207 writes: "Dear Brother Sherman—I received the N. A. M. F. L. stickers, and they are now going out on all reels leaving my operating room, as per instructions. I am also enclosing roster of Local 356, which at their last meeting voted to place the entire membership on the Roll of Honor, as all the brothers feel that the league is a great step in the right direction and will be of benefit to the film industry as a whole. Conditions are about the same here as elsewhere in regards to punch marks in the film. The said punch marks are all there and so are mis-frames, although I must admit some of the exchanges are not as bad here in this respect as in some places I have been. Now, Brother Sherman, while we are about it why can't we protest against the film exchanges using *their punch*—for putting their "trade mark" in film? I, for the life of me, cannot see why it is used, as it surely cannot be to guard against theft, for if one wanted to "steal" the film it would be an easy matter to cut out those portions containing the punch marks. If the exchanges book a reel by these punch marks, why do they put the name of the subject on the reel band? Another thing, why will an exchange pay good money for new film and then fail to prepare it for its first run? More damage can be done a film on its first day's showing if it is not taken care of than will result after many weeks showing of a film that has been so prepared. If the exchanges do not take care of their own property, how in the name of God do they expect an outsider to do so? I have been getting Triangle first run here, and I think their assembling department should get a good jacking up, as I have been editing scenes in almost every show lately. Last week I received a new print with two short scenes *upside down*. This is not the exchanges' fault, as the film just came from the factory; it looks to me more like carelessness or in-

competent help, maybe a little of both. Well brother Sherman after getting all of that out of my system I will close with best wishes to yourself and the A. M. F. L."

In Reply: You will see by this copy of the NEWS you are now reading that the names of the brothers have been placed upon the Roll of Honor, and with their help and yours, perhaps we can make the League something more than a "step" in the right direction. I agree with you perfectly. The film exchange accomplishes no good purpose by punching their identification mark in film, and it is as equally wrong for them to do this as it is for the operator to do so. You are right. *A thief can easily cut out the portions so punched.* There is another and surer way in which to make identification of a reel positive, and if the exchanges want the answer we can give it to them. Regarding the treatment of "first run" films, see the article entitled "Weiss Film Waxer" in this issue. It is up to every exchange to have one or more of these devices in use, for all you say concerning damage is indeed true. The matter of scenes being upside down in a new print will be taken up with the general office of the company named, and if they find that there is any carelessness in the assembling room you can rest assured some one will get a "jacking up." In conclusion let me say, I did not receive the "working rule" which you said was enclosed in your letter. Perhaps you overlooked it, if so, send it along, it may be of assistance to some other local. Thanks for your kind wishes, and let us hear from you early and often.

Weiss Film Waxer

THE accompanying illustration shows in detail an invention that appears to be the *real thing* in solving the problem of how to do away with the annoyance to the operator attendant upon the showing of "first run" films where the emulsion sticks to the tension springs and aperture plate and everything else it comes in contact with. Aside from the fact that it will bring about a cessation of this annoyance, it will also prolong the life



Weiss Film Waxer

of the film itself by preventing any deposit forming which might tend to scratch, cut or tear the film, causing the operator further trouble and the exchange a monetary loss. Brother Alexander Weiss, a member of Local 160, I. A. T. S. E., Cleveland, Ohio, is the man who is responsible for this invention, which by its simplicity should make it a red hot seller. The device is nothing more or less than a cast iron standard resembling two upright bars; these bars being joined together and having a base with thumbscrews, enabling it to be placed on the rewind table between the rewinding elements. In the center of the "waxen," between the two uprights, are five metal rollers; four of these placed in pairs, are similar to those used in the magazine film traps on the projector, while the fifth roller, placed between these two pairs is of larger diameter and over which the film must pass during the process of being waxed. At the extreme right of the illustration is shown the only "expensive" part of the entire device, and that is the bars of wax or paraffine used to treat the film, and this expense is so slight as to be almost negligible matter. The small object in the center of the picture is the weight which rests upon the waxen bars and does the work. Here we have the four component parts of the waxer, the modus operandi of which is as follows: The film is first threaded into the device, passing it from the dummy element of the rewinder, through and between the first set of rollers, over the larger roller and then between the second set of rollers and to the reel on the rewinder. The bars of wax are then inserted, from the top, in the grooves on either side of the uprights, after which the weight, with pins protruding from either side is placed in position, bearing the wax down on the film, which during the process of rewinding absorbs just sufficient wax to accomplish the purpose for which it is intended. The friction caused by the rewinding of the film warms and melts the wax, and as the bars of wax only bear upon the edge of the film and sprocket holes, there is little possibility of any trace of wax being left upon the film.

The use of this device is something that I can heartily recommend, and, while it is not the function of this department to *recommend,* I am firm in the belief that this device of Brother Weiss's is far superior to the so-called chemical compounds that have in the past been exploited for this purpose—preventing first run films from sticking—and while these so-called compounds are of some value in renovating films, I have never known one that would correct the emulsion-sticks-to-the-springs evil.

A number of the large film exchanges in Cleveland, notably the V-L-S-E, Paramount, World and Triangle, have adopted for use in their exchanges the Weiss Film Waxer, and it appears to be only a question of time before all exchanges will have one or more of these devices in operation. The cost is small in comparison to the value of the device, and is not prohibitive to the exhibitor using first run films. As the wax bars are supplied by the manufacturer, 100 bars with each outfit, at a total cost not exceeding $25 for the complete outfit, it is to the interest of theatre managers to write to the Projection Supply Company, Cleveland, Ohio, who are marketing the device, for further information.

An Operator Who Preaches Our Doctrines

L. C. VAN ORSDALE, who writes from Pittsburgh, Pa., where he is in the employ of the A. G. Fontana Productions, Inc., says: "Dear Friend Sherman:—Was sitting in the office this a. m. looking over the NEWS, and your department, and thought that I would write you a line to let you know I was still in the land of the living. If you cannot place me offhand, no doubt you will remember that it was Frank Nealy and I who put on "The Fall of a Nation" at the Liberty theatre last summer. (I got you when you first came in, Lynn.—ED.). Am out here in Pittsburgh now and have been since last December; traveling on the road out of this office. I am heartily in accord with the Anti-Misframe League and want you to put me down as such. I will try and preach it into the operators I meet on the road. Have done quite a little lecturing on punch marks the past season and have done what I could to correct the evil. All sorts of good wishes to yourself and your work from yours sincerely and fraternally."

IN REPLY: I have very pleasant recollections of the projection you and Brother Nealy were delivering at the Liberty last summer, and as I know you to be an operator entitled to be classed as a REAL OPERATOR, I am going to ask you to continue preaching the doctrines expounded by the A. M. F. L., also request that you constitute yourself a committee of one to enroll new members in the League which is being sponsored by MOTION PICTURE NEWS and the Projection Department.

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"Ye Town Knocker" by I. G. S.

SOMEWHERE IN New York

* * *

TUESDAY, August 14.

* * *

B. O. H. is

* * *

NOT a breakfast

* * *

FOOD but a place

* * *

WHERE THOSE WHO

* * *

MUST LIVE in

* * *

THE BRONNIX

* * *

GO for

* * *

AMUSEMENT.

* * *

ENTERTAINMENT.

* * *

ET Cetera.

* * *

"B" is for

* * *

BRONX.

* * *

"O" is for

* * *

OPERA and

* * *

"H" is for

* * *

HOUSE.

* * *

LOCATED at

* * *

149TH STREET.

* * *

EAST OF 3rd Ave.

* * *

NEW YORK CITY

* * *

COHAN (George M.)

* * *

AND HARRIS (Sam)

* * *

AND AL H. WOODS are

* * *

THE MANAGERS whose

* * *

INTERESTS are taken

* * *

CARE OF by

* * *

J. J. ROSENTHAL

* * *

BUSINESS and house

* * *

MANAGER.

* * *

ONE of the

* * *

EXECUTIVE staff

* * *

IN PARTICULAR

* * *

WE WISH to thank

* * *

FOR His

* * *

COURTESY and

* * *

TRUTHFULNESS.

* * *

WHEN we asked

* * *

MAURICE SILVERSTEIN

* * *

OR MAYBE it was

* * *

Wm. KURTZ.

* * *

IF WE could get

* * *

TICKETS in the

* * *

FIRST row of the

* * *

BALCONY.

* * *

HE SAID "Yes" and

* * *

WE DID but

* * *

AFTER seeing

* * *

CECIL SPOONER who

* * *

Was GOOD and her

* * *

COMPANY which was

* * *

NOT SO bad play

* * *

"AN IRISH

* * *

CINDERELLA"

* * *

WE RESOLVED to

* * *

STICK TO the

* * *

MOVIES.

* * *

WHERE we can

* * *

SEE BETTER acting.

* * *

HEAR BETTER music

* * *

AND BE better

* * *

SATISFIED.

* * *

WHEN the

* * *

REAL shows come to the

* * *

"B. O. H."

* * *

WE SHALL again

* * *

ASK FOR TICKETS in

* * *

THE FIRST row of the

* * *

BALCONY.

* * *

I THANK YOU.

(With apologies to K.C.B.)

No More Provisional Members

Local 306, Moving Picture Machine Operators of Greater New York, announce that no more provisional members will be admitted into the organization. At the reduced iniation fee of $25.00 all men accepted by the local up to December 1st will come in as full members. This reduced iniation fee applies to all men who have made application for membership in local 306, but have not yet been obligated. Those who have made application, been examined or notified are requested to take note of this if they care to effect a saving of from $25 to $50. After December 1st, remember, the iniation fee jumps to $75.00 where it will remain.

"Uncle Sam" Don't Need Him—We Do

MEMBER NO. 124, of the A. M. F. L., writes: "Well, here I am again. The pleasure is all mine this time. I see that the League has "fallen down" in its members this week, so I will see the boys here as soon as I hear from you. I left the theatre where I was employed, to enlist in the army, but as they would not have me, and I cannot fight for "Uncle Sam" I WILL HELP FIGHT FOR THE A. M. F. L. The Fox film exchange of Indianapolis needs a good jacking up. They should get a new bunch of inspectors. I am tired doing their work; patching five or six pieces of film in order to make one reel of pictures. There are several other things I want to ask, but will wait a while. I am using one of the Putnam Supply Company's Automatic Signalling devices, which was left here on thirty days' trial. It warns you by using tin foil on the edge of the film. Do the film companies object to its use? If so, please let me know. And now about the NEWS itself. I would like to know if it would be all right to tear out the projection department and then send a copy of the NEWS to the boys at the front. If you think it will be all right let me know, as I save all the department pages for future reference. Please don't publish this letter, but as soon as I hear from you I will tell the boys how to obtain new members for the League."

IN REPLY.—I am complying with your request in a personal letter, and am anxiously awaiting that which you are going to "show me." The League has not "fallen down," but the extreme *warm* weather caused a slump. This will not last long, however, for the boys are responding nobly and the 1,000 mark will soon be passed as soon as the objects of the League become better known. I have not heard of any objections to the use of the device you mention; so if it is doing the work, why, keep it. In regard to sending the NEWS to the boys at the front, why not instead of tearing out the projection department, loosen the binding pins by bending them up, and remove the entire form, after which the pins can again be bent as they were and the book kept in good shape. Every page in the Accessory News section is of value and all should be kept for "future reference." The editorials by Mr. Gillett are always timely and contain much food for thought; the Camera Department is of great value not only to cinematographers but operators as well, and by careful reading of it much valuable information will be obtained that will help you in your work; Music and the Picture, Building and Furnishing are of value to the operator also. The former can be used by the pianist or orchestra leader, enabling him to use the music which will be most appropriate for the picture being shown, the latter keeps you informed as to the new theatres being constructed and the manner in which they are-equipped; a study here will often bring out many little details which you and other operators can put to some use.

You will note that I used your League number in publishing this letter; therefore I do not think you will object to its publication. You and I are the only ones to whom this number is known, and the name of any member will not be divulged if they so request.

Signs of Big Season in Orders to Philadelphia Supply Houses

PHILADELPHIA supply houses predict good fall business. Although admitting a dull summer season, caused by the excessive heat, the war and the imminence of the draft—everybody in Philadelphia, from exhibitors to exchangemen and through them to supply houses, are exceedingly optimistic as to the autumn season, all predicting a prosperous year.

Already many small houses are reopening.

L. M. Swaab, at 1327 Vine, has sold a Minusa Gold Fibre screen to the New Dixie at Manayunk, Philadelphia. Another Minusa Screen No. 1 has been sold to the newly renovated Auditorium on Eighth, near Vine, Philadelphia. The Temple theatre, of Dover, Del., George M. Schwartz, proprietor, bought two motor driven Simplex machines.

The Roxborough, at Conaroe and Manayunk streets, Philadelphia, through its new manager, Seville Mellowdew, purchased a Minusa Screen No. 1 and two motor driven Simplex machines.

The United States Theatre Equipment Corporation, at 1235 Vine, Charles H. Calehuff, manager, is likewise feeling the impetus of the coming prosperous wave. They have placed Rembusch Crystal Gold Fibre screens in the "Bryn Mawr," at Bryn Mawr, Pa.,; the Jackson theatre, at York, Pa., and the Lafayette, in Philadelphia. The new theatre in Allentown, Pa., has ordered a Rembausch screen, also.

Front View

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Side View

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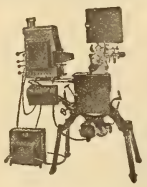

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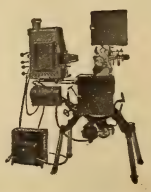

THE CAMERA

Optical Glass

(Continued from last week)

As has been shown in the preceding chapters, the preparation and testing of optical glass requires scientific knowledge and technical skill of no mean order, but we have by no means covered this complicated subject in the course of the foregoing paragraphs of this article.

Upon consideration it appears that the scientific requirements which must be satisfied by the maker of optical glass, and the important considerations governing its production, will be best made clear by a historical review of the manufacture of optical glass from the time that scientific knowledge was first brought to bear upon the process.

The following paragraphs are from Von Rohr's "Theorie und Geschichte des Photographischen Objektivs"—pages 325-341, and represent a painstaking effort to compile an accurate record of:

THE HISTORY OF OPTICAL GLASS

"The manufacture of optical glass could only attain importance when, in consequence of the development of the science of optics, telescopic objectives of greater dimensions were found to be a necessity. The most important step in this direction was the achromatising of telescope objectives, in which John Dollond was successful in the year 1757. The two kinds of glass, Crown and Flint, which were now required in larger discs, offered great and separate difficulties in the art of melting, insofar as, towards the end of the last century (*18th century*), pieces of quite large dimensions were obtainable from Crown, but not from Flint, glass. (*The discs here referred to are circular plates of glass moulded to the approximate size of the large lens to be ground, or else circular slabs cut from the large lump of glass formed in the melting pot.*—Ed. Camera Department). We may observe that the making of optical glass differed in no way from the methods practised in making ordinary glass, the whole proceeding consisting essentially in selecting the pieces fit for optical instruments from among the glass prepared for ordinary trade purposes. Thus does G. Bontemps describe—and, in this instance, free from prejudice—the attempts made by the glass manufacturer D'Artigues, who supplied material to the optician R. Cauchois.

"By this method, however, but very small discs (3 to 4 inches) could be produced, and the quality of these could not even be guaranteed.

"The first who directed his attention to the production of exclusively optical, or, more correctly, Flint glass, and thus paved the way for the necessary modifications in glass-melting procedure, was the watch-maker Pierre Louis Guinand (born 1748: died February 13th, 1824) of les Brenets, a hamlet on the French frontier, in the present canton of Neufchatel. How this man happened to hit upon the idea of glass-melting, which lay so far out of his own department, and who, according to G. Bontemps, carried it on as a clever amateur without any technical knowledge, it is impossible to say. His experiments, which extend back to the year 1775, did not, however, prove very successful, as may be inferred from the opinions of the optician, Rochette, and the astronomer, J. de Lalande, contained in a letter of Aime Guinand, the son of P. L. Guinand.

"According to this same source of information, negotiations began in 1804 with the Bavarian national economist, J. Utzschneider, by whom P. L. Guinand was invited to send samples of glass to Munich for examination. J. Utzschneider was in need of a capable glass-technologist for the proposed enlargement of the Liebherr works—founded in the same year—which he intended developing into a mathamatico-mechanical institute. Whatever the result of the examination of Guinand's glass samples was, has remained unknown. At all events, a meeting of the two parties was arranged and took place at Aarau between J. Utzschneider and the two Guinands, the former giving an order in January 1805, for a sample melting of Flint glass at his own expense. The result of the examination of this and other glass ended in Guinand's removal to Benediktbeuren in September, 1805. In the two accounts to hand we meet with a contradiction, inasmuch as J. Utzschneider, in his obituary on J. Fraunhofer, represents P. L. Guinand as a glass-melter of limited ability, on whose engagement he had not definitely decided at the time of their meeting in Aarau. According to A. Guinand's account, however, his father's removal to Benediktbeuren came about solely through J. Utzschneider's personal solicitations. However this may be, it was not until February 1807, that a contract, for the term of ten years, was closed with P. L. Guinand, by the terms of which he was to receive a fixed salary of 1,600 florins in gold, and to live rent-free.

"The interval, following the autumn of 1805, was occupied in the building of a glass manufactory and the preparation of preliminary meltings. According to the terms of his agreement P. L. Guinand had bound himself over to disclose his secret methods to Utzschneider, and to any person named by the latter. This secret no doubt consisted in the stirring of the crucible with a rod composed of crucible clay, but on this point we can give no positive affirmation, for this artifice was looked upon as a trade-secret, and no account of P. L. Guinand's acquirements, or of the improvements introduced by J. Fraunhofer, appears to have ever been published separately. The meltings at first carried on in J. Utzschneider's presence exhibited two deficiencies; the glass was full of striæ, and the refractive indices of the different pieces varied according to their position in the melting pot. Only by using carefully selected Crown and Flint pieces was it possible to provide the necessary objectives for measuring instruments, which were already made up insofar as the brasswork was concerned. It is, therefore, not surprising that these results did not fulfill J. Utzschneider's expectations.

"Meanwhile (in 1807) J. Utzschneider being again called into the service of the state, and no longer able to give the glass manufactory his entire attention, initiated J. Fraunhofer into the secret, in the Summer of 1809, and intrusted him, in September, 1811, with the task of producing Flint glass in conjunction with P. L. Guinand. At the second melting J. Fraunhofer obtained glass free from striæ and homogeneous throughout the entire pot, without, however, securing complete mastery of the procedure, for later meltings were again unsuccessful. It was two years later when he discovered that in order to guarantee good quality in the resultant glass, he must use larger melting-pots—of four, instead of two, hundredweight capacity.

"Some time later (on December 6th, 1813) P. L. Guinand gave notice that he intended leaving, and at the commencement of the next year, he left Benediktbeuren after a sojourn of eight and a half years, under the stipulation that he would abstain from any active part in glass manufacture upon the payment of an annual compensation of 800 florins.

"According to concurring accounts, he undertook the management of a new glass manufactory in 1816, thereby losing his compensation, but he made an offer, according to J. Utzschneider, to return to Benediktbeuren; the offer, however, was not accepted. According to his son's testimony, he produced in his glass-works, discs for objectives of 13 inches diameter, which were purchased by J. Lerebours and R. Cauchois. He later entered into correspondence with the London Astronomical Society, and also with the French government, regarding his knowledge of the methods of glass preparation; the negotiations fell through, however, and P. L. Guinand died on the 13th of February 1824.[1]

"In Benediktbeuren J. Fraunhofer continued to work at the production of optical glass, and, according to J. Utzschneider, he obtained better glass, and with more certain results, than P. L. Guinand had been able to produce in 1814.

The objective of the largest telescope completed under J. Fraunhofer's supervision had a diameter of 9.6 inches. [2] The objective

[1] "Historical Notes on the Production of Optical Glass." "Zeitschrift für Instrumentenkunde"—Vol. 2 (1882), pages 275-285. L. Loewenherz gives it as 1823, which is not in agreement, however, with Sh. Muspratt's statement that P. L. Guinand's death occurred some time after 1824.

[2] "On the History of the Development of the Mechanical Arts"—L. Loewenherz. "Zeitschrift für Instrumentenkunde"—Vol. 6 (1886), pages 405-419. The dimensions of Fraunhofer's telescope objectives are there given in old Bavarian units of measurement. For a detailed description of the famous Königsberg Heliometer objective, made by Fraunhofer, and data concerning Fraunhofer's formulae and methods of achromatising, see: "Das Fraunhofer-Objectiv"—By Sig. von Merz. "Sitzungsberichte der Kon. bayer. Akad. der Wissensch."—Math. Phys. Class. Vol. 28 (1898), pages 75-89. Ed. Camera Department.

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for the Bogenhausen telescope, with a diameter of 11.2 inches, was also taken in hand during his lifetime, and the Merz firm, working by his tested methods, found it possible later on to produce discs suitable for objectives with apertures of 15 to 17.1 inches in diameter.

"It would hardly be fair, however, to speak only of these successes in ordinary glass manufacture, for J. Fraunhofer took a far broader view of his task. Not content with having mastered the purely technical difficulties of ordinary glass-making he originated the important idea of examining the influence exerted by the different components on the qualities of the finished glass.

"In the first place he endeavored to ascertain the connection between the composition of the glasses and their liability to tarnish; and, in the second place, he undertook the far more important task of systematically establishing the connection between their chemical composition and optical qualities. His experiments [3] showed at once how the variously constituted glasses withstood the oxidising influence of the air. He found that by the addition of calcareous earth to quartz and potash the tarnishing of the glass was diminished, or prevented, and that Lead, Bismuth and Iron oxide exercised a similar influence. The use of these ingredients was not so novel, however, as was the systematic method of investigating the effect of the slightest additions upon the homogeneity of the glass, and also noting their influence upon its liability to oxidise.

"In his investigations upon the optical properties of glass J. Fraunhofer was also quite original, inasmuch as no one prior to himself had ever been able to state the optical properties of the different glasses in exact figures. It was through his method of utilising the dark lines in the solar spectrum that refractive index and dispersion could be correctly measured[4] and it was by the same method that the disproportionate increase of the dispersion in Crown and Flint glasses was established with certainty."

FRAUNHOFER'S GLASSES.

Kind of Glass.	n_D	Mean Dispersion C—F	$\nu = \frac{n_D - 1}{\Delta n}$
Crown Glass No 13	1.5280	0.00904	58.4
Crown Glass No 9	1.5296	0.00920	57.6
Crown Glass Lit.M. (Probably containing Potash)	1.5391	0.01081	51.7
Flint Glass No 3	1.6085	0.01624	37.5
Flint Glass No 30	1.6306	1.01799	35.0
Flint Glass No 23	1.6337	0.01831	34.6
Flint Glass No 13 (Probably Borosilicate)	1.6350	0.01858	34.2

As an item of historical interest we show here an illustration of Fraunhofer's spectrometer, wherewith glass indices were first determined in the now well-known manner. Fig. 4, shows a side elevation and a top elevation, respectively, of the Fraunhofer measuring instrument. The prism, P, of 60° angle, was secured to a plate or disc, D, which latter was attached to the telescope, T, of a theodolite. Instead of a collimator the telescope, T, of the theodolite, was directed toward a distant slit, S, illuminated by a beam of sunlight from a heliostat. The prism being attached to the Disc, D, of course travels with the telescope when the latter is rotated. It is obvious, from the illustration, that the prism can be adjusted upon its disc for minimum deviation, and also that the telescope can be aligned for direct vision of the slit. When it is considered that readings could be readily taken from the graduated circle of the theodolite, it is apparent that refractometry could be practised with Fraunhofer's instrument in essentially the same manner as with an up-to-date spectrometer.

To return to Von Rohr's account of Fraunhofer's researches:

"Being himself a practical optician he was fully conscious of the importance of glasses with a proportionate run of dispersion,

[3] "Experiements on the Cause of the Deterioration and Tarnishing of Glass, and the Means of Preventing This"—Fraunhofer.

"Denkschrift der k. Akademie"—München, Vol. 5 (1817), pages 328-329.

[4] "Determination of the Refractive and Dispersive Power of Different Kinds of Glass with Reference to the Perfecting of Achromatic Telescopes."

This is Fraunhofer's classic Memoir, and although it is not generally known, this important paper has been translated into English in its entirety.

"Edinburgh Philosophical Journal"—Vol. 9 (1823), pages 288-299—Vol. 10 (1823-4), pages 26-40.

and was aware that this quality was possessed by certain liquids, which in combination with a glass, showed a constant dispersive ratio throughout the various regions of the spectrum. J. Fraunhofer therefore cherished the hope that, by making suitable variations in the constituency of the glass, he might produce combinations superior in this respect to any pairs of glasses previously known. The results of such of his experiments as were brought to completion may be seen in the table reproduced herewith, and in the following list various of his glasses are tabulated in the manner which later became customary (*due to Abbe and Schott.*)

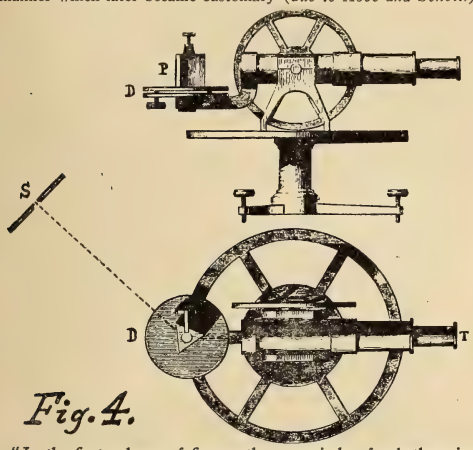

Fig. 4.

"In the first column of figures the mean index for both series of Fraunhofer's glasses is given. The second column gives the mean dispersion C—F. The various kinds of glass are arranged in the order of increasing refractive index, which is synonymous with the decreasing values of

$$\nu \text{ or } \frac{n_D - 1}{\triangle n}.$$

"The pair of glasses agreeing best, as regards proportionate run of dispersion was Crown glass Lit. M. and Flint glass No. 13. The reason that J. Fraunhofer did not make extensive experiments upon these promising glasses lay, probably, in the fact that they were not sufficiently durable (*as regards freedom from tarnishing*).

"The production of these new glasses in large meltings had not, so it seems, been arrived at, and the death of J. Fraunhofer in 1826 was fatal to the success of these promising attempts, so that they soon fell into oblivion. Neither J. Utzschneider nor G. Merz and F. J. Mahler were capable, as yet, of developing the work of the gifted deceased, and the technique of glass-making remained just in the state to which Fraunhofer had brought it for regular manufacture.

"Before we come to speak of the further development of the are of glass-making, it will be advisable to cast a look back upon the respective merits of the two above-mentioned men, which seems all the more necessary inasmuch as the accounts to hand evince a spirit of great partnership—A. Guinand and G. Bontemps taking part for P. L. Guinand, and J. Utzschneider siding with J. Fraunhofer. Added to this is the objectionable spirit, so often met with in men of different nationalities, that he who can most detract from the merits of his foreign opponent is looked upon as the better patriot. In this respect A. Guinand, anxious to as-

(*Continued on page* 1515)

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MUSIC AND THE PICTURE

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"THE DEEMSTER"

(Arrow Film Corporation)

(Reviewed on page 1250)

Theme: Intermezzo No. 2 from "Sigurd Jersalfar" (4/4 Dramatic) by Grieg

1—"Blue Bells of Scotland," Paraphrase by Langey until—T: "The action of the Deemster, etc."
2—"Whispering Flowers" (Characteristic) by Blon until—T: "Sidney Bracy, a Bishop."
3—Continue to action until—T: "An obedient son strives against his inclination."
4—"Nocturne" (3/4 Andante con moto) by Karganoff until—S: "Near seashore."
5—"Scotch Poem" (6/8 Allegro tempestoso) by MacDowell until—S: "Girl running around on field."
6—"Blue Bells of Scotland," Waltz by Tobani. *Note: Without introduction* until—T: "Away for the first catch of the season."
7—Continue to action until—T: "After the fishermen sail."
8—Theme until—T: "Fortune smiles on Dan."
9—Repeat "Blue Bells of Scotland" Waltz ff until—T: "The money from Dan's fishing goes."
10—"Bonnie Dundee" (Schottische Caprice) by Margis Berger until—T: "Mona's heart follows her hero."
11—"Erotik" (Dramatic) by Grieg until—T: "At the end of the fishing season."
12—Continue to action until—T: "To pay for your carousing, etc."
13—Silence until—S: "Dan hits his friend."
14—Tympany Roll—Followed by
15—Theme until—T: "Few revelations high and strong."
16—Short Orchestra Rest—organ improvise to action until—T: "A strange dream disturb's Dan's slumber."
17—"Love Song" (Dramatic) by Flegier until—S: "Mona sees her brother on the horse—gets frightened."
18—Theme until—S: "Mona's brother going to Dan to avenge his sister's honor."
19—Silence until—T: "You have dishonored my sister."
20—Long heavy Agitato until—S: "Mona's brother rolling down the big rocks."
21—Sudden stop—with the orchestra—Followed by
22—Tympany Rolls to action during big fall and keeping up Tympany Rolls until—S: "Body lands near the seashore then."
23—Silence until—S: "Dan rushes down to see the body."
24—Short Hurry to action until—S: "Dan leaning over dead body."
25—"Elegie" (Cello Solo) by Massenet until—T: "Hasn't Ewan come back?"
26—"Prelude" (Heavy Dramatic) by Rachmaninoff with ad. lib. Tympany Rolls and rough sea effects until—S: "Dan climbing upon wall to Mona's room."
27—"Dreams of Devotion" (Dramatic) by Langey until—T: "Search everywhere for both."
28—"Allegro Con Brazia" (Second Movement) from "The Pathetic Symphony" by Tschaikowsky until—T: "The lady would not be buried."
29—Very short Orchestra Rest—organ improvise until—T: "In his wild flight."
30—Silence until—S: "Dan falling down the rocks."
31—Tympany Rolls only until—T: "As daylight appears."
32—"Erl King" by Schubert until—S: "Dan in prison."
33—"Reve Angelique" by Rubinstein with ad. lib. Tympany Rolls during Mob Scenes until—T: "Towards Tynwall Hill."
34—"Solemn March" (Sacred) by Haendel until—T: "Guilty or Not Guilty?"
35—Theme until—T: "Out into the silence went the stricken man."
36—Orchestra Rest (short) organ improvise with Tympany Rolls during Lightning Scenes until—T: "A little spark neglected, etc."
37—Opening of the "Flying Dutchman" Overture. *Note: Not Too Loud* until—T: "With a companion to share his solitude."
38—Organ to action until—T: "Father Dalcy alone survives."
39—Open with Tympany Rolls ff then pp until—S: "Interior of cabin."
40—Silence just with ad. lib. pp Tympany Rolls during Lightning Scenes until T: "For the first time in seven years."
41—"Berceuse" (Dramatic Andante) by Karganoff until—T: "The anxious days drag, etc."
42—Organ to action until—T: "He is here. The Priest is here."
43—"Marche Pontificale" by Gounod until—T: "Back to your homes I will come."
44—"Lord God of Abraham" from "Elijah" by Mendelssohn. *Note: Printed together with cue No. 43* until—T: "Go get the Priest, my life is worth more, etc."
45—Theme until—T: "The Bishop and Deemster keep silent."
46—"Voice of Chimes" (Melodious Andante) by Luigini until—S: "Mona enters Dan's cabin."
47—Largo by Haendel until— * * * * * * * END.

"RICHARD THE BRAZEN"

(A Vitagraph Blue Ribbon Feature)

(Reviewed on page 865)

Theme: "The Roses Honeymoon," Reverie (3/4 Andante) by Bratton

1—"Ein Maerchen," (Fantasia) by Bach until—T: "In America, Jacob, etc."
2—"Rosemary," Reverie (3/4 And. Mod.) by Barton until—T: "Meanwhile Harriet and Imogene."
3—"Menuet" by Bolzoni until—T: "Lord Croyland finds himself, etc."
4—Continue to action until—T: "Lord Croyland in America."
5—Select Galop, begin pp then to action until—S: "The accident."
6—Produce effect big crash, followed by
7—Same Galop pp and slow until—T: "My name is Richard Williams."
8—Organ to action (short scene) until—T: "In the Renwyk home."
9—"Felize" (Moderato-Canzonetta) by Langey until—T: "A warm welcome."
10—Theme until—T: "Within three days Williams, etc."
11—"Dawn of Morn" (Morceau-Moderato) by Abel until—T: "And I'm afraid you're about to lose, etc."
12—Very short Galop begin pp then to action until—S: "Lord gets off the horse."
13—"Cupidietta" (Moderato-Intermezzo) by Tobani until—T: "It was the only way, etc."
14—Theme until—T: "Week end Saturday."
15—"Poor Relations" (4/4 Marcia Mysterioso) by Bendix until—S: "The Lord meets Harriet in front of the house."
16—"Pastel Menuet" (3/4 Allegro Giocoso) by Paradis until—T: "Jack Fitzgeorge, a gentleman of leisure."
17—Orchestra Rest Organ improvises to action until S: "Interior of train."
18—"Allegro" by Bach until—S: "On stage."
19—Organ to action until—S: "Exterior scene near train."
20—"Andante Mysterioso" by Becker until—S: "Flashback to stage."
21—Organ to action until—T: "A jealous friend in the audience."
22—"Maesmawr" (Valse Lente) by Curti until—S: "Burglars in bushes near house."
23—"Pizzicato" (Mysterioso) No. 14 by Lake until—S: "Flashback to reception room."
24—"Suefzer Waltz" by Ivanovici until—T: "Miss Harriet, I must tell you."
25—"Tendresse" (Melody Expressivo) by Ravina until—T: "Three years ago at the seminary."
26—"Fourteen Fathoms Deep" (Mysterioso) by Lake until—T: "Give me the letter."
27—Hurry to action until—T: "Oh, please, not the police, etc."
28—Continue to action pp or ff until—S: "After the fight, both men talking."
29—Short Orchestra Rest Organ improvise to action until—T: "You will remain right here."
30—Hurry to action until—T: "It was my fault."
31—"L'Adieu" (Dramatic) by Favarger until—T: "Tell them, Harriet, they were my letters."
32—Theme until * * * * * END.

"THE LITTLE TERROR"

(Bluebird Production)

(Reviewed on page 1023)

Theme: Dolorosa, Poeme d'Amour (4/4 Moderato) by Tobani

1—Theme until—T: "Years afterward."
2—"Menuet No. 2 in G" (3/4 Allegretto) by Beethoven until—T: "Too proud to compromise."
3—Theme until—T: "Fungus the circus horse."
4—"Tulips" (4/4 Moderato Grazioso) by Miles until—S: "Flashback to former scene."
5—Continue pp until T: "Showtime."
6—"The Booster" (A trombone rag) by Lake until—T: "The Star Turn."
7—"Club Galop" by Laurendeau until—T: "Promise dad you'll look out."
8—"Cupid's Caress" (Valse Lente) by Roberts until—S: "At dinner table."
9—"Moment Musical" (Moderato) by Schubert until—T: "Archibald in whose favor."
10—"Petite Serenade" (Allegretto) by Horton until—T: "In another town, etc."
11—"Inspiration" (Andante Sostenuto) by Edwards until—T: "I can't go to sleep."
12—Theme until—S: "Violet sliding down steps."
13—Silence. *Note—Produce effect with ad. lib. Tympany rolls* until—T: "There is a much better tray."
14—"Canzonetta" (Allegro Moderato) by Godard until—T: "12:30 P. M."
15—Mysterioso to action until—T: "Indoor sports."
16—Hurry to action until—T: "Take him away."
17—Theme until—T: "First aid."
18—"Kiss Me Quick" (A Musical Novelette by Isenman until—T: "On the morrow."
19—"Poudree" (Valse Intermezzo) by Poppy until—S: "Young man with newspaper."
20—Organ or piano improvise to action until—T: "Many things happen in two years."
21—"Captain Cupid" (Allegretto Grazioso) by Bratton until—T: "Peaceful Moments."
22—"The Little Puritan" (Moderato Gavotte) by Morse until—T: "Stop them."
23—Galop to action until—T: "I am a married woman."
24—Theme until * * * * * END.

"THE LAIR OF THE WOLF"

(A Butterfly Production)

Theme: "Night and Love" (3/4 Andante Amoroso) by Holmer

1—"Woodland Whispers" (Characteristic) by Czibulka until—S: "Interior of office."
2—"Heart to Heart Melody" (Andante) by Trinkaus until—T: "Send in the new stenographer."
3—Theme until—T: "Old Man Taylor he was Steve's father."
4—"First Arabesque" (4/4 Andante con moto) by Debussy until—T: "The prices of Oliver Cathcart."
5—"Serenade" (6/8 Allegretto) by Rubinstein until—T: "I have promised to marry, etc."
6—"Dramatic Tension No. 1" by Ascher until—T: "The first necessity for a girl."
7—"Dramatic Tension" by Winkler until—T: "Within a month Chester found, etc."
8—"Revery" (Andantino) by Debussy until—T: "A day of curiosity."
9—Continue to action "Lively Tempo" until—T: "After the novelty wore off."
10—Continue to action until—T: "Margaret learned that her husband, etc."
11—Theme until—T: "Sweethearts."
12—"Garden of Love" (Melodious Caprice) by Ascher until—T: "A Message with the Morning."
13—"Fifth Nocturno" (6/8 Allegretto) by Leybach until—T: "The night of June sixteenth."
14—"L'Adieu" (Dramatic Moderato) by Favarger until—T: "Wait till I do get in."
15—"Ein Maerchen" (Melodious Fantasia) by Bach until—S: Scene on clock "10 p. m."
16—Silence. *Note: Watch hammer and strike ten on big gong or bell then Silence* until—Cloud Scene.
17—"Storm Furioso" with ad. lib. Tympany Rolls until—T: "After the storm passed."
18—Theme until T: "A morning sunbeam."
19—"Hearts Message Caprice" (Tempo di Gavotte) by Santelman until—T: "You must get away at once."
20—"Ecstasy" (Dramatic Allegro) by Zamecnik until—T: "The first day of the trial."
21—"Serenade" (4/4 Dramatic Moderato) by Widor until—T: "At Newport News."
22—Continue ff until—T: "How could I see him in the dark."
23—Repeat "Storm Furioso" until—S: "Flashback" to Court Room Scene.
24—"Prelude Op 28 No. 15" (4/4 Sostenuto) by Chopin until—T: "I killed Oliver."
25—"Rustles of Spring" (Dramatic Agitato) by Sinding until—T: "Before summer was over."
26—"Idle Hours Caprice" (2/4 Allegretto Moderato) by Kretschmer until— * * * * * * END.

"THE CLEAN UP"

(Reviewed on page ——)

Theme: "Nodding Tulips" (Allegretto Idyl) by Trinkaus

1—"Fleur De Lis" (Characteristic Moderato) by Dillea until—T: "At the old home town."
2—"Mignonette" (Moderato) by Friml. *Note—Watch for railroad effects* until—T: "Hazel's mother—Mary Talbot."
3—"Gavotte Moderne" (Gavotte) by Severn until—T: "Vera Vincent, etc."
4—"Ein Maerchen" (Melodious Fantasia) by Bach until—T: "Business is business."
5—Theme. *Note— Watch telephone bell* until—T: "Gee, I'll bet you, etc." b
6—"Sweet Dreams of Home" (Allegretto Grazioso) by Engelman until—T: "Mr. Richard, I'm from the Herald."
7—"Isle D'Amour" (Valse Moderato) by Edwards until—T: "You've got to trust me."
8—Theme until—T: "Youth comes upon old scenes."
9—Continue to action until—T: "Meanwhile other and, etc."
10—"Chanson Joyeuse" (Allegro) by Ravina until—T: "The hour of six approaches."
11—"Bitter Sweets" (Moderato Intermezzo) by Engelman until—T: "Morning finds the advance, etc."
12—"Canzonetta" (Allegretto Moderato) by Godard until—T: "Not very much later."
13—"Passacalle" (Allegro Intermezzo) by Gregh until—T: "I have challenged your father."
14—"Olympia" (Dramatic Overture) by Ascher. *Note—Watch big bass drum* until T: "Old Richards chasing after girl."
15—Galop to action until—T: "You have everything packaged."
16—"Intermezzo" (Allegretto) by Pierne until—S: "Interior of bank."
17—"Mysterioso" to action until—T: "To whom it may concern."
18—Continue pp until—S: "Mass meeting."
19—"Chanson Joyeuse" (Allegro) by Ravina until—S: "Girl in bed."
20—Theme until * * * * * END.

"WIFE NUMBER TWO"

(Fox Production)

Theme: "Broken Melody" (Dramatic) by A. Van Biene

1—Second Movement "Andantino in Modo di Canzona" from symphony No. 4 in F minor by Tschaiskowsky until—T: "She's too tony for us."
2—Theme until—T: "At Doctor Benton's house."
3—Pas d'action from "Scenes de Ballet" (4/4 Adagio) by Glazounow until—T: "And so to this house, etc."
4—Second Number from "Scenes de Ballet" (Waltz) by Glazounow until—T: "Who's things are those."
5—Theme until—S: "Doctor with Emma leave in carriage."
6—"Whims" (3/4 Allegro giocoso) by Schumann until—T: "Just like a chapter in a novel."
7—"Lanette," Waltz, by Henton until—T: "In the wee small hours."
8—"Pearl Fishers," Selection by Bizet. *Note: Begin with "Second Movement"—"Andante non troppo"* until—T: "So this day is the beginning, etc."
9—Organ improvise to action (short scene) until—T: "And so they have settled, etc."
10—Theme until—T: "So she seizes the doubtful pleasure, etc."
11—"In Lovers' Lane" (Melodious Allegretto) by Pryor until—T: "How well they look together."
12—Organ—begin pp—to improvise to action (watch screen very carefully) until—S: "Civil War Veteran telling stories to boy."
13—Organ improvise on "Marching through Georgia" or any other Civil War song until—T: "The height of a social evening."
14—"Clarie de Lune" (Moderato) by Thome until—T: "Deeper into the mire of debt."
15—"Dreams of Love" by Liszt until—T: "Don't you like it, dear?"
16—Theme until—T: "In a whirl of rebellion."
17—Continue ff until—T: "Weeks later the broken spirit."
18—Organ improvise to action until—T: "But the price of the past must be paid."
19—"Ave Maria" (Dramatic) by J. Ascher until—T: "I often wondered why, Madame, etc."
20—Theme until—T: "He will sell us out."
21—Piano improvise to action until—T: "Don't talk like a fool."
22—Andante from "The Violin Concert" by Mendelssohn until—T: "Suppose my husband loses, etc."
23—Silence—just Tympany Rolls—during scenes when Emma jumps into the water, until—T: "And then also too late."
24—"Reverie" (3/4 Adagio) by Corelli until * * * * END.

"THE SHOW DOWN"

(Bluebird Photo-Plays)

Theme: "Camelia" (Dramatic Melody) by Yon

1—"Dramatic Tension No. 14" by Reissiger until—T: "The world looked upon Oliver."
2—Galop—*Note: Begin pp then to action* until—T: "And more so probably, etc."
3—"Con Amore" (2/4 Melody) by Beaumont until—T: "I feel more at home."
4—Continue to action until—T: "On Newspaper Benson accused."
5—"Faith and Hope Idyl" (4/4 Allegretto) by Gruenwald until—T: "The Orland was in the Pacific."
6—"Les Sylphes" (Valse Lente) by Bachman until—T: "It was evening."
7—"Lanette Valse" by Henton until—T: "To Good Old U. S. A."
8—Hurry to action until—T: "It was midnight."
9—"Rustles of Spring" (Dramatic Moderato) by Sinding until—T: "Night has fallen."
10—"Love Song" (Moderato) by Henselt until—T: "Oh, the most selfish man!"
11—"Paroles D'Amor" (Melody) by Tobani until—T: "We are fortunate, etc."
12—"Woodland Whispers" (Characteristic) by Czibulka until—T: "Save that for your next."
13—Theme until—T: "Next day the sailors."
14—"Forest Whispers" (Gavotte) by Losey until—T: "Three hours later."
15—"Evening Breeze Idyl" (Allegretto) by Langey until—T: "Some cannibal has stolen."
16—"Barcarolle" (Characteristic) by Conterno until—T: "It was evening."
17—"Dramatic Mysterioso" by Bach until—T: "We're all good Americans."
18—Organ or piano improvise to action until—S: "Girl jumps into water."
19—Characteristic by Lovenberg until—S: "Wireless Station."
20—"Under the Leaves" (4/4 Poco Agitato) by Thome until—T: "I told them in Manila."
21—Theme until—S: "The fight."
22—Hurry to action until—T: "It was morning."
23—Continue pp until—S: "Sea Battle."
24—Battle Burry until—T: "Now I can proceed."
25—Theme until * * * * * * END.

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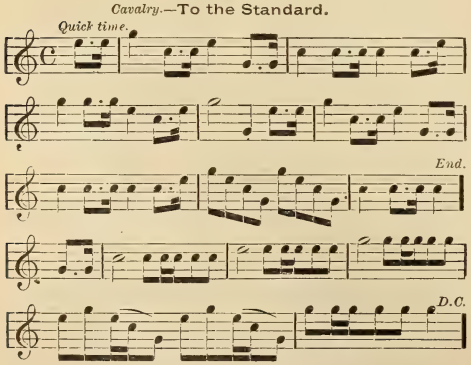
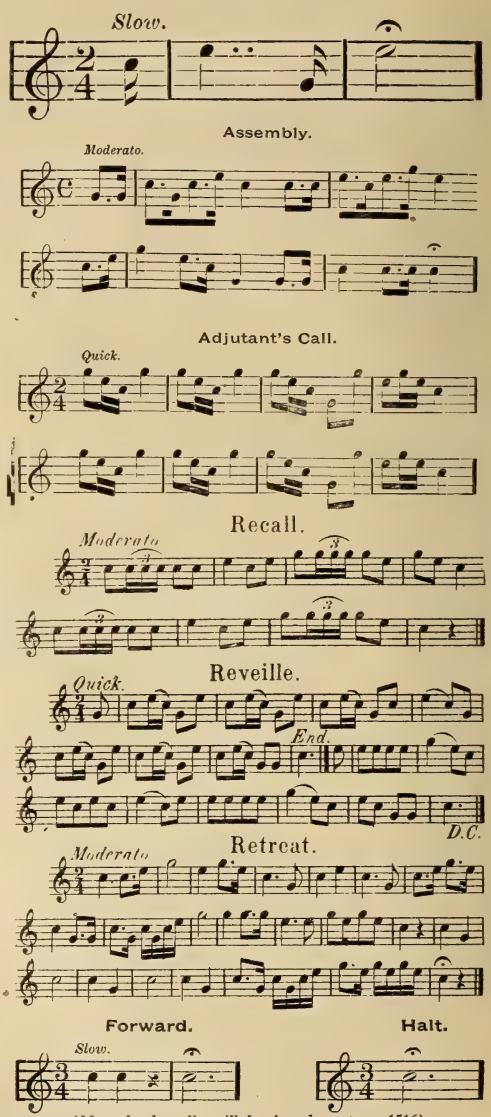
"MOTHER INSTINCT"

(A Triangle Production)

(Reviewed on page 866)

Theme: "Dawn of Hope" (Dramatic Andante) by Casella

1—Silence until—T: "On the coast of Brittany."
2—"Characteristic" (for Waterfalls) by Lovenberg until—T: "While a wife and mother, etc." (effects of rough seashore).
3—"Storm Furioso" (very long) begin pp then to action until—S: "Mother and children praying."
4—Organ improvise to action until—T: "Morning."
5—Theme until—T: "The sea's grim answer."
6—Continue (with effects of rough sea waves) until—T: "Eleanor, you must hate the sea."
7—"Meditation" (dramatic 'Cello Solo) by Pilzer until—T: "Years later in Paris."
8—"A la Bien Aimee" (Valse Lente) by Schuett until—T: "The Leader of the fleet afraid to take a drink."
9—Agitato to action until—T: "If you ever speak of my mother's name again."
10—Continue pp until—S: "Interior of Painting Studio."
11—"Sweet Ponderings" (2/4 Andante) by Langey until—T: "Pierre Bondel one of Marie's suitors."
12—"Meeting" (Dramatic Melody) by Bendix until—T: "Marie arrives in Paris."
13—"Lanette" (Valse) by Henton until—T: "But I'm thinking of mother."
14—"Srenade" (Dramatic Moderato) by Widor until—T: "Month later."
15—Continue ff until—T: "The mother comes."
16—Theme until—T: "Ever haunted by the shadow, etc."
17—Short Orchestra Rest organ improvise to action until—T: "It's Roul Bergere with one of my boats."
18—"Prelude" (Dramatic) by Rachmaninoff until—T: "Mother, the poor little helpless life, etc."
19—"Salute D'Amour" (Melody) by Elgar until—T: "With the morning word of the murder, etc."
20—Repeat "Prelude" by Rachmaninoff until—T: "Bring the Mother, Pierre."
21—Continue pp p until—T: "The Night of the Artists Fete."
22—"La Perle de Madrid" (Waltz) by Lamotte until—T: "Raoul Bergere wasn't shot."
23—Continue to action until—S: "Mother near baby in bed."
24—Continue pp and very slow until—T: "A man freedomed by the tongues, etc."
25—Short Orchestra Rest, Organ improvise to action until—T: "Pierre don't say it."
26—"Cavatine" (3/4 Dramatic Moderato) by Bohm until—T: "I stole my brother's gun."
27—Continue ff (rough sea effects) until—S: "Flashback to Court Scene."
28—Continue to action until—"When gladness struggled hopefully, etc."
29—"Yester Love" (Intermezzo Andantino) by Borch until—*
* * * * * END

Bugle Calls



(More bugle calls will be found on page 1516)

Power's Machine in Philadelphia Navy Yard

CHAPLAIN DICKENS, U. S. N., after practical tests has placed an order with the Philadelphia branch of the United Theatre Equipment Corporation, for five Power's 6-B machines for delivery to the United States Navy Yard, at Philadelphia. Branch Manager Calehuff is elated over this sale, because the Power's machine was selected only after thorough investigation of all makes of projectors. Then to make this happiness complete, Calehuff sold another Power's machine to United States Paymaster W. R. Van Buren, at Norfolk, Va. Power's machine is evidently a great favorite on shipboard.

"Jackies" Stand by Motiographs

JOE BREWER, a well-known operator of Dallas, Texas, lately visited the Motiograph factory to see how the machine is made. Having operated a Motiograph for some time he was much interested and well pleased with what he saw.

Mr. Brewer having joined the Navy is now stationed at the Great Lakes Naval Training Station where he has the pleasure of operating Motiograph machines. He states that the Jackies are greatly pleased over the projection from the machines, but says he has no reason to give for this except that they are Motiographs.

BUILDING AND FURNISHING

Powers vs. LeRoy and Baird

The opinion in the case of Jean A. LeRoy and Chester R. Baird against Nicholas Power Company, handed down last week by Judge Manton in the U. S. District Court of the Southern District of New York, terminated litigation which has been virtually pending for the last three and one-half years. The suit was based on a patent for fire shutter granted to LeRoy on October 7, 1913, No. 1, 075, 215, and which was claimed by LeRoy to be infringed by the fire shutter known as the Nicholas Power Style "B" shutter used on all the Power Cameragraphs in recent years.

The litigation was started by two suits instituted shortly after the grant of the patent in the fall of 1913, against two exhibitors using Power No. 6 Cameragraph in theatres, in the city of Buffalo. The Nicholas Power Company, assumed the entire defense.

After it became known that the defense of these suits had been undertaken by the Nicholas Power Co., the plaintiffs dismissed the Buffalo suits of their own motion and instituted proceedings in the Federal Court in this city against the Nicholas Power Company directly. The suit came to trial in the latter part of April, the decision having just been handed down.

The Nicholas Power Company rested their defense on three principal grounds; first, that Mr. Nicholas Power was the first and original inventor of the shutter and not Mr. LeRoy; second, that the shutter had been used publicly for more than two years before Mr. LeRoy's application for patent; and third, that the LeRoy patent was invalid in view of numerous prior patents on fire shutters, principal among them the patents of the Edison Company.

Mr. Power testified as to his invention of the shutter more than eleven years ago and was corroborated as to his early work in this line by witnessess from the Power factory, also by Mr. Timothy of the Department of Gas, Water Supply and Electricity, Mr. Cecil of the N. Y. Herald, and others, Mr. Timothy stating that the first fire shutter ever presented to his department was one invented by Mr. Power. The rebuttal of the plaintiff to this evidence is summed up by the court in the decision in the following language:

"The only contradiction of this is the testimony of Bogdanffy, a former employe of Power, who claimed that he made the drawing for this shutter and showed it to Mr. Power and directed its construction. The record of the City Water Department shows that Shutter 'B' which Bogdanffy says he suggested to Mr. Power in April, 1907, was submitted to the Department for approval or disapproval in December, 1906, and the witness (Mr. Timothy) called from that Department, is therefore confirmatory of the claim that it was made prior to March 12, 1908.

* * * * * *

"I regard Bogdanffy's claim that he made a drawing of the parts in co-operation with Mr. Power (indeed it is even claimed that he was the real inventor of the Power Shutter 'B') as not well founded. His testimony is in direct conflict with many circumstances portrayed by the evidence which cannot be erroneous and point with unerring certainty to the untruthfulness of his claim."

The Court's opinion that the patent was invalid in view of the various patents prior to LeRoy is summed up in the following clause:

"The cases are uniform in holding that there is no invention merely selecting and fitting together the most desirable parts of different machines in the same art, if each operates the same in the new machine as it did in the old and effects the same result. In view of this condition of the prior art, I am of the opinion that the claim of the defendent, that LeRoy's patent is anticipated by the art, and is therefore void of invention, is well founded."

Exquisitely Designed Theatre for Collinsville

GROUND will soon be broken for the erection of the Miners' Institute Building, Collinsville, Ill. The ground dimensions are 64 feet 9 inches on Main street by 148 feet 6 inches on Clinton street. The Main street front has been attractively designed in Renaissance, semi-glazed terra cotta to be the principal material which hydraulic pressed bricks as a body. The Clinton street front will be treated in a somewhat simpler manner with cut stone for trimming.

The front part of the building will have on its main floor the entrance lobby to the theatre, a buffet and a store.

The auditorium of the theatre is to be 62 feet by 90 feet, with a balcony floor 62 feet by 46 feet, this latter to be supported by girders, the span of which will be the entire width of the theatre, thus eliminating all sight-obstructing columns on the main floor.

On each side of the prosenium arch four boxes with a capacity of six seats each are to be provided, and there will also be boxes in the front of the balcony. The entire seating capacity is 1,275.

The stage is to be so constructed and equipped with electric lights, dressing rooms and other adjuncts as to render it suitable for the showing of any performance.

A slight rise in the floor will render a clear view of the stage and screen from any part of the house.

Heating and ventilating equipment of the most improved design will be installed, and in addition to this the auditorium will be equipped with large shutters, which may be operated for summer air ventilation.

Fireproof construction is to be employed throughout, with sufficient exits to clear the house in a few minutes.

DIRECTORY OF NEW THEATRES

ALABAMA

Montgomery's newest motion picture house, The Empire, opened its doors a few days ago under the management of H. L. Farley. The theatre is located on Montgomery street, and is owned by the Bell Estate. Full particulars of this house will be announced in these columns at a later date.

CANADA

Last week there was opened at Trail, B. C., the beautiful little Liberty theatre. Trail is a prosperous little community with the mining business as its chief asset. Mr. M. F. Wetherall, formerly of Grand Forks, is in charge of the house. The house was opened with the subject "Miss George Washington." They wrote the Famous Players Exchange as follows: "The house opened to S. R. O. with 'Miss George Washington.' Fine house, fine pictures, everybody happy."

COLORADO

Jacob Mazer of Pittsburgh, president of the Mazer Acoustic Company, has been selected to design the acoustical features of an open-air theatre and concert garden, which will cost more than $300,000 and will be one of the most imposing features of the new civic center to be installed by the city of Denver.

Mr. Mazer is said to have been chosen after a country-wide search for a sound expert. His first large commission in the line of acoustics was that of the Rodeph Shalom Temple, Fifth avenue, in 1909.

ILLINOIS

The Elite theatre at Petersburg, having been remodeled and redecorated, was opened to the public last week with Mary Pickford in "A Romance of the Redwoods" to capacity business.

INDIANA

Marion's new theatre, the Grand, was formally opened to the public a few days ago, under the management of W. D. Clark.

Extending across the entrance to the theatre is a beautiful marquee in burnished copper effect and tinted plate glass. Four large mahogany French doors have been hung at the entrance. Four large indirect drop lights, amid the folds of American and allied flags, brilliantly lighted the lobby. Two large ticket boxes have been constructed on the south side of the lobby. One of these windows with its automatic ticket-selling device is where all tickets for the motion-picture productions are sold. At the other window seats for stage productions can be purchased.

Passing through the large mahogany doors at the end of the lobby one found himself in the beautiful foyer of the theatre. A drop chandelier with orange-tinted lights cast a soft mellow light on the rich mahogany woodwork and heavy velour draperies and dark green carpets. A large hand-buffed leather divan is found here for the convenience of those waiting for parties.

Just off the foyer on the right is the ladies' reception room which is one of the outstanding features of the theatre.

The room with its walls of sky-blue, its thick blue carpet and upholstered wicker furniture is everything that milady could desire. Mirrors are to be found at all angles of the room and everything possible for the convenience of the ladies has been attended to by the management.

Just back of the foyer a series of six large boxes have been consturcted. These are furnished with large and most comfortable wicker chairs. They afford splendid vantage points from which to view the screen. With the exception of two boxes on the right hand side of the theatre which are occupied by the organ and piano, the loges at the sides are used. All have been furnished with wicker seats.

The entire color scheme of the decorations was so selected so as to give

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a richness to the interior of the theatre and to do away with the flashy, gaudy decorations often found in picture houses.

The Alhambra theatre, Indianapolis was opened last week to capacity business. The Alhambra is one of the Barton and Olson chain of theatres, and they have spared no expense in its rebuilding and redecorating. It has a seating capacity of over 1200; the seats on the lower floor are all leather upholstered and extremely comfortable, the loge chairs are of wicker.

The cost of rebuilding the Alhambra, which now has an additional width of fifteen feet, exceeds $40,000. There are many innovations, among them being a mezzanine floor, elegantly furnished with every convenience, including free telephones and writing desks. A ladies' restroom and a gentlemen's smoking room are in the basement, which also houses a music room for orchestra rehearsals, a private projection department for the inspection of picture subjects, a recreation room for employees and the manager's office.

One of the most complete ventilating systems ever installed in a theatre is an important feature. Large exhaust fans, perfectly noiseless in operation, draw the air out of the house, thus keeping fresh, cool air in constant circulation. Sixteen silent fans are also employed and no matter how warm it may be outside, a temperature near 70 can always easily be maintained in the theatre.

IOWA

R. W. Steen, proprietor of the Armory theatre at Rock Rapids, is building a new house to be called the Strand. It will open September 1.

Eldon is to have a new theatre to replace the one recently destroyed by fire.

KENTUCKY

The Liberty theatre, formerly called The Paramount, opened last week under the sole management of N. A. Wilkerson. The place has been repaired and repainted and is a beautiful movie house. Mr. Wilkerson says he will show nothing but the best films obtainable at one price. He is a man of long experience in the picture business and is certain to present an interesting program each day.

MASSACHUSETTS

Brockton's newest theatre, the Rialto, which has been called the Star, will open on Labor Day under the management of William J. Papouleas, of 56 Main street. Mr. Papouleas announced Friday that he had signed a ten-year lease with James T. Corcoran for the handsome playhouse on Main street, south of High, which has just been completed. The new theatre will be immediately fitted with the latest accessories, and all will be ready for the opening on Labor Day.

The Rialto policy will call for big photoplay features produced by the leading moving picture concerns of the country, all the biggest features to be shown as soon as obtainable. "The Honor System," "A Daughter of the Gods," "Intolerance" and other big attraction will be among the early showings. These special features will be shown for an entire week, while other attractions will be shown for three days, and the best of comedy and educational reels will also be secured. Fox and Artcraft productions will be shown frequently under the arrangements already completed.

Besides the feature photoplay attractions, the program will include good vocalists who will come here from leading theatres, it is announced, while an orchestra of seven or eight pieces will be installed.

Mr. Papouleas will give personal attention to the theatre, and his assistant manager will be Slater O'Hare of Des Moines, Ia., who is familiar both with managerial and projection work. L. J. Bartel of the Society Players Film Co., Boston, will have charge of the booking.

The new theatre is modern in every way, and one of the most attractive in the city. It has a seating capacity of 1200 and will be equipped with three projection machines for the perfect showing of the photoplay attractions. A brand new system of ventilating from the top and bottom of the theatre is a feature, and the house is perfectly appointed, and has an attractive foyer entrance from Main street.

MICHIGAN

A. J. Kleist, Jr., of Pontiac, now conducting the New Eagle and Howland theatres, announces having purchased property for another big house that will seat 1200 and be exclusively for motion pictures. Plans have been completed and the contracts will be let very soon, so that the theatre can open in November. The Majestic is the name decided upon for the new house, and full particulars of same will be given in these columns at a later date.

MISSOURI

Contracts have been closed whereby the Melba Amusement Co. will erect a modern theatre building on Miami street, a short distance east of Grand avenue, St. Louis. It will be devoted to the presentation of high-class moving pictures and vaudeville.

This corner reflects the activity of Grand and Gravois avenues, to which it is adjacent.

The Woodmen of the World will shortly begin the erection of a modern store, office and lodge hall building at Grand avenue and Miami street. Several buildings have recently been erected in this part of the city. The Yeckel-Martin Real Estate & Mortgage Co. were instrumental in formulating the plans of the Melba Amusement Co.

NEW JERSEY

The new Crescent theatre, at Sussex, opened a couple of weeks ago under most auspicious circumstances, the house not only being packed, but hundreds were unable to get in. The stage setting was one of the finest ever put out in the country and was commented upon by all. A dark green latticework was built around the screen. In this was intertwined evergreen, set with roses, the screen being framed in a handsome manner. On each side of the stage were potted plants. The varied lights turned on this created a wonderfully pretty scene.

At the close of the first overture, the theatre was darkened and red, white and blue stage lights were turned on. Miss Ethel Dennis, draped in a U. S. flag, appeared, while on the opposite end of the stage appeared Miss Mabel Havens, representing the Statue of Liberty holding aloft an electric bulb. Miss Dennis sang "The Star Spangled Banner." The tableaux and music were wonderfully effective, and drew rounds of applause.

The orchestra followed in a medley of national airs. Then came the photoplays, and young lady soloists in the regular order of the program. In addition to the regular order, each soloist sang a recall selection, that of Miss Willson being "Mighty Like a Rose"; Miss Linn's "Send Me Away with a Smile," and Miss Dennis's, "The Garden of Your Heart."

In every instance the numbers were generously applauded, and only the most favorable comment was heard on the performance of the splendid orchestra, under the leadership of A. S. Anable. The pianist for the photo plays and songs was Miss Leona Kimble.

Little Giant Projector on Galician Battle Front

THE Independent Movie Supply Co., sold a Little Giant Portable Projector last week, that is to play a part in history.

It was sold to D. W. Griffith for the use of Mr. Guy Crosswell Smith in Russia, where Mr. Smith will exhibit the film Griffith presented to the Government of the United States showing, our development and strength as a democracy.

Smith will use the Little Giant Portable Projector on the Galician battle front. Where there are regular theatres, he will show there, but he expects to go right to the firing line.

Innovations Make the Regent, Allentown, Popular

THE Regent theatre, Allentown, although with a capacity of only 441 seats, is well known all over Pennsylvania as one of the best managed in the state, being run on the lines of the Stanley of Philadelphia. F. S. Emmet, owner and manager, is assisted by Mrs. Emmet, who does the booking, publicity, advertising, together with various other things which have helped the succes of the house.

The unusual construction of the theatre includes a very large lobby, over which are apartments, the theatre proper running back, being only one story, which in warm weather has roof and sides open to the sky. Coolness is enhanced by purified air forced in. A special steam heating plant insures winter comfort.

The walls of tan with green, with Heywood-Wakefield seats to correspond, make for beauty as well as cosiness. The screen is original with Mr. Emmet, who claims that the plaster wall painted with his own preparation shows the clearest pictures possible. A large Seeburg organ furnishes the music. Two operators are required to run the two latest style motor driven Simplex machines, which throw 100 feet.

About seven reels are the daily quota at each of the four performances (two matinee and two night), with prices of 15 and 25 cents. The theatre is decorated with paintings of Fox stars in 22 x 28 frames, the gift of the Fox Company. All special productions are shown as well as Fox, Selznick and Metro regular releases.

To Renovate Dreamland, Moncton

THE property on which the Dreamland theatre, Moncton, N. B., is situated has been purchased by Mrs. R. H. Davidson, who will renovate and improve the theatre later in the year. Mrs. Davidson is known all over the Maritime Provinces as a very clever business woman and her theatre has become a favorite in the town of Moncton.

She makes a special point of her Saturday matinees, using when possible a children's programme or showing extra reels especially for the kiddies.

The property was owned in Fredericton and extends down to the railway track, making it valuable land. Mrs. Davidson formerly lived in St. Johns, N. B.

Picks Seeburg-Smith Organ

Henry Goldman, manager of the Colonial theatre at Green Bay, Wis., spent a week in Chicago deciding what sort of an organ he wanted for his sumptuous theatre there. His final decision was in favor of the new Seeburg-Smith unified type.

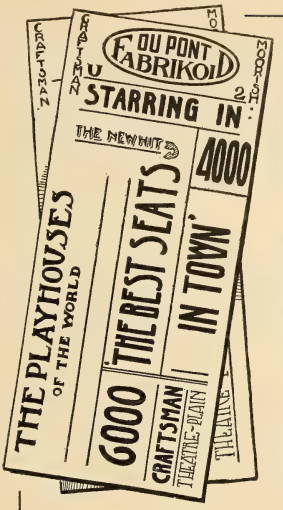
The Colonial theatre is said to be one of the most palatial motion picture houses in that section.

The History of Optical Glass

(*Continued from page* 1509)

cribe the world-wide fame of J. Fraunhofer's Optical Institution to the labors of his father, goes to the extreme. However human this may be, it must be distinctly emphasized that the results of the co-operation of several men can by no means be attributed to one alone. It will be doing justice to P. L. Guinand to ascribe to him the very happy idea of the suitable stirring-rod (*made of crucible clay,*) but the development of the process, whereby the success of the melting might be reckoned upon with some degree of certainty appears essentially to be due to J. Fraunhofer; at any rate A. Guinand does not credit his father with this ability. Concerning, however, the plan of methodically improving glass with regard to the lessening of the oxidising influences, and the removal of the secondary spectrum, this, insofar as it succeeded at all, must be accredited to J. Fraunhofer alone.

(*To be continued next week*)



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BERGER

Remodeling Skating-Rink for Theatre

ROBERT J. ARMSTRONG of St. Johns, N. B., is remodeling the building known as the Queen's Rink and making it into a motion picture thatre. The building, which is a very large one, will have a seating capacity of 1,200. Ample accommodation could be given on the stage for any production.

As St. Johns is just now without an available house for stage performances it may be that the New Queen's theatre will be used for this purpose as much as for pictures, but it is primarily for pictures it is being remodeled. The work will be done some time late in September. The price of admission is put at 5 cents. So far, Mr. Armstrong has not decided upon the films to be used.

Brother Alles Makes a Suggestion

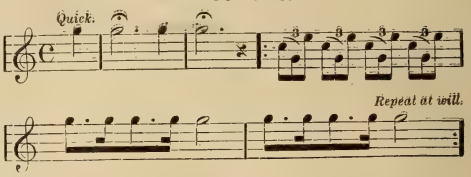
FRED J. ALLES, Wilkes-Barre, Pa., writes: "Just a few lines to let you know I received my membership button in the A. M. F. L., also the stickers. I am proud of my button, and believe me I am going to use the stickers on every case of film that leaves my operating room. The boys of Local 325, I. A. T. S. E., are thinking about joining the League and as far as I know they will do so soon. (The sooner, the quicker.—ED.). I think this is one of the best things that has ever been brought to the attention of the operator, but there is one drawback as I see it which might hurt the League, and that is this: When members of the League paste the stickers on the film cases prior to shipping them, some of these cases will naturally get into some theatre where the operator is not a member and he might erase the member's name and substitute his own, stating that he is also a member, and that would not be fair to the "next" operator if he, the non-member, were to send the film out in bad condition. You may take a different view of this, however. And now I want to make a suggestion to all members of the League, and that is as follows: Why not state in the NEWS that all members get a photograph taken of their apparatus so that you can publish it, and let us operators see what another operator's booth looks like."

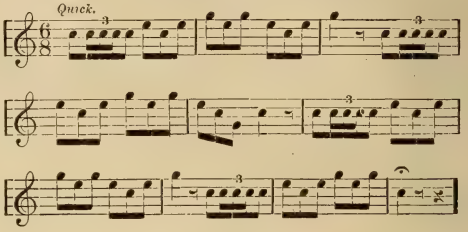
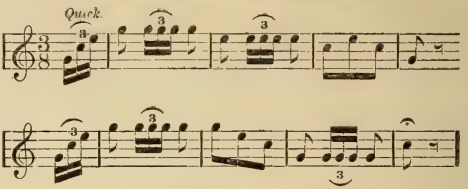
IN REPLY: I had just finished writing the answer to Brother Kesterson of your city, and the next letter picked up was yours. I am glad you were pleased with the button, and hope that you will put the stickers to good use. As you will note in my reply to the other brother, he has been made a "recruiting officer" to enlist the members of Local 325 into the A. M. F. L., and as the more help we can get, the sooner will we reach the 1,000 mark, I am going to appoint you "deputy" pro tem, to assist him. Now let me see what two good, wide-awake, hustling operators can do.

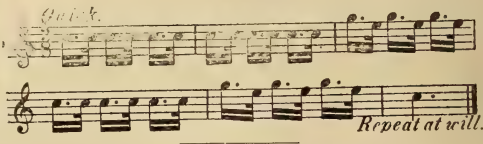
Bugle Calls

(Continued from page 1512)

To Arms.



Guard Mounting.
Assembly of Guard Details.

First Call.—Assembly of Trumpeters. Buglers.

Charge.



Maltese Cross Condensers

J. H. MARCHAND, Baton Rouge, La., writes: "I am asking you as a favor to inform me where I can get 'Maltese Cross' condensers. I had some before, but now I have all kinds of 'con' sent here and they are not able to pass my inspection. Please put me in touch with some reliable dealers."

IN REPLY.—The supply dealers listed in the advertising pages of the NEWS are all reliable. It may be, however, that they do not carry the brand of condensers you are looking for; therefore, I would suggest that you write to the manufacturer direct, addressing your letter to the Semon Bache Company, 636 Greenwich street, New York City, who are the manufacturers of the "Maltese Cross" condensers.

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in a scene from "A Woman's Way"
(Courtesy of World Film Corporation)

DONALD CAMERON *and*
LILLIAN WALKER
in a scene from "Kitty Mackay"
(Courtesy of Vitagraph Co. of America)

MARY MILES MINTER
in a scene from "Youth's Endearing Young Charms"
(Courtesy of Mutual Film Corporation)

FRANKLIN FARNUM
in a scene from "The Woman He Feared"
(Courtesy of Universal Film Mfg. Co.)

ANITA STEWART *and*
EVART OVERTON
in a scene from "The Glory of Yolanda"
(Courtesy of Vitagraph Co. of America)

FRANCIS X. BUSHMAN *and*
BEVERLY BAYNE
in a scene from "Romeo and Juliet"
(Courtesy of Metro Pictures Corp.)

CLARA KIMBALL YOUNG
in a scene from "The Dark Silence"
(Courtesy of World Film Corporation)

MADAM PETROVA
in a scene from "The Black Butterfly"
(Courtesy of the Metro Pictures Corp.)

ALICE BRADY
in a scene from "La Vie de Boheme"
(Courtesy of the World Film Corp.)

MARY PICKFORD *and*
HENRY WALTHALL
in a scene from "Ramona"
(Courtesy of the Biograph Co.)

EARLE WILLIAMS *and*
EDITH STOREY
in a scene from "The Christian"
(Courtesy of Vitagraph Co. of America)

HAROLD LOCKWOOD *and*
MAY ALLISON
in a scene from "Pidgin Island"
(Courtesy of Metro Pictures Corp.)

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SEPTEMBER 8, 1917

Motion Picture News

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Adolph Zukor, Pres. Jesse L. Lasky, Vice-Pres. Cecil B. DeMille, Dir. Gen.

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Exhibitors know that means a Picture and the Power behind it
Ready in October

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE 51 FORTY FIRST ST.
NEW YORK, N.Y.
Controlled by FAMOUS PLAYERS-LASKY CORP.
ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice-Pres. CECIL B. DEMILLE, Dir. Gen.

Paramount-
Mack Sennett
Comedies
Are You a Real Showman?
Mack Sennett is the man who put the come in Comedy. He taught most of the good screen comedians most of what they know.
You see the new tricks for the first time in Paramount-Mack Sennett Comedies — every real showman knows their value — he wouldn't be without them.
Paramount Pictures Corporation
FOUR FIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST
NEW YORK
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice-Pres.
CECIL B. DEMILLE, Director General
Paramount
Pictures

"Send 'em away with a smile"

Everybody *laughs* and goes home happy on Paramount-Mack Sennett nights.

Here are *three* for you

"Roping her Romeo"
"A Bedroom Blunder"
"A Pullman Bride"

Your people will be *watching* for the Girl-show sign.

You don't want to be without them—so make sure—right now.

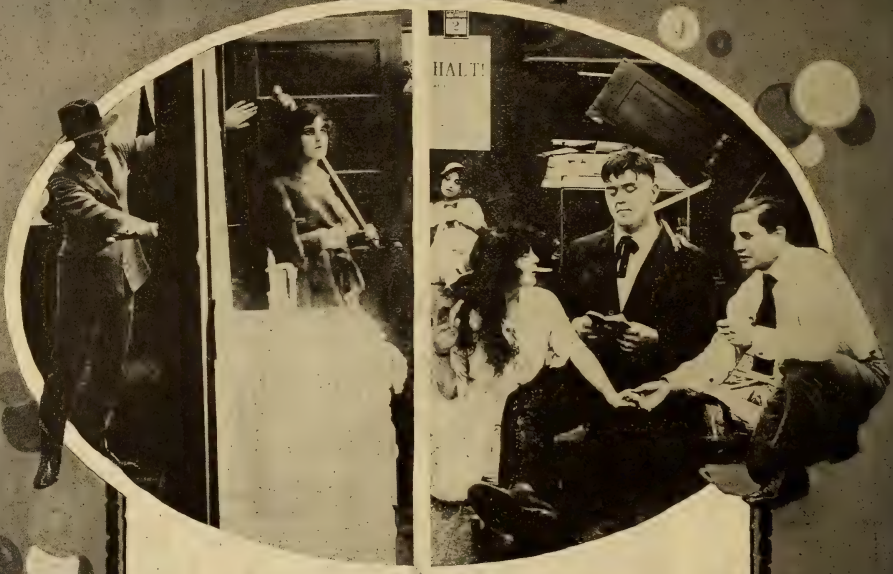
Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST.
NEW YORK
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
Adolph Zukor, Pres., Jesse L. Lasky, Vice-Pres., Cecil B. DeMille, Director General

VIVIAN MARTIN
IN "Little Miss Optimist"

VIVIAN MARTIN has in overflowing measure what Charles Frohman called the greatest gift of the theatre—*CHARM.*

A Paramount Picture

"Susie the Sleepwalker"



The most utterly lost of all days, is that in which you have not once laughed.
—Chamfort.

A ***revenue-producing,*** mirth-provoking riot that will make ***permanent patrons for you.***

You can show it to the most critical of your patrons ***to your advantage.***

BOOK BLACK DIAMONDS—THE COMEDYS THAT ARE *DIFFERENT*

Black Diamond Comedy

Paramount Pictures

U. S. Motion Picture Corp.
WILKES-BARRE, PENNSYLVANIA
J. O. Walsh, *Pres.*, F. W. Hermann, *Vice-Pres.*, D. L. Hart, *Treas.*

Black Diamond Comedy

VICTOR MOORE

Egged On!!!

Scenario by Lois Zellner

Vic. tries to be an international spy, but loses his *all* instead.

Klever Komedies Are Better Each Week

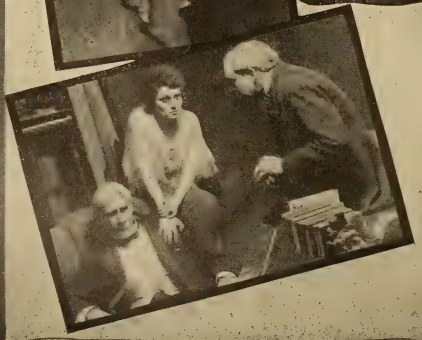
Open booking at all Paramount Exchanges

Released August 20th

Paramount Pictures

KK

Klever Pictures, Inc.
220 WEST 42d ST., NEW YORK CITY
Released in Canada by REGAL FILMS, LIMITED, 37 Yonge St., Toronto, Canada



A FIVE PART BLUE RIBBON FEATURE

ALBERT E. SMITH *presents*

Evart Overton Miriam Fouché and Julia Swayne Gordon

in

"SOLDIERS OF CHANCE"

FROM THE WIDELY READ NOVEL *by* JAMES OLIVER CURWOOD

The Drama of a Man's Fight for Love and Vengeance, Set in the Mystic Enchantment of the Tropics

DIRECTED *by* PAUL SCARDON

GREATER VITAGRAPH

The Mark of the Highest in Photoplay Art

"THE FIGHTING TRAIL"

ALL OVER THE COUNTRY

Vitagraph's colossal advertising campaign—the most enormous, effective and far-reaching ever put behind a serial—has started

A Deluge of Bookings

Exhibitors for whom it has been screened are unanimous in pronouncing it

The Biggest Box Office Money-Getter Ever Produced

See It *NOW* at Your Nearest Vitagraph Exchange

ALBERT E. SMITH

presents

WILLIAM DUNCAN and CAROL HOLLOWAY

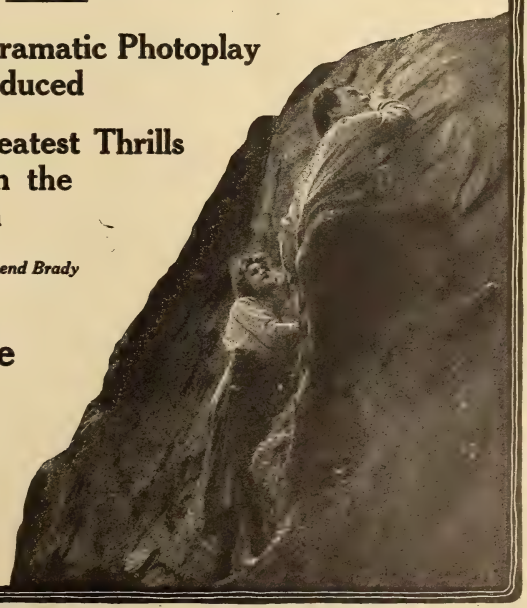
in

The Most Marvelous Melodramatic Photoplay Serial Ever Produced

Fifteen Episodes of the Greatest Thrills Ever Undertaken on the Stage or Screen

By J. Stuart Blackton and Cyrus Townsend Brady
Directed by William Duncan

The First Serial of the Great Outdoors



GREATER VITAGRAPH

Herbert Brenon's

MASTER CRACKSMAN THE LONE WOLF

Has raided the whole country's newspaper offices!

Here's a part of his haul:-

"Bert Lytell's personality is so attractive, his playing so dynamic that one forgives the fact that he thieves for profit."—Kitty Kelly in The Chicago Examiner.

"Bert Lytell in presenting the part of The Lone Wolf" screens like a winner and executes with a subtleness an unaffected air of a born artist."—Motion Picture News.

"Bert Lytell gives a natural, an intelligent and a brilliant performance."—New York American.

"Bert Lytell in the title role gives a very fine performance" — Exhibitors Trade Review.

"Bert Lytell is a splendid 'Lone Wolf'."—Chicago Evening Post.

"Bert Lytell does good work."—Philadelphia North American.

"'The Lone Wolf' unfolds the pleasing ability of Bert Lytell who is a mighty nice-mannered crook."—Chicago Daily News.

Producer and Story
getting acquainted

This Thrilling Romance
of Metropolitan Life,
By one of the most
Distinguished American
Authors, will be
Herbert Brenon's next
Selznick-picture

MAE MURRAY
PRODUCTIONS
FIRST RELEASE TO BE ANNOUNCED SOON
JAMES MONTGOMERY FLAGG
DIRECTION OF
ROBERT LEONARD

Perfection Pictures

Announcing

Perfection Pictures

"The Highest Standard In Motion Pictures"

Merging the interests of America's greatest picture producers to present a new high standard in Cinema Art -PERFECTION!

Wait!

Perfection Pictures
Announcing
Perfection Pictures
"The Highest Standard In Motion Pictures"
Merging the interests of America's greatest picture producers to present a new high standard in Cinema Art
-PERFECTION!
Wait!

Goldwyn Pictures

"Polly Of The Circus" Cost $250,000

AND GOLDWYN presents this to the exhibitors of America at the regularly scheduled price with the hope and *the certain knowledge* that every exhibitor playing it will reap immense profits.

A production so big that it would make a fortune if handled separately—a picture so fine that many who have seen it say: "Why do you let it go out to exhibitors at regular contract prices?"

And it is *true* that it is worth double or triple the price you pay for it under a Goldwyn contract. . . . But a group of skilled and earnest people have worked a year to make this and other pictures like it, firm in the belief that exhibitors everywhere will support a company capable of such achievements as *Goldwyn Pictures.*

These productions *are worth more than we ask for them* and they will make more money for exhibitors than any pictures now being made by any other producing organization in the world.

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Goldwyn Pictures

Goldwyn
presents
Mae Marsh
in
Polly of the Circus
a remarkable Photo-spectacle
from the Celebrated Play
by Margaret Mayo

A $250,000 Production made to Give Exhibitors of the World an opportunity for Large Profits.

Goldwyn Pictures

Goldwyn

presents

Madge Kennedy
in
Baby Mine

From the World-Famed Farce Comedy by Margaret Mayo

The N.Y. Telegraph says: "BABY MINE" is the Last Word in Screen Farce Comedy. Goldwyn has lived up to it's promises.

Many a packed house is directly traceable to an advertisement in the "News."

Dressler Producing Corporation presents

Marie Dressler

in

Tillie

The Scrub-Lady

Marking the Return of
Her Most Laughable
Screen Character In
The First of A Series
of Two-Reel Comedies

Scenario by Vincent Bryan

Marie Dressler Comedies

Are Released Exclusively By

Goldwyn Distributing Corporation

16 East 42nd St. New York City

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers

REX BEACH PICTURES

Goldwyn

Further announces that it's first

Rex Beach Picture

The Auction Block

will draw greater audiences and make more money for exhibitors than any other Rex Beach story ever filmed.

This and All Future Rex Beach Productions Are to Be Released Exclusively Through

Goldwyn Distributing Corporation

16 East 42nd St. New York City

If you like the "News," write our advertisers; if not, tell us.

Edith Storey
—at Home.

"The Stars As They Are"

TWELVE single-reel peeps into the lives of the shadow players—a new high class subject every month, beginning soon! The title: PHOTOPLAY MAGAZINE SCREEN SUPPLEMENT. Picture the contents of Photoplay Magazine—the world's leading motion picture magazine—come to life, and you will appreciate the box-office value in Photoplay Magazine Screen Supplement. Imagine how the fans will enjoy "off-the-screen" pictures of such favorites as Mae Marsh, William S. Hart, Charlie Chaplin, Henry Walthall, Mary Charleson, Bessie Love, Edith Storey and a host of others—many stars in each release.

Superb photography, the world's greatest stars, regular "Oh Boy!" sub-titles, and absolute perfection in printing and developing are matters of course in Photoplay Magazine Screen Supplement. Applications are invited from the foremost State Rights buyers, foreign buyers and exhibitors controlling theatre chains, for exclusive territory on these twelve de luxe motion pictures. Wire or write

JAMES R. QUIRK, Publisher
PHOTOPLAY MAGAZINE
CHICAGO, ILLINOIS

"Out!"—Says the Umpire

PHOTOPLAY MAGAZINE SCREEN SUPPLEMENT

Applications for territory are invited

APPLICATIONS are now invited from State Rights Buyers and prominent Exhibitors, for territorial rights to PHOTOPLAY MAGAZINE SCREEN SUPPLEMENT—twelve de luxe single reel subjects. Each release presents unique and unusual views of numerous stars. A proposition that stands alone—without competition. Nothing like it on the screen. Wire applications for territory stating full details of your ability to distribute these subjects to high class theatres.

JAMES R. QUIRK, Publisher
PHOTOPLAY MAGAZINE
CHICAGO, ILLINOIS

"WHOLESOME FILMS" CORPORATION

© W. F. Corp.

New Sales Policy!

One Big Central Exchange!

CHICAGO

No Branches — No Go-Betweens. You Deal Direct With the Producers, and on a Straight, Square-Deal Basis.

We Ship to All Parts of the United States

We Pay Express Both Ways!

We make a Big Saving on Overhead Expense—no branch managers—no solicitors—no clerks. Therefore we can make this Liberal Proposition.

Shipments made far enough in advance to insure on-time delivery in any city in the United States.

Special Offer to Exhibitor's Circuits

Interested? Write Today!

WHOLESOME FILMS CORPORATION

M. J. Weisfeldt, Manager

Milton Daily, Pres. A. M. Allen, Vice-Pres.-Sec'y. P W. Stanhope, Treas.

Executive Offices: Consumers Bldg., 222 So. State St., Chicago

The Distributing Center of the World

RUSSIAN ART FILM CORPORATION

Personalities Your Patrons Will Learn to Love

IVAN MOZUKIN, NATALIA LESIENKO, VERA COLODNA, MLLE. CARALLI, ANNA NELSKA, ZOYA KARABANOVA and OLGA ZOVSKA are players with personalities selected by the deposed Czar of Russia because of their ability and trained at the Government expense. As personalities they are sure to become favorites with American audiences as they have become established in the hearts of their countrymen.

A distinguished dramatic critic says:

"The stage is a field in which the Russians have attained superlative excellence, and the Moscow Art Theatre is known all over the world as the pioneer in intelligent realism and one of the foremost theatres of the world."

Arthur Ruhl in Collier's Weekly, July 28, 1917.

RUSSIAN ART FILM CORPORATION

N.S. Kaplan's Repertory of Russian Plays

was actually produced in Russia by famous Russian stars, from the stories of world renowned authors, a combinatio that brings to America

"Pictures That Are Different"

Centuries of oppression and suffering have left the impress of intensity on the Russian people. Eighty per cent. of the population were slaves, released from bondage as recently as 1861.

This intense feeling is reflected in the acting of Mozukin and his wonderful feminine associates of the Moscow Art Theatre.

Their portrayal of the stories of Tolstoy and his celebrated contemporaries visualizes the happenings of real life, expressed naturally by authors who have not stooped to appeal to shallow minds which demand that every story, every play, every picture shall end:

"AND THEY LIVED HAPPILY EVER AFTERWARD"

The first production will be presented to the trade at an early date by the

RUSSIAN ART FILM CORPORATION

729 Seventh Avenue, New York City

CLARA KIMBALL YOUNG

and

Her Own Company

THIS supreme screen favorite is the first to be announced in the list of great screen stars and directors, whose productions are to be released and marketed through SELECT PICTURES CORPORATION, details of which organization are presented on the following page.

Clara Kimball Young will be seen as the star of eight pictures to be released during the coming year. The great following which this splendid emotional actress gained with "The Common Law," "The Price She Paid," and "The Easiest Way" will eagerly welcome her appearance in the first of these eight productions — "Magda," a photoplay adapted from the famous play of the same name.

Distributed by

Select Pictures Corporation

729 Seventh Avenue, New York City

Select Pictures

WITH this announcement SELECT PICTURES CORPORATION introduces itself. SELECT PICTURES will offer to exhibitors the productions of the screen's most brilliant stars and directors. The first of its presentations is described on the preceding page.

SELECT stands for what its name implies; a medium for the distribution of the most select, the most choice, the most individual productions of film manufacturers anywhere and everywhere.

SELECT has advantages not shared by any other distributing organization in the film industry. Its producers are stars and directors whose places as great box-office attractions have been won through years of diligent service to the motion picture public of the world. SELECT'S personnel is composed of men who have fashioned successful careers because their progressive ideas have coincided constantly with the ideas of the progressive exhibitors.

SELECT PICTURES enters the field of photoplay distribution fully grown, its stars and directors bearing names that are household words throughout the land. Its organization is composed of branches situated in all the large cities of the United States. The following SELECT exchanges are now open for bookings:

New York
Sol. J. Berman, Mgr.
729 Seventh Avenue

Philadelphia
M. Milder,
1335 Vine Street

Boston
S. H. Steinfeld, Mgr.,
Address to be announced

Buffalo
C. R. Rogers, Mgr.,
86 Exchange Street

Washington
V. P. Whitaker, Mgr.,
Address to be announced

Pittsburgh
C. F. Schwerin, Mgr.,
1201 Liberty Avenue

Cleveland
Sam E. Morris, Mgr.,
Columbia Bldg.

Detroit
To be announced

Chicago
110 South State Street

Des Moines
A. H. Blank,
Garden Theatre Bldg.

Kansas City
W. H. Bell,
920 Main Street

Minneapolis
H. A. Rathner, Mgr.,
Film Exchange Bldg.

Atlanta
Walter Price, Mgr.,
61 Walton Street

Dallas
C. C. Ezell, Mgr.,
1919 Main Street

Denver
Hugh Rennie, Mgr.,
1541 Welton Street

Los Angeles
H. H. Hicks, Mgr.,
736 South Olive Street

San Francisco
X. K. Stout, Mgr.,
985 Market Street

Seattle
B. R. Kellar, Mgr.,
1541 Welton Street

Cincinnati
Sam E. Morris, Mgr.,
302 Strand Theatre Building

Select Pictures Corporation

729 Seventh Avenue New York City

SELZNICK PICTURES

HARRY WEBER
presents

EVA TANGUAY

First Time on the Screen
in

"The Wild Girl."

direction of Howard Estabrook

Eva Tanguay has been declared by press and public to have the greatest following of any person in theatricals.

Eva Tanguay won the Diamond Medal for popularity.

Eva Tanguay is the only person who ever played three consecutive years in New York City.

Eva Tanguay is the only person who ever played runs of eight weeks straight in the New York vaudeville theatres.

Eva Tanguay's great host of admirers will adore her in this, her first appearance on the screen as the fascinating heroine of "The Wild Girl."

MARY PICKFORD in "Rebecca of Sunnybrook Farm"

A Play That Ran Six Years

PUBLIC DEMAND has prompted "Little Mary" to appear in the famous story by Kate Douglas Wiggin and Charlotte Thompson.

ARTCRAFT PICTURES CORPORATION
729 SEVENTH AVE. NEW YORK CITY
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice-Pres.
CECIL B. DEMILLE, Director General

ARTCRAFT PICTURES

MARY PICKFORD
in
"Rebecca of Sunnybrook Farm"

A Story Read by Hundreds of Thousands

The *advertising* possibilities of this story, and therefore the revenue *producing* power of this photoplay, are *greater* than any picture produced to date. The picturization by Francis Marion and the staging by Marshall Neilan are tributes to the art of Mary Pickford.

ARTCRAFT PICTURES

ARTCRAFT PICTURES CORPORATION
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ADOLPH ZUKOR, *Pres.* JESSE L. LASKY, *Vice-Pres.*
CECIL B. DEMILLE, *Director General*

We have secured good advertisers to talk to YOU. Listen to them!

GEO. M. COHAN

7 Keys to Baldpate

GEORGE M. COHAN is a national character —a man every loyal American goes to see —regardless of the play—it's always good.

But added to his *great* drawing power is a **famous story.**

Hundreds of thousands of people have read it.

Its *success* as a photoplay is thereby *assured.*

Get them with a double attraction—now and always.

ARTCRAFT PICTURES CORPORATION
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Elsie Ferguson

MISS FERGUSON'S large following will go a long way to see this extraordinarily beautiful and talented young actress wherever she may appear—on stage or screen.

"Barbary Sheep"

A Picturization of Robert Hichen's Great Story.

Scenario by Charles Maigne. Directed by Maurice Tourneur.

A vigorous, virile play that is proof-positive to your patrons that you show only the best.

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PARALTA PLAYS
PICK OF THE PICTURES

"We Didn't Say a Word—

The Picture You've Been Wanting All These Years

J. WARREN KERRIGAN
in "A Man's Man"

By PETER B. KYNE Direction of OSCAR APFEL

A Great American Star—Story—Production

A Man's Man.
He breaks all conventions revered by the dull multitude.
He jests with death and laughs at calamity.
He lives up to the Good Book as far as "An Eye for an Eye . . ."
And skips where it says: "Love your enemies . . ."
But he sticks to his friend—to the finish.

A Glorious—Triumphant—Dashing—Towering—Jubilant DRAMA
of Life and Love, Danger and Daring
and
A MILLION HORSE-POWER PUNCH

Has More Stuff Than the Encyclopaedia Britannica
Get a Larger Safe to Hold Your Receipts When You Play It
The Whale of Box Office Attractions

Don't book these pictures until you see them—at any Triangle Exchange.
We have turned down hundreds of bookings, because we want you to see these marvels of motion picture art with your own eyes.
We insist on dealing only with *satisfied* exhibitors.

Sold Under Either
STAR SERIES BOOKING METHOD
or
THE PARALTA PLAN

TRIANGLE DISTRIBUTING CORP.

PARALTA PLAYS
PICK OF THE PICTURES

—*Until WE Saw Them . .*"

The Classic of Adventure and Mystery Plays

BESSIE BARRISCALE
in "Madam Who?"

By HAROLD MacGRATH Direction of REGINALD BARKER

The Master Drama of American History

Madam Who?
She grasps the rim of despair.
She scorches her soul with the fires of hate.
Even her love she denies,—
For the sake of HER COUNTRY'S HONOR.

A Woman's wits stacked against the brains of 2,000,000 Men. SHE WINS? Romance—Intreptitude—Tremendous Suspense—and the most powerful Snap Finish ever conceived by Play-building Genius.

The Superlative Box Office Drawing Card

The Play That Will Outlive the Screen

BESSIE BARRISCALE
in "Rose o' Paradise"

By GRACE MILLER WHITE, Author of "Tess of the Storm Country" Direction of JAMES YOUNG

The Most Unusual Story Told in the Most Unusual Way

BESSIE BARRISCALE *is* Jinnie, the Angel of Paradise Road. She smiles through tears of happiness. She makes your heart glad with an exquisite warmth that radiates from her unending faith in God's handiwork.

What "Home, Sweet Home" is to the Ear and Mind,
"ROSE O' PARADISE" is to the Eye and Heart.

Box Office Note:

The most extraordinary Nation-Wide publicity campaign for "ROSE O' PARADISE" has been launched. It will cause the public to DEMAND that you show this picture.

Sold Under Either
STAR SERIES BOOKING METHOD
or
THE PARALTA PLAN

TRIANGLE DISTRIBUTING CORP.

PARALTA PLAYS
PICK OF THE PICTURES

PARALTA PLAN

Costs More — Worth More

YOU can't pull a ton with a hair! You can't drive a nail with a feather!! Neither can you run your business successfully unless you constantly work for yourself!!

You rent a special picture! You can only run it for a fixed time at a fixed price. Why? You only rent!

You rent a special picture! It makes a hit. You want a rebooking. You can't get it. Why? Your nearest competitor has already secured it to profit by your work.

You will see, if you analyze this situation, that you are renting star features without protection. Nothing is assured to you.

Now, why not buy the film for a year instead of renting it! Get an unlimited run with a rebooking privilege. Secure control of a restricted exhibiting district under a twelve-months contract, which you only can cancel.

This all costs more, but cutting out competition makes it worth more. You pay for fire insurance as assurance against loss.

Buy the picture to assure profit; don't rent and really only advertise a later run for a competitor. Actual ownership for one year is worth the difference in price.

Read the Paralta Plan book on common sense feature booking and then—

"ASK ANY TRIANGLE EXCHANGE."

PARALTA PLAYS INC.

CARL ANDERSON, President
HERMAN FICHTENBERG, Chairman Director
ROBERT KANE, Vice-Prest.
HERMAN KATZ, Treas.
NAT. I. BROWN, Secretary and Gen'l Manager

729 SEVENTH AVENUE
NEW YORK CITY

TRIANGLE DISTRIBUTING CORP.

Mutual Pictures *for the* Coming Year

By JOHN R. FREULER, *President Mutual Film Corporation*

In this statement I am privileged to announce to Exhibitors throughout America the plans of the Mutual Film Corporation for the coming year—plans which I believe will mean much to those interested in box-office receipts.

For the Season of 1917-1918, the Mutual Film Corporation will release eight Mutual Pictures—"BIG STARS ONLY"—every month—***Two Big Star Features Each Week.*** These attractions will include the Charles Frohman Successes in Motion Pictures and a complete new variety of high class feature productions by prominent authors and playwrights.

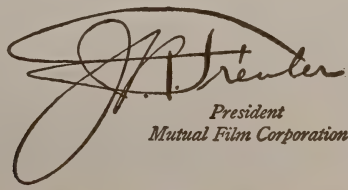
Among the stars to be presented in these coming Mutual Pictures are Mary Miles Minter, Ann Murdock, Gail Kane, William Gillette, Julia Sanderson, William Russell, Olive Tell, Juliette Day, Edna Goodrich, Margarita Fischer, Anita King and others.

These attractions will be of the highest class in every respect. They will be directed by such noted directors as Albert Capellani, Rollin Sturgeon, Lloyd Ingraham, Edward Sloman, John B. O'Brien, Henry King, Dell Henderson and Harry Pollard.

They will be leased to Exhibitors under the Mutual's New Service Contract, providing from five to ten reels daily—one to seven days each week—or they may be booked in series of stars, on open booking or on a basis of two or more Mutual Pictures—"BIG STARS ONLY"—each week regularly.

This new Mutual Policy for 1917-18 has just been put into effect in all our exchanges. Exhibitors who have not yet received detailed information regarding booking dates, prices, etc., should communicate immediately with the nearest Mutual Exchange, before the territory is closed.

Raise your admission to 15c and play Mutual Pictures—"BIG STARS ONLY"—under the new Mutual Policy of TWO-A-WEEK.



President
Mutual Film Corporation

BIG STARS ONLY
AMERICAN FILM COMPANY, INC.
Presents
MARY MILES MINTER
in
"Charity Castle"
A delightful five-act drama by C. Doty Hobart. Directed by Lloyd Ingraham. Released the week of September 3rd.
"Charity" and her brother, "The Prince," left penniless at their mother's death, assail the home of the Ogre, assisted by Lucius the Actor, Bill the Burglar, and Sam the Bum. The Ogre, returning, threatens dreadful things, but eventually his heart softens and he re-names his gloomy mansion, "Charity Castle."
Book it NOW at your nearest Mutual Exchange
Produced by
American Film Company, Inc.
Samuel S. Hutchinson, Pres
Distributed by
Mutual Film Corporation
John R. Freuler, Pres.

BIG STARS ONLY

MUTUAL FILM CORPORATION
Presents

EDNA GOODRICH
IN
"REPUTATION"

By John Clymer. In Five Acts.
Directed by John B. O'Brien.
Released the week of Sept. 3rd.

The famous star of such notable successes as "The Rollicking Girl," "Mam'selle Napoleon," "A Gilded Fool," and "When We Were Twenty-One," in a powerful story of a woman's combat with scandal. First of the new Edna Goodrich Mutual Pictures—"Big Stars Only".

You can arrange bookings NOW on the whole series of Edna Goodrich pictures. Wire, write or call your nearest Mutual Exchange TODAY!

Coming:—EDNA GOODRICH *in*
"QUEEN X" "AMERICAN MAID"
and "A DAUGHTER OF MARYLAND"

MUTUAL FILM CORPORATION
John R Freuler, Pres.
EXCHANGES EVERYWHERE

Coming

Signal's Tremendous Mystery Serial

Monday, September 17th marks the start of Signal's stupendous new mystery serial, "THE LOST EXPRESS," starring HELEN HOLMES. 15 chapters crammed with mystery—thrills—action. A story that baffles all—a star you know to be a box-office magnet—a director noted for his successful productions.

What Became of The Lost Express?

In the first chapter of this new serial an entire express train disappears—vanishes completely. Where it went to, how it was made to disappear—will only be revealed in the fifteenth chapter. Keep 'em coming for 15 weeks to find out *what became of the lost express.*

"THE LOST EXPRESS" is sure to be the biggest money-maker of the year. Book it *today*, before your competitor gets it.

Produced by

Signal Film Corporation
SAMUEL S. HUTCHINSON, *President*

Distributed by

Mutual Film Corporation
JOHN R. FREULER, *President*

MUTUAL MOTION PICTURES — BIG STARS ONLY

Sept. 17th.

HELEN HOLMES IN THE LOST EXPRESS

Directed by J. P. McGowan

READ These Reviews!

Read what the trade journal reviewers say after witnessing the opening installments of Signal's greatest serial:

WILLIAM J. McGRATH In

Motion Picture News Says:

"Here is Helen Holmes once again in a railroad story—not a repetition of previous Helen Holmes productions, but *something new!* It has a mystery angle that is as fresh and as new as a dime out of the mint. *It is the ideal serial with every chapter a whetter of appetite for what is to come.* As one looks at it he is forced to commend inwardly and outwardly too, the creative ability of Frederick Bennett, well known war correspondent, who wrote the scenario, and the genius of J. P. McGowan who directed it. It is a Helen Holmes picture in the first place and that gives it a great get-away. Then, to cinch the prediction of its success, is that all-absorbing, new and tantalizing mystery tang that is bound to pervade it to the end."

Exhibitor's Herald Says:

". . full of action and suspense. There is no reason why this serial should not excel any of the previous Helen Holmes railroad photo-novels. There is thrill after thrill and every foot of celluloid contains action."

Motography Says:

"It is 'sure-fire.' The mystery element should make it interesting to even those who do not care primarily for railroad thrills."

Exhibitor's Trade Review Says:

"There are no dull moments, no dragging, there is plenty of quick action and an unbroken chain of thrills."

Booking Now at All Mutual Exchanges! WIRE!

CHARLES FROHMAN SUCCESSES in Motion Pictures

EMPIRE ALL STAR CORPORATION *Presents*

ANN MURDOCK IN "OUTCAST"

"Outcast" is the first of the Charles Frohman Successes in Motion Pictures presented as Mutual Pictures—"BIG STARS ONLY." It is the same success that ran for months in London and on Broadway, New York, and toured the entire country as a spoken drama, playing everywhere to capacity business. Directed by Dell Henderson. Released the week of Sept. 10th. NOW booking at all Mutual Exchanges.

Coming CHARLES FROHMAN SUCCESSES in Motion Pictures:

JULIA SANDERSON *in* "The RUNAWAY"
DIRECTED BY DELL HENDERSON

ANN MURDOCK *in* "The BEAUTIFUL ADVENTURE"
DIRECTED BY DELL HENDERSON

OLIVE TELL *in* "The UNFORESEEN"
DIRECTED BY JOHN B. O'BRIEN.

Produced by
EMPIRE ALL STAR CORPORATION
James M. Sheldon, Pres.
Distributed by
MUTUAL FILM CORPORATION
John R. Freuler, Pres.

BEST PICTURES
EMPIRE
BIG STARS ONLY

CUB CUB

CUB COMEDIES

Featuring

GEORGE OVEY

are in greater demand than ever by the World's live wire exhibitors

"JERRY'S EUGENIC MARRIAGE"

Released August 30th 1917

Shows the difficulty of matrimony under chemically pure regulations

Round out your program with a snappy

CUB COMEDY

Booked through any exchange of the

MUTUAL FILM CORPORATION

COMEDIES

DAVID HORSLEY PRODUCTIONS
LOS ANGELES, CAL.

COMEDIES

MUTUAL

Read What

Clara De Lissa Berg has to say each week in her Motion Picture News'

FILM SPECIALTIES DEPARTMENT

about the great Gaumont Weekly Release

Reel Life

The Mutual Magazine in Film

Her reviews have the same "human interest" you will find in these most popular pictures. On the strength of her endorsement, book them at your Mutual Branch NOW

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WIDOW JOYOUS, WHEN FREED OF BABY INTRIGUE
MATTERS BABY GIVES "SOLOM ROLE TO LA
DOCTOR AIDS ROOSEVE WIDOW IN WILL BABY CASE LEAD
MOTHER-LOVE AND THE LAW
FEATURING
DOLLIE LEDGERWOOD MATTERS
HERSELF
IN A POWERFUL DRAMA SUGGESTED BY HER OWN SENSATIONAL FIGHT FOR THE POSSESSION OF HER BABY AS IT WAS TOLD BY THE NEWSPAPERS OF AMERICA
INNOCENT
MRS. MATTERS MADE ILL BY ORDEAL
RICH WIDOW IS "HOT SUCCY" IN FALSE HEIR CASE
MATTERS BABY CASE APPEAL IS DENIED
WIDOW, ILL, FAILS TO GO ON STAND
MATTERS THAT LIKE SINISTER INTRIGUE TALE
BABY CHAMP'S CASE TO U.S. SUPREME COURT
TEST OF SOLOMON
WHO IS MOTHER
BABY LOOK LIKE MRS. MATTERS OR THE GIRL?
Produced by
CRYSTAL PHOTOPLAYS
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Directed by
GEO. A. SIEGMANN
Seven Parts
State Rights Now Selling
Wire or Write to
CRYSTAL PHOTOPLAYS CORPORATION
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MR. FOREIGN BUYER
OUR EYES ARE EVERYWHERE
FOR YOUR BENEFIT

OUR PRODUCTIONS - OUR SERVICE - OUR POLICIES ARE SATISFYING OUR CUSTOMERS EVERYWHERE
LET US PUT YOU RIGHT

INTER-OCEAN FILM CORPORATION

HENRY J. BROCK, Pres. — PAUL H. CROMELIN, Vice Pres.

220 W. 42nd St. — NEW YORK CITY

"THE WORLD OUR FIELD" — 3CHLES

Pathé

Probably more newspaper space has been given to

Mrs. Vernon Castle

than any player on stage or screen today.

No woman in America is so much written and talked about. No hamlet is too remote to have heard of her and she is a favorite in the largest cities. In "Patria" she proved her tremendous drawing power. That is

Box office value

It is that remarkable popularity, plus superlative direction, the best stories, and splendid casts that will make Pathé's Mrs. Castle features

Attractions extraordinary

in any house.

Prepare for your fall business now. Ask the nearest Pathé Exchange about the Mrs. Castle features.

Pathé

Feature production-

Pathé has given it to

The SEVEN PEARLS

WITH

MOLLIE KING

AND

CREIGHTON HALE

Some additional reasons why you should book The Seven Pearls

¶ Feature production is the fourth big reason why "The Seven Pearls" is a serial for you to book to get 15 weeks' big business. The national advertising that is being done on this serial will bring the crowds for the first episode. Feature production, with the box office stars and the great story, will bring them back week after week.

¶ National advertising, is the fifth strong argument for this serial. In all the great Hearst newspapers and magazines "The Seven Pearls" is getting extensive advertising and publicity. In the best newspapers of every big city the same advertising is being done.

It is the Pathé policy to help you get the business on Pathé serials

Released Sept. 2nd - Booking Now

Produced by Astra

- Written by Charles W. Goddard, the famous playwright

Pathé
MOLLIE KING
star of
The SEVEN PEARLS
She proved her worth in "Mystery of the Double Cross", "The On-the-Square Girl", "Kick In" and "Blind Man's Luck", all successful.

Pathé

Praise is sweet but better still the consciousness that it is deserved.

The praise expressed in the scores of letters from exhibitors who find that

THE FATAL RING

with

PEARL WHITE

is truly a wonderful box office attraction, is deserved. "The Fatal Ring" is a big attraction for any house.

"In forty-five minutes we had them standing," say two Texas exhibitors.

Produced by Astra
Directed by Geo. B. Seitz
Written by Fred Jackson
Scenarios by B. Millhauser

"We believe in giving credit where credit belongs—hence this letter. We started 'The Fatal Ring' on July 21st and we have established a new record for attendance. Last Saturday we opened our house at 1 o'clock p. m. and in 45 minutes we had them standing. That continued until we closed at 11 o'clock at night. Furthermore, everybody was more than pleased with the picture and many compliments were showered upon the management. This is all the more gratifying, as our patrons are very discriminating persons who would not hesitate to say the opposite if they felt it. *We have run many Pathe Serials and they have always been money getters.*"—*Gwynn & Blar, Terrell, Tex.*

Pathé

From Japan, India, France, England, South America, Porto Rico - everywhere, comes tribute to the charm and drawing power of

Pearl White

All over the world she is the favorite with theatre manager and public alike. She has brought and is bringing millions of dollars into the box office.

The famous Sunshine Baby, the biggest favorite of all in hundreds of theatres

Baby Marie Osborne

is announced in the five part Gold Rooster Play

Tears and Smiles

The business has no greater box office star than this super-talented child. Play her—it will be profitable.

Produced by Lasalida

Pathé

Iris

Sir Arthur Pinero's dramatic masterpiece with

Alma Taylor, Stuart Rome and Henry Ainly

A striking tale of a woman's love and a woman's folly.

Five part Gold Rooster Play

Gladys Hulette

whose pictures have struck a responsive chord in the hearts of all lovers of clean pictures, is the star of

Miss Nobody

a five part Gold Rooster Play.

Produced by Astra
Directed by Wm. Parke

"I did my biggest business of the season with Gladys Hulette in "The Cigarette Girl". Lyric Theatre, Cincinnati.

Pathé

CROWDS!

Orchestra Hall, Chicago, is a 3500 seat house catering to the best patronage in the city. This great theatre played

LES MISERABLES

for three weeks, filling the house to S. R. O., performance after performance.

When Victor Hugo's great classic was first brought out in this country four years ago it played 26 weeks in New York, proving the extraordinary hold that the immortal story has upon the public. Today revised, improved and brought up to date, millions wish to see it where thousands saw it before.

"What was the marvel of dramatic skill four years ago remains a marvel. You cannot doubt the worth of the motion picture after you have seen 'Les Miserables'. Exquisite detail."—*Oma Moody Lawrence in Chicago Post.*
"Infinately better than most of the present day pictures."—*Louella Parsons in the Chicago Herald.*
"This picture is a marvel, and marvellously well played. Hugo's story is presented faultlessly."—*Mae Tinee in Chicago Tribune.*
"The crowded house at Orchestra Hall, on Sunday night, the line reaching out on the avenue from the box office is recommendation enough for 'Les Miserables'. It was a warm night and a myriad of counterattractions, but the Hall had as many as it could hold."—*Chicago Examiner.*

This wonderful attraction will be released Sep. 9 in 8 parts!

Ask the nearest Pathé Exchange about it.

Pathé

Like all Pathé serials
it has hit the bull's eye
of popular approval

The Neglected Wife

with

Ruth Roland

Produced by Balboa

Written by Mabel Herbert Urner

SPEAKING OF RECORDS

SUCCESS ACCLAIMED THE MAGNIFICENT NEW YORK RUN
AT THE GLOBE THEATRE OF

JACK AND THE BEANSTALK

Playing to capacity both matinee and evening in July and August.

This William Fox Kiddie Standard Picture now booked at

ARCADIA THEATRE, PHILADELPHIA,
4 Weeks Run.
MILLER'S THEATRE, LOS ANGELES,
3 Weeks Run.
STANDARD THEATRE, CLEVELAND,
2 Weeks Run.
RIALTO THEATRE, SAN FRANCISCO,
2 Weeks Run.

And ten more leading motion picture Theatres in the United States have contracted

JACK AND THE BEANSTALK

for two weeks or more.
No Exhibitor can book

JACK AND THE BEANSTALK

until he has seen it.
That's a rule of Fox.

STANDARD PICTURES
FOX FILM CORPORATION

STANDARD PICTURES

WILLIAM FOX
PRESENTS

THE SPY

WITH

DUSTIN FARNUM

Directed by RICHARD STANTON

The Picture That Awakens AMERICA To The Perils Within Her Own Gates

The Most Timely—The Most Vital—
The Most Worth-While Photodrama
Since Cinema Art Began

Do You Know Your Neighbor?

He May Be Plotting Against Your
Life, Your Home, and Your Country

BOOK THIS PICTURE NOW

BUT YOU MUST SEE IT FIRST AT
YOUR NEAREST FOX BRANCH

Opens At The Globe Theatre

New York, August 27th
For Two Weeks Only

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STANDARD PICTURES

"THE HOUSE THAT FOX BUILT"

JACK AND THE BEANSTALK

WILLIAM FOX'S WONDER FILM-
FOR ALL CHILDREN FROM 5 TO 90.

DIRECT FROM ITS BIG NEW YORK
RUN AT THE GLOBE THEATRE

"THE PETER PAN OF THE FILMS"
—NEW YORK MAIL—

READY FOR RELEASE
ON THE OPEN MARKET
NOW
AS AN INDIVIDUAL ATTRACTION

BIGGER AND BETTER THAN A CIRCUS

YOU MUST SEE IT BEFORE YOU CAN BOOK IT.

CALL, WRITE OR WIRE
YOUR NEAREST FOX BRANCH

FOX FILM CORPORATION

Many a packed house is directly traceable to an advertisement in the "News."

STANDARD

WILLIAM FOX Presents

The CON

Released throughout
A FOX
Staged by R.A.

Cost $300,000
-8,000 people
-1,000 horses.

RELEASED
MARKET
INDIVIDUAL

Exhibitors can see
now at any
Fox Film

WILL PLAY
Broadway & 46th
beginning Sept.
from $1.00 to
indefinite

FOX FILM

PICTURES

WILLIAM FARNUM in

QUEROR

America Sept. 16th

EXCLUSIVE

WALSH—8 reels

Photographed in California, Texas, Mexico

ON THE OPEN AS AN ATTRACTION

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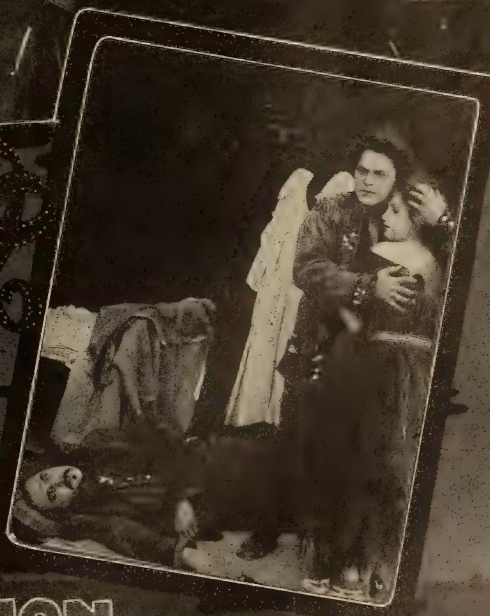

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Street, New York 10 at prices 25¢ for an engagement.

CORPORATION

FOX EXCLUSIVE FEATURES

ONE-A-WEEK-52-A-YEAR

YOUR PATRONS WILL LAUGH THEIR HEADS OFF

WITH

"SMILING" GEORGE WALSH

Here he is! GEORGE WALSH. The brightest, breeziest MOST REFRESHING STAR IN MOTION PICTURES- the man who made the smile famous; the most versatile actor of light comedy on the screen; the player who has eleven miles of personality to the square inch- the man who pulls the box office total up where it belongs.

GEORGE WALSH

THE SMILE-A-MINUTE MAN

"Smile awhile, and while you smile
Another smiles, and soon there's
Miles and Miles of Smiles,
And Life's worth while because you smile!"

Book GEORGE WALSH at the nearest FOX Branch and you and your patrons will smile, smile, smile—

FOX FILM CORPORATION

FOX EXCLUSIVE FEATURES

ONE-A-WEEK-52-A-YEAR

WILLIAM FOX
PRESENTS

GEORGE WALSH
IN THE STAR SPANGLED COMEDY

"THE YANKEE WAY"

STAGED BY RICHARD STANTON

The story of a laughing Romance, beginning in Chicago, U. S. A., with a startling finish in the turbulent Balkans.....

A SEPTEMBER RELEASE

GEORGE WALSH IS THE BEST YET, IN THIS ROLLICKING PICTURE. "THE YANKEE WAY" WILL SWEEP THE COUNTRY.

Exhibitors, Get busy with the nearest FOX branch

FOX FILM CORPORATION

GEORGE LOANE TUCKER
presents

THE MANX-MAN
BY
HALL CAINE
NOW PLAYING
CRITERION THEATRE
BROADWAY & 44th ST., NEW YORK CITY
PRICES-25¢-50¢-$1.00
JUSTIFIED CAPACITY

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220 WEST 42nd STREET
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TRIANGLE

The Triangle Code

Story. Triangle will secure the best stories that are written — stories that have been widely read — stories by the best known authors in the country — stories with a "punch."

Production. Triangle has always stood for high quality in production — pictures with a real box office value. This same high standard will be absolutely maintained.

Price. Triangle productions will be sold at prices that will enable an exhibitor to pay for his film service and other expenses and retain a profit for himself. The small town as well as the city exhibitor will be considered. No exhibitor need advance admission prices for Triangle plays.

Star. Triangle has made stars and will continue to make them. Read over the list of the stars of to-day and see how many were made by Triangle. Triangle stars, moreover, will be offered at a price that guarantees a profit to the exhibitor.

Equipment. Triangle studios at Culver City and Hollywood, Cal., are the finest in the country. No producing company has at its command studio facilities that are the equal of Triangle's.

Trade Mark. The Triangle trade mark is a real asset to exhibitors, for in the minds of the public it stands for motion picture quality.

Triangle is a business proposition for business men. ***Watch Triangle grow.***

THE TRIANGLE DISTRIBUTING CORPORATION
1457 Broadway, New York

TRIANGLE

"Ten of Diamonds"
with
Dorothy Dalton
another
"Flame
of the
Yukon"

A Trump Card for
the Exhibitor
RELEASED
SEPT. 2

TRIANGLE

"The Man Hater"

with

Winifred Allen

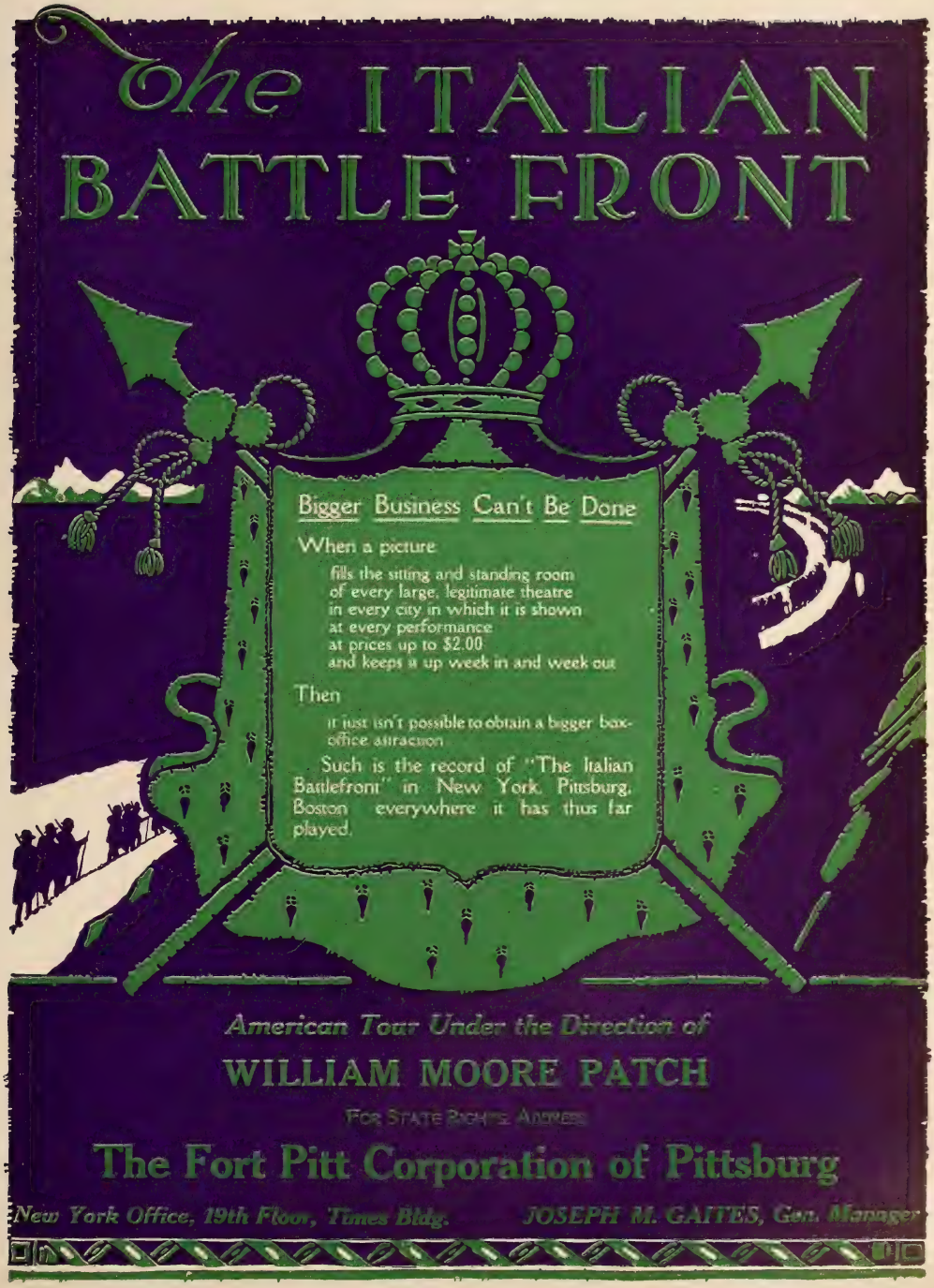
A Saturday Evening-Post Story by Mary Brecht Pulver

A Picture it will pay to advertise

RELEASED SEPT. 2

TRIANGLE

"A Shanghaied Jonah"
with all star
Keystone cast
Have them all smiling when they say good-bye

A Whale of a Comedy
RELEASED
SEPT. 2

The ITALIAN BATTLE FRONT
Bigger Business Can't Be Done
When a picture
fills the sitting and standing room
of every large, legitimate theatre
in every city in which it is shown
at every performance
at prices up to $2.00
and keeps it up week in and week out
Then
it just isn't possible to obtain a bigger box-office attraction
Such is the record of "The Italian Battlefront" in New York, Pittsburg, Boston everywhere it has thus far played.
American Tour Under the Direction of
WILLIAM MOORE PATCH
For State Rights Address
The Fort Pitt Corporation of Pittsburg
New York Office, 19th Floor, Times Bldg.
JOSEPH M. GAITES, Gen. Manager

Straight from the Shoulder

THE ITALIAN BATTLEFRONT is offered States' Rights buyers on the basis of hard, cold facts—unadorned and unexaggerated.

THE SWORN BOX OFFICE REPORTS OF WHAT IT HAS DONE, AND WHAT IT IS DOING.

"The Italian Battle Front"

For instance:

NEW YORK
First week, . . . $10,782

BOSTON
First five days . . $6,196.75

(Figures for balance of first week unavailable at date of release of advertisement.)

PITTSBURG
First week, (Six days) $5,987.25

Do you know of but one other moving picture production, playing to only two performances daily, that can point to such a guarantee of its drawing power.

Pictures Which Challenge the Box Office of Every Representative Exhibitor in America

GENERAL FILM COMPANY

GEORGE ADE NEW FABLES IN SLANG

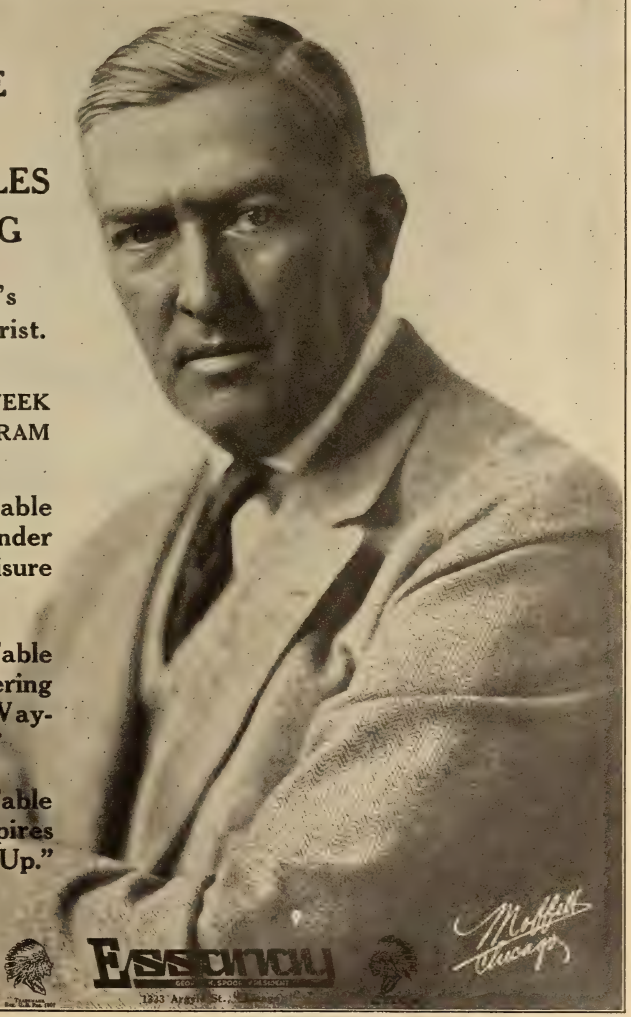
By America's greatest humorist.

ONE EVERY WEEK FOR ANY PROGRAM

Sept. 1: "The Fable of the 12 Cylinder Speed of the Leisure Class."

Sept. 8: "The Fable of the Wandering Boy and the Wayward Parents."

Sept. 15: "The Fable of What Transpires after the Wind-Up."



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GENERAL FILM COMPANY,

The charm of the SPARKLE COMEDIES is in their brilliant Humor, their spice of Idea, the snappiness of their Action, and their droll, convincing Types.

A scene from "Bragg's Little Poker Game"

SPARKLE COMEDIES

Genteel, Artistic, Appealing Funfests All

Booked by the Farsighted Exhibitor in Groups of Six.

THE CURRENT GROUP:

An Attorney's Affair	Those Terrible Telegrams
Her Peignor	Bragg's Little Poker Party
The Stag Party	Mixed Nuts

Produced by The **JAXON FILM CORPORATION** 220 W. 42nd St. New York City

Distributed Exclusively by General Film Company

GENERAL FILM COMPANY,

RUTH ROLAND in a "Falcon Feature"

Can a hypnotist make others yield up their deepest secrets?

Can he compel others to achieve unconscious artistic triumphs?

And lastly, can he influence his victims to turn upon and destroy him?

"The Stolen Play," with Ruth Roland.

An atmosphere of fascinating mystery pervades this forceful drama in four parts, written by D. F. Whitcomb, supervised by H. M. and E. D. Horkheimer, featuring Wm. Conklin as Edmay, the blind playwright, Edw. J. Brady as Leroux, the plotting mesmerist, and RUTH ROLAND.

When Booking Features Book a Falcon

Distributed Exclusively by General Film Company

FALCON FEATURES

GENERAL FILM COMPANY.

JUST A MOMENT!

WILLIAM N. SELIG IS ACKNOWLEDGED OWNER OF PERHAPS THE MOST VALUABLE NEGATIVE IN THE WORLD. HE POSSESSES HUNDREDS OF THOUSANDS OF FEET OF FILM TAKEN IN ODD NOOKS AND CORNERS OF THE WORLD. TAKEN, YOU UNDERSTAND, BEFORE THE PERIOD WHEN THE MOVIE CAMERA BECAME A MATTER OF COURSE TO THE EAST INDIAN, THE JAVANESE, THE AFRICAN SAVAGES AND THE DENIZENS OF SOUTH AMERICAN JUNGLES.

INTREPID EXPLORERS PENETRATED THE VERY HEARTS OF UNCIVILIZED COUNTRIES FIVE YEARS AND MORE AGO TO SECURE *REAL* MOTION PICTURES OF THE VARIOUS MODES AND CUSTOMS OF STRANGE PEOPLES. THE EXPEDITIONS COST MR. SELIG A FORTUNE. *BUT HE HAS THE STUFF—EXCLUSIVE* STUFF!

THESE WONDERFUL PICTURES ARE RELEASED IN *SELIG WORLD LIBRARY* EVERY WEDNESDAY, IN GENERAL FILM SERVICE.

A WORD TO THE WISE EXHIBITOR IS SUFFICIENT!

TRADE S MARK

Distributed exclusively by General Film Company

GENERAL FILM COMPANY

The Beloved Characters of "O. Henry"

J. Frank Glendon as Robert Walmsley, in "The Defeat of the City."

"Bob" Walmsley

"Incredibly wild and boisterous things he did. He sang, he told stories that set one all but shrieking, he played the yokel, the humorous clodhopper; he was mad, mad with the revival of the old life in his blood."

"THE DEFEAT OF THE CITY" reaches its highest climax in this simple family group down on the old farm. The scene presents the demoralization of Robert Walmsley, the artificially starched Manhattanite, amid the call of the crickets and the smell of the wild rose. It is just another—but a grander, greater—O. Henry masterpiece in story and film.

"THE DEFEAT OF THE CITY"

This is the first of the *Four-Reel* "O. HENRY'S"

The Crown Jewel of Any Program!!

NEXT: "The Atavism of John Tom Little Bear," 2-reels

BROADWAY STAR FEATURES

Distributed Exclusively by General Film Company

The Critics Came; They Saw; They Said:

of

"The Range Boss"

presenting

Jack Gardner

"A good drawing card. Will be well received."—*New York Morning Telegraph.*

"Plenty of action and Western atmosphere."—*Motion Picture News.*

"There is no doubt picture patrons will thoroughly enjoy it."—*Exhibitor's Herald.*

Don't Miss Gardner's Other Western Plays

"OPEN PLACES"—"LAND OF LONG SHADOWS"

* *

OTHER ESSANAY SUCCESSES

"The Night Workers"
"The Saint's Adventure"
"Satan's Private Door"
"Burning the Candle"
"Little Shoes"
"Adventures of Buffalo Bill"

of

"The Man Who Was Afraid"

presenting

Bryant Washburn

"The story has a sure-fire patriotic appeal. You can get real money with it and send everyone home more than satisfied."—*Wid's*

"All the necessary ingredients for a money-making film. A sure success."—*Exhibitor's Trade Review.*

"Sizzling with the spirit of the times."—*Mae Tinee in the Chicago Tribune.*

"An achievement worth remembering."—*Louella O. Parsons in the Chicago Herald.*

* *

OTHER WASHBURN HITS

"The Golden Idiot"
"Filling His Own Shoes"
"The Prince of Graustark"
"The Breaker"

Released through the K. E. S. E.

Essanay

GEORGE K SPOOR PRESIDENT

1333 Argyle St., Chicago

K-E-S-E

TAYLOR HOLMES

NOW MAKES HIS SCREEN BOW
WITH HIS FAMOUS BROADWAY SMILE

in "Efficiency Edgar's Courtship"

Taken from the story by Clarence Budington Kelland in the Saturday Evening Post

THE GREATEST LAUGH OF THE YEAR

Released through the K. E. S. E.

Essanay

GEORGE K. SPOOR PRESIDENT

1333 Argyle St., Chicago

K-E-S-E

WORLD PICTURES BRADY-MADE

WILLIAM A. BRADY

says of

"Betsy Ross"
"The Corner Grocery"
"Shall We Forgive Her"
"The Burglar"

"I will donate $10,000 from my personal funds to the Red Cross if within a space of time equal to that consumed in the production of these four World-Pictures the same number of special-priced pictures of AS GOOD QUALITY have been made.

"THIS IS A CHALLENGE for a comparison between regular World program features of five reels each and an equal number of special price pictures, NO MATTER how long or pretentious."

The dawn of a new era for exhibitors

BIG STAR SERIES

Productions for September

Mme. PETROVA in
TO THE DEATH

HAROLD LOCKWOOD in
UNDER HANDICAP

ETHEL BARRYMORE in
THE LIFTED VEIL

FRANCIS X. BUSHMAN
and BEVERLY BAYNE *in*
THEIR COMPACT

Mme. PETROVA *in*
SILENT SELLERS

METRO

The highest price ever paid for a picture was paid by
Mr. S. L. Rothapfel for a week's run on

The Only Official Motion Pictures of

The Great Russian Revolution

and

Behind the Battle Line in Russia

at the

RIALTO THEATRE

NEW YORK

Presented by

THE SKOBELEFF COMMITTEE

For the Relief of Russian Wounded and Disabled Soldiers

Under the Auspices of

The Provisional Russian Government

STATE RIGHTS BUYERS

For Territories Communicate with

IVAN D. DORED
Special Envoy

The Skobeleff Committee
HOTEL IMPERIAL, NEW YORK

GUS MOHME
Business Representative

Courtesy of Vanity Fair

Copyright 1917 by Alfred Cheney Johnston

You are wasting your opportunities if YOU ignore advertising.

GEORGE K. SPOOR

presents

Little

Mary McAlister

the most winsome child actress

in

"PANTS"

Screen Time 65 Minutes

A picture that will delight children and grown-ups alike! They will laugh and cry over the joys and sorrows of this little girl and live over again the happy days of the rag doll and the old swimmin' hole.

THE TREMENDOUS SUCCESS

of

Little Mary McAlister

in

"Do Children Count"

a series of twelve
independent plays

assures you of a screen triumph in her *new* picture, "PANTS."

Released through the K. E. S. E.

ESSANAY

GEORGE K. SPOOR, PRESIDENT

K-E-S-E

AUG 29 1917 ©CIB394356

"When You See it in 'The News' It's News"

Motion Picture News

"The Exhibitors' Medium of Communication"

HAS THE QUALITY CIRCULATION OF THE TRADE

Volume 16 No. 10 September 8, 1917

The Danger Point

EXPOSITIONS cost the motion picture industry a quarter million dollars a year. Yet it is treading dangerous ground to discuss the question: "Who should conduct the Exposition"?

So we are told—and so we have found in the past.

Why? Why should the attempt to secure more efficient control of a quarter million dollar affair result in the creation of petty animosities? What sincere reason—if sincerity mean a desire for the betterment of *all* the industry—can prompt this jealous guarding of the Exposition plum?

Shall another quarter million be sacrificed because film men are "too busy to bother"—because the daily grind and political fears prevent an honest house-cleaning, an effective clean-up of the Exposition muddle?

* * *

WE have seen that eight Expositions and two millions spent on them have failed to produce an iota of benefit to the picture industry. We have pointed out just a few of the things that could be done to make Expositions proper and profitable.

Let us now touch the danger point—with the blunt statement of one fact:

"No real Exposition will ever be held as long as control rests entirely in the hands of a local organization."

As long as the fate of Expositions rests solely on the shoulders of a handful of men, as long as the single result expected from Expositions is profit to one local organization, as long as the interest of the industry as a whole goes no further than paying the bills—just so long will we await an Exposition worthy of the fifth industry.

Remember—the definition of a trade Exposition is not merely the reaching of a small slice of the general public.

Local organizations mean local results. An Exposition for all the industry must be conducted by all the industry.

THE local organization has its place. The local body is the host; let it also handle the entertainment of the local public, let it collect its share of the tribute of the local fans.

But there its work ends.

Beyond that point a trade Exposition becomes a national institution. The manufacturers of the nation are interested; the exhibitors of the country are concerned.

Control of the next motion picture Exposition, if it is to achieve any real results, must be vested in committees representative of all the industry—its National Association, its exhibitors of all classes.

Control must be vested in committees that can see more to an Exposition than the sale of display space.

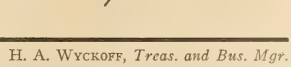
Control must be placed in the hands of committees that can promise exhibitors something more than the privilege of voting for a League president.

* * *

THESE things are necessary—else the industry may as well cast a quarter million to the winds this minute and save itself the pother and worry of the Exposition.

Why should it be heresy to suggest that the manufacturer—who pays the bills—be allowed to see that Expositions give him some meed of return? Why should the National Association—representative of all the industry—fear to take a stand for power in the control of that industry's Exposition?

Why should a yearly sacrifice—and it reaches inevitably into the pockets of every person in the film world—be paid because Expositions rise to no greater heights than political plums?



WM. A. JOHNSTON, *Pres. and Editor.* HENRY F. SEWALL, *Vice-Pres.* E. KENDALL GILLETT, *Sec.* H. A. WYCKOFF, *Treas. and Bus. Mgr.*

Published on Tuesday every week by MOTION PICTURE NEWS, Inc., 729 Seventh Ave., N. Y. 'Phone 9360 Bryant. Chicago Offices, Mgr. Wm. J. McGrath, 110 So. Dearborn St.; 'Phone 755 Randolph. Los Angeles Offices, Mgr. J. C. Jessen, 427 South Figueroa St.; 'Phones 7140 Main, 462 Broadway, F-2188. Subscription $2 a year, postpaid, in United States, Mexico, Hawaii, Porto Rico and Philippine Islands. Canada, $3. N.B.—No agent is authorized to take subscriptions for Motion Picture News at less than these rates. Have the agent who takes your subscription show his credentials and coupon book.

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Speaking Editorially:

"Make the Public Pay"

SINCE the days of the first boost in admission prices from five to ten cents, motion picture exhibitors have shied at talk of advances in the scale. Many refuse to give the subject thought. "It can't be done," they declare, "You will drive patrons away from the picture."

We realize that there are many small community and neighborhood theatres where admission boosts may seem out of the question. But to theatre men with the larger theatres in live cities we believe there are pregnant suggestions in the news story on the opposite page.

To these exhibitors there is left little choice between expenses increasing thirty and forty per cent and the other horn of the dilemma—either curtailment of quality or increase of revenue. There are few who can see their way to maintaining past standards of presentation on past returns.

Price boosts are inevitable for any exhibitor who attempts to give to his city a Rialto or a Strand. In the graduated scale at present in vogue in theatres of this class there is the means of bringing this about with the dangers of drastic action.

Think it over, Mr. Exhibitor, as you face your Fall bills for film, musicians, labor of all classes and war income taxes.

See if you can't "Make the Public Pay."

Business with Pleasure

WHILE expressiing our appreciation to the prominent film men who have said a word of praise for MOTION PICTURE NEWS' Cigarette Campaign, we wish to bring to particular emphasis one point of their message to our exhibitor readers.

"Practical and patriotic" is a phrase which runs through their comments.

Patriotic—obviously. There is no need here to tell exhibitors of the need for smokes at the Front, and the appreciation our boys in the trenches will shower on those who help to give them this comfort.

Practical—and business pulling—also. There is a point for the live wire exhibitor. Putting personality into a theatre is admitted to be the first step in successful showmanship. Here is your opportunity—a rare one—to forge a personality link with your patrons that will endure.

An Exposition Side-Light

WALTER W. IRWIN, on behalf of Vitagraph, presented a thousand dollar check to the National League at its recent Chicago Exposition and Convention.

From the preceding Exposition—that of 1916—the National League's treasury received the munificent sum of $5,000.

So Vitagrph, with its thousand dollar gift, gave to the National Exhibitor organization one fifth of the sum realized the preceding year from the entire Exposition—with its generous tribute from all manufacturers and the general public.

Vitagraph's generous act seems in this light to have also thrown a satirical beam on the general Exposition situation.

Huns, Hun Plots—and Hunmania

A CONTEMPORARY whom we hold in the highest esteem, *The London Cinema,* is deeply concerned over our statement that New York is fast becoming the film capital of the world. With fear and trembling we read a heading "The Hun Plot," and daring further terror we go on to learn that MOTION PICTURE NEWS has fallen innocent victim to a subtle Hun plot.

But somehow we can't get real excited.

We can't believe that the many representative English business men now to be found in Times Square offices, engaged in film deals covering the globe, are part of a Hun plot. Hun diplomacy has shown no evidences of such subtle cunning.

We can't believe that once firmly established in the center of the film-producing world these foreign buyers will find it profitable to move their operations back to London at the close of the war. "New York headquarters and London representatives" is, somehow or other, the phrase that looms before us.

And we fully believe that these London representatives will be capable of seeing that the Hun does not gather the Continental market into his grasp.

It's really dreadful how apathetic we can be.

We could get "all het up" over a sincere, lively rivalry between New York and London for control of the world market. But when the poor, much-battered Hun is dragged into the issue by his hoofs and horns we feel tempted to yawn.

Really—how can a Hun plot be found in declaring that the largest city in a country at war with the Hun is the film capital of the world? Or are we mistaken—

Is America at war with Germany?

Practising What We Preach

"BUSINESS as usual" is the gospel of trade publications. Keep the wheels moving—through war as in peace—and you are doing your bit. Ruthless economy is the worst extravagance.

MOTION PICTURE NEWS this week offers its West Coast Edition as evidence that we are practising what we preach.

It requires but the most fundamental publishing knowledge to realize that this special section for readers of The West Coast offers no brilliant prospects of profit. Circulation is costly—its rewards never immediate. And we know of no more ambitious publishing effort than the intensive circulation of the West Coast Edition and the other sub-editions of MOTION PICTURE NEWS which will follow.

We offer this *intensive* circulation to advertiser and reader as our bit in "Keeping the Wheels Moving."

Is a Newspaper a Business?

PUBLISHING Mrs. Grace Humiston's photograph in a daily newspaper is public service. Publishing it in an animated motion picture newspaper is commercialism.

The one gains you credit for enterprise and progressive spirit. The other brings you before the bar of justice.

All of which raises an interesting question:

"Is a newspaper a business?"

Movement Spreading Swiftly to Boost Admission Prices

Exhibitors in Large and Small Cities, Faced with Ruin, Take Up Cry to Make Public Pay—Movement Spread to All Sections Like Wildfire—High Cost of Everything the Reason

"MAKE the public pay!" There, in a phrase, is the slogan coming from the exhibitors of big cities representing every section of the country.

Over the span of the last two years film rentals have jumped skyward, the item of music grows bigger and bigger, operators, ushers, all classes of labor have become more scarce and more costly.

And now, without concerted planning, but with almost country-wide unanimity, exhibitors with the larger houses are turning to the only apparent outlet:

"Make the public pay!"

As pointed out by these exhibitors, it is only the remarkable development in the advertising and elaborate presentation of pictures that has brought the public coming in sufficiently increasing numbers to enable most theatre men to keep their heads above water during the past year. But the limits in this regard have apparently been reached and the Fall looms up with expenses in every branch reaching greater proportions than ever.

"Aside from all other considerations—and there isn't an item in his theatre which doesnt' cost an exhibitor more than it did six months ago," declared one theatre manager to a MOTION PICTURE NEWS representative, "the star evil is the principle cause for the big jump in the cost of picture exhibiting. But the public makes the stars, the public wants the stars, and will not be satisfied without them—so make the public pay."

Gradual Boosts Save Patron Loss

Mistakes of the past are being eliminated by exhibitors concerned in the present price-raising movement. Instead of drastic doubling or boosting of the admission such as usually results in the loss of patrons for an extended period, the present plan calls for gradual boosts to which the patron is educated before he fully realizes the action that has been taken. Theatres with ten-and fifteen-cent scales, for example, are introducing rows of twenty-five-cent seats. As the number of twenty-five-cent rows are increased, the ten-cent ones are to be gradually eliminated.

From two cities of the West come reports of price increases. Seattle reports as follows:

"It is very likely that higher admissions will be charged by the Seattle, Wash., exhibitors beginning this Fall."

One year ago the admissions were usually ten cents, both afternoon and evening. The first change made was to raise the admission to fifteen cents at 7 o'clock in the evening. This worked out very satisfactorily and the public made no complaint, as they seemed to realize that the exhibitor must get a higher admission on account of the better grade of picture being presented.

The theatres ran along this way for several months and then one of the larger ones raised to fifteen cents in the afternoon, making the admission the same day and night. The others evidently watched this theatre and saw that the change was successful for all of the larger theatres now charge fifteen cents for all performances.

The move that is being discussed now is to make the admission price twenty cents beginning at 6:30 each evening.

Salt Lake Also in the Van

Announcement has been made by the management of the Paramount Empress theatre, Salt Lake, of an increase in admission prices, the maximum price having been raised from twenty cents to twenty-five cents. This has not had the effect of driving away patronage.

Omaha Among the First to Move

Wilfred Ledoux, of the Empress Theatre, Omaha, declared to MOTION PICTURE NEWS representative: "We have increased our admission prices from ten and twenty to fifteen, twenty-five and thirty-five. We have a better class of patrons and more of them. With expenses increased between thirty and forty per cent. during the past year it was necessary to reduce the quality of our show or increase the price. We chose the latter course and are glad we did.

"I find this is an opportune time for an admission raise, for people half way expect to pay more for their amusements as they are paying more for everything else. Along with other increases I just had word that the bill posters and house agents are now asking a raise from twenty to twenty-two dollars a week. Beginning September 1 the musicians in my orchestra ask five dollars a week more, and three dollars more for the leader."

R. D. Shirley, of the Muse, Omaha, declares: "My musicians have just announced a new scale. I was told today that a local newspaper was increasing its rate. Films also cost more, and I am still charging the ten-and twenty-cent price. The plan of a gradual increase to twenty-five cents seems a good one."

"Beginning this week," says Louis Marcus, of the Majestic, Council Bluffs, Iowa, "I have increased the admission price to twenty cents. It is necessary with the increase in every item of my expense. I have been watching the result closely all week and I find my patrons agree with me.

(*Continued on page* 1612)

H. B. Varner Is Legislative Chairman of A. E. A.

Goes to Washington on Tax Bill—Strong Response from Theatre Men of Country to New Organization—Pettijohn's Replies to Slurs

HENRY B. VARNER, of North Carolina, who represented exhibitor's interests in Washington on the tax and other questions, was last week appointed chairman of the legislative committee of the American Exhibitors' Association. Last Thursday he left New York for Washington where he will represent exhibitors until the tax question is finally settled.

On Tuesday he was in conference with John D. Williams of the First National Exhibitors' Circuit, and Charles C. Pettijohn, general manager of the American Exhibitors' Association. No details of the meeting were given out.

Plans are reported maturing for the organization of a Maryland branch of the new association. Guy Wonders, who is vice-president of the organization, and a Baltimore exhibitor, said last week it was not yet time to give aut the plans being made, but that he believed the Maryland branch would be shortly strong enough to apply for a charter.

At the same time, encouraging reports came in from other sections of the country. A telegram was received from I. M. Mosher, of Buffalo, stating that Mike Shea, big up-state exhibitor, had signified his intention of coming in with the A. E. A.

Michigan members of the Association will hold a state convention in Detroit, September 5 and 6. This branch is extremely active. At an organization meeting the following officers were elected:

F. F. Schneider, president; William Shuttle Helm, vice-president; John Brennan, treasurer, and King Perry, secretary. Mr. Perry talked enthusiastically of the prospects. He said:

"Things are going along here as never before in the interest of motion picture exhibitors. The A. E. A. is progressing nicely. We will have one of the biggest and best organizations in the country, by the time we hold the national convention here in 1918."

Charles C. Pettijohn, general manager of the A. E. A., states that every mail brings in scores of applications for memberships, and a generous response in the way of dues.

In reply to an editorial appearing in the Exhibitors' Trade Review, last week, Mr. Pettijohn issued the following statement:

"If the Motion Picture Exhibitors' League wishes to indulge in personalities to create discord and hard feelings between the American Exhibitors' Association and the National Association of Motion Picture Industry, let them go to it. If we did not know that the N. A. M. P. I. was as "big" and broad as it is, we might be alarmed, but it is too comprehensive to be affected by an editorial that presents prima facia evidence of its purpose.

"The A. E. A. will always be in harmony with the N. A. M. P. I. in everything intended for the good of the industry.

"We have no answer to any of their personalities. We bury them with pity."

Industry Gives Three Rousing Cheers for Smokes Campaign

Leading Film Men Voluntarily and Heartily Endorse Movement to Give Our Boys in the Trenches "Five Minutes in America"—Offers of Help from All Quarters

"Will Help the Cause Along"

"Good luck!

"I heartily endorse the campaign, and it gives me great pleasure to help the cause along.

"With this object in view, I am having prepared a receptacle for use in theatre lobbies into which money contributions can be dropped. A detailed description of this and instructions as to how it may be obtained will appear in the next issue of MOTION PICTURE NEWS.

"Personally, I feel that we cannot do enough to add to the comfort of our boys in khaki. Keeping them in smokes is one of the little things that we can do and should do. And everyone can help.

"Picture fans are a generous lot and can be counted on to 'do their bit.' Every fellow who smokes can spare a cigarette, or perhaps a box or two, and the non-smokers can give their cash. Let us all pull together for the sake of the boys in the ranks.

"Good luck to the 'drop a cigarette' campaign."

Lewis J. Selznick
President Selznick Pictures

"A Flash of Inspiration"

"Practical patriotism, applied in a manner sure to arouse interest, is the best definition I can give of the 'drop a cigarette' plan that you have started.

"The idea of encouraging exhibitors to place glass bowls in the lobbies of their theatres to hold donations by patrons for our boys at the front is one that seems to me bound to be taken up by wide-awake exhibitors throughout the country.

"As soon as my attention was called to this good work, I arranged with my associates to have the required stands and bowls placed in the lobby of the Broadway theatre, New York.

"The present war has proved the indispensability of tobacco and cigarettes to the men in field camps and hospitals, as well as to those bearing the brunt of the fighting in the trenches. It seems to me that your laudable effort to help solve the problem of keeping the boys supplied with 'the makings' of comfort should result in success from every standpoint.

"It is a real flash of inspiration!"

Carl Laemmle,
President Universal Film Mfg. Co.

"A Patriotic Wave"

"I was very much interested in reading the article entitled 'Our Boys at the Front to Be Supplied with Cigarettes,' which appeared on page 1426 in your issue of September 1.

"Suggestions of this kind for exhibitors are bound to create an amiable relationship between the public and motion picture exhibitors, besides being a very patriotic move.

"MOTION PICTURE NEWS is to be congratulated on suggesting this plan to exhibitors, and particularly in offering to send a sign to each exhibitor who will request it free of charge."

C. N. Bristol,
Advertising Manager of Triangle

"Takes Place of Food and Water"

"This proposition goes to the right spot. The NEWS has hit upon the right idea, and I am certain the exhibitors of the country will answer the call and lend every effort to the support of the project.

"The cigarette to the soldier sometimes takes the place of food and water. For five minutes, with an American made 'smoke' he is enabled to visit home in spirit. The soldier has enough hardships without being deprived of his tobacco, and I am most pleased to see a leading trade magazine take up the cause in a vigorous fashion and institute a campaign such as this.

"The NEWS has the right idea."

Harry Garson,
C. K. Y. Film Corporation

"Idea Is Practical"

"Permit me to convey to the MOTION PICTURE NEWS my warmest congratulations upon the splendid movement you have inaugurated to supply our boys in khaki with cigarettes. I am certain that an instant and ever-growing success will greet your efforts.

"The response should be overwhelming, for your idea is as practical as it is commendable. Every exhibitor in the United States should welcome the privilege of co-operating with you in your campaign.

"Tobacco is a wonderful solace to men of action. The cigarette is at once so small, and yet so great, and nowhere is it more appreciated than in the trenches. Surely, the least we can do is to help make these trenches more endurable for those who are fighting for your country, your home and for you."

William Fox,
President Fox Film Corporation

"This Is Duty—Not Charity"

"Being a smoker myself, I can appreciate the importance of tobacco to the comfort of our soldiers. It is a fine thing that the NEWS has started and I am in hearty sympathy with it. Anything that tends to alleviate the hard conditions of life in the trenches is a mighty good thing for everyone to support. Giving in a cause like this ceases to be a charity—it becomes a duty. Good luck to the NEWS!

C. R. Seelye,
Business Manager of Pathe

"Great Good Will Come"

"I can see great benefit to the exhibitor in the excellent suggestion of MOTION PICTURE NEWS for a tobacco fund. Patrons of the houses, especially the neighborhood houses, will treasure a laudable rivalry in patriotism. Women, and men too, I dare say, will come oftener to the movies for the opportunity this offers each to 'do a bit.'

Joseph W. Engel, Metro Film | Jesse L. Lasky, Famous Players-Lasky | Wm. A. Brady, World Film | Albert E. Smith, Vitagraph | Adolph Zukor, Paramount | Carl Laemmle, Universal

Harry Garson, C, K. Y. Co. | Wm. Fox, Fox Film | Wm. Wright, Kalem | Lewis J. Selznick, Selznick Pictures | H. J. Brock, Inter Ocean | C. R. Seelye, Pathe

"We are all influenced by object lessons. The presence of uniformed men in the streets stimulates recruiting. For a like reason the glass globes at the theatre door will encourage the work of war relief and make it much more general. It will not be a matter of 'smokes' alone.

"The motion picture theatre is closer to the people than any other agency and can do more to spread the gospel of the hour. Great good will come of this move, I am sure. I fully expect the idea will 'take'—take spontaneously and take everywhere."

Albert E. Smith,
President, Vitagraph

"Paramount Exhibitors Will Help!"

"That is what I call a real patriotic move. Sincere congratulations to Mr. Wm. A. Johnson and the MOTION PICTURE NEWS. A smoke may not mean much to the person who is not a devotee of My Lady Nicotine, but any one who is will appreciate what it means to be deprived of tobacco. The boys at the front are deserving of every consideration from we who for one reason or another cannot go with them. Let's see that they have plenty of 'smokes.' Every Paramount exhibitor, I am sure, will concur in this sentiment and prepare to enlist the co-operation of his patrons."

Hiram Abrams,
Paramount

"Our Salesmen Instructed to Help"

"Not only does General Film heartily endorse MOTION PICTURE NEWS' campaign, but it wishes to co-operate. The idea is well conceived and practical, and the thoughtfulness behind it is bound to receive universal response from exhibitors. General Film has already directed its branch managers to support the plan to the fullest, and they have been instructed to bring the movement to the attention of every exhibitor whom they meet, and to boost it. Most motion picture patrons will welcome the opportunity to send, perhaps as often as once a week, some remembrance to the boys at the front.

"There is no doubt that the presence of one of MOTION PICTURE NEWS' bowls in the lobby of a theatre will add just so much to the popularity of that theatre. All our salesmen are instructed to work in putting the plan over. It is little enough for those of us who are left behind to contribute our mite to the comfort of those who must give their all."

Sidney R. Kent,
Sales Manager General Film Company

"Let's Make It a Success"

"Good business! I'm sure that the MOTION PICTURE NEWS and Mr. Johnson are to be congratulated for this humane and patriotic effort to provide cigarettes for the boys at the front. Every exhibitor will find it well to help and if they all do their part there will be no dearth of 'smokes' for our soldiers. In the long hours of waiting, during the tedious times that are certain to come, when every comfort may be temporarily missing, tobacco will come as a wonderful nerve sedative. The plan in Europe has been a success—let's make it even a greater one here. Let us make sure that no man who enjoys the weed shall be deprived of its comforting influence while in the service of his country."

Hugh Ford,
Eastern Supervisor of Paramount

"Simplicity of Campaign Insures Success"

"A cigarette is a little thing and there are many who oppose its use, but of its necessity in the trenches there can be no doubt. I know this to be so from personal observation. We hear much of the incidents in which the wounded fighting man, brought from the field of battle in agony, asks first for a cigarette. There is no romance about this.

"The very simplicity of the campaign insures its success, I believe. The American people are the most generous in the world, both in big things and in little things, if the opportunity is made apparent in a simple way. That to my mind is the chief merit of the MOTION PICTURE NEWS plan. Almost every man who goes to the theatre smokes cigarettes."

Nat. S. Kaplan,
Russian Art Films

"Sends Five Dollars"

"I cannot too heartily commend both the timely and serviceable campaign you have inaugurated in conjunction with your cigarette fund.

"Its appeal should take particularly well all over the country and I believe you will have the genuine support of most of the progressive exhibitors, as the followers of your paper always look to you to do something new and novel. But what is even more important is that the idea is in keeping with your principles of genuine service.

"Personally to me, at this time this fund strikes an appreciative note, because I'll feel that when I am in the trenches, as I hope to be, inasmuch as I have been drafted, that someone in the industry is keeping a warm spot for the men on the firing line.

"Enclosed herewith find my personal check for five dollars ($5.00) to help along the good work."

Victor M. Shapiro
Gen. Adv. Mgr., Frank J. Seng

Note.—While heartily appreciating the generous spirit which actuated Mr. Shapiro, MOTION PICTURE NEWS *is returning his check, as we believe that the industry is suffering enough now, through taxes, etc., and that the acceptance of direct contributions would soon bring matters to a point where film men would almost be forced to "dig down."*

"Will Add to Theatres' Popularity"

"The boys in the trenches will have no more reason to be thankful than the theatre owners all over the country. Both will be equally grateful to MOTION PICTURE NEWS when this suggestion is carried out.

"There is no more patriotic class of men in the country to-day than the exhibitors of motion pictures. We can go to the Government for this. The men in the departments at Washington will say the theatre men of the country, particularly the movie men, have been a chief reliance in the present crisis. At this moment Government propaganda is being flashed in thousands of theatres.

"But while it is true that the film exhibitors are doing well, are doing nobly, how many patrons of the movies realize it? This glass globe at the door will forcibly

Motion Picture Division of Our Boys in France Tobacco

Leading Broadway Theatres as Well as Fox and Loew Chains Promptly Indorse Campaign and Plan Instituting a Vigorous Campaign at Once—Exhibitors Everywhere Hail Movement as Splendid Opportunity to Show Patriotism

TELEPHONES were busy in the MOTION PICTURE NEWS office all last week as exhibitors in the New York region called up to express their enthusiastic reception of the suggestion made last week, to inaugurate a vigorous campaign for sending "smokes" to our soldiers in France and Belgium. The Strand, Broadway and Rialto, as well as the Fox and Loew houses will participate.

Letters poured into the office all week from exhibitors requesting signs to post up in their lobbies, calling attention to the glass bowl where coins are to be dropped. The first order of these signs was quickly exhausted, and it is highly probable that the second edition of them will be gone before Wednesday of this week.

All downtown Los Angeles theatre managers have adopted MOTION PICTURE NEWS plan to collect cigarettes for soldiers and have cards and goldfish jars in the lobbies.

Frederick Miller, manager of Miller's theatre, was the first to get the plan operating. Saturday afternoon at 2 o'clock the first jar was filled twice by crowds attending performances of "Jack and the Beanstalk," Saturday afternoon and night.

J. A. Quinn, of the Rialto, was enthusiastic. He has a soldier boy make an announcement before each performance. Harry P. Caulfield, manager at the Garrick, has several slides which are shown before each show.

Al. Nathan, manager of the Superba; Edward O'Neil, manager Clune's Broadway, and Edward Holland, of Woodley's have bets up as to which will secure the greatest number of cigarettes the first week.

This will develop into keen rivalry between all theatres. Other managers adopting the plan are Herman Bosley, Alhambra; T. Smith, American; Seymour Tally, of Tally's Broadway; Frank Dumond, Clune's Auditorium, and Dr. Harry Breckwedell, of Palace. Al Levy, Jr., Southern California salesman, Natural Cigarettes, is starting off every theatre adopting the plan with a good supply.

Seymour Tally does not smoke, so will daily put in the amount he would consume if he did smoke.

The following telegram has been received from the Wells Amusement Company:

"Congratulate you upon patriotic motive of your 'Smokes' campaign, and we are starting next Monday at five theatres which we operate. Send us five of the cards. Through your efforts American exhibitors will once more show their patriotism and the motion picture industry will score another point for ultimate victory in the world war.

"HOWARD WELLS AMUSEMENT CO.,
"P. W. Wells, President."

One of the surprising results of the campaign was the promptness with which offers came from the leading producers and distributors to contribute cash.

Film Men's Checks Declined

The checks and offers were declined, because MOTION PICTURE NEWS believes that film men are carrying enough burdens just now in the form of taxes, etc., and that if checks for the cigarette fund were to be accepted from a few, the others would feel compelled to contribute.

Whole Industry Gives Cheers For Campaign

(*Continued from preceding page*)

theatre men to do all that can be done to let our boys in France know we stand behind them. It is a splendid idea and will add greatly to the popularity of the motion picture houses."

Harry A. Sherman
President Sherman Pictures Corporation

HAVE YOU SENT FOR A SIGN?

- **Motion Picture News has printed attractive signs to be posted near the "Drop a Penny" bowl in your lobby.**
- ***Have you sent for yours?***
- **Drop us a postal or a letter *now*, requesting a sign for your lobby.**
- ***It will be sent to you free of charge, postage prepaid.***
- **If you are patriotic, if you are an alert, live wire exhibitor, you will reach for pen and paper—*now!***

"Soldier's Only Relaxation—I'm for It"

"I heartily concur with the plan inaugurated in this country by the MOTION PICTURE NEWS to provide our boys at the front with smoking material. We who are at home can form no conception of the many tedious hours the men in the service of the country will be called upon to endure. When we light our after-dinner cigar or cigarette in the comfort of our home or club, we should pause to realize what it must mean to the soldiers in trenches or camps to have the means at hand of enjoying a few grateful puffs. It is almost their only relaxation. I am for it—and congratulate the NEWS and Mr. Johnson for the public spirited and patriotic impulses that inspired the 'drop a cigarette' plan."

Adolph Zukor,
Famous Players-Lasky

"Praise Due Mr. Johnston"

"Drop a cigarette! It isn't much, is it? But every smoker knows what it means to a man under a high nervous strain to have the materials of a smoke, providing he is a smoker—and statistics assure us that the majority of the boys at the front are in that category. I think Mr. Johnston and the MOTION PICTURE NEWS come in for a lot of praise for inaugurating the plan in this country. Exhibitors will make no mistake in co-operating to the extent of their ability to make the idea a whirlwind success and thereby bring added appreciation to the film industry, which has already done much toward aiding in the conduct of preparations for the great conflict."

Jesse L. Lasky,
Famous Players-Lasky

"Cigarettes a Safety Valve"

"The campaign to supply smokes for our boys at the front, as proposed by the MOTION PICTURE NEWS, is entitled to the cordial support of the entire industry and the public.

"It is fully recognized that cigarettes are the chief and, as a matter of fact, the only safety valve for the boys in the trenches. They are as much of a necessity as food, and any plan which will supply them in quantities is commemndable and truly patriotic.

"I want to congratulate the MOTION PICTURE NEWS on being the first to start on this plan, which is both practical and of the greatest human service."

Joseph W. Engle,
Treasurer of Metro Pictures Corporation

"Waive the Revenue Tax"

"The NEWS' initiative in starting a campaign by which the exhibitors through the people may send 'smokes' to our soldiers in France is most commendable. I would suggest that the next step would be to get the Government to waive the internal revenue tax. In this fashion the overhead cost will be reduced and the soldiers benefit by getting a bigger supply of tobacco and cigarettes.

"This project should have the universal support of the trade. The boys are fight-

(*Continued on page* 1610)

Fund Gains Quick Recognition by Prominent Exhibitors

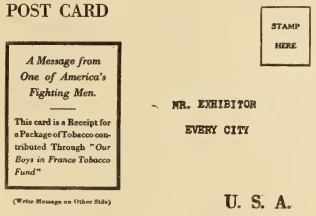
Campaign of Exhibitors for "Smokes" Has Been Merged with "Our Boys in France Tobacco Fund," and Will Be Known as "Motion Picture Division of Our Boys in France Tobacco Fund"

THE campaign inaugurated last week by MOTION PICTURE NEWS to supply "smokes" to our soldiers in France has been merged with the "Our Boys in France Tobacco Fund," which is working along similar lines. The "Our Boys in France Tobacco Fund," which has lined up many prominent newspapers and organizations will help in every way possible the exhibitors who join the motion picture division.

The "Our Boys in France Tobacco Fund" sets forth its purpose as follows:

"Our Boys in France Tobacco Fund" has been organized to collect money to pay for tobacco for American soldiers and sailors in France.

"The activities of the fund are approved by the Secretary of War and the Secretary of Navy. The books are audited by the Audit Company of New York and the Irving National Bank of New York acts as banker.


POST CARD
STAMP HERE
A Message from One of America's Fighting Men.
This card is a Receipt for a Package of Tobacco contributed Through "Our Boys in France Tobacco Fund"
(Write Message on Other Side)
MR. EXHIBITOR
EVERY CITY
U. S. A.

Facsimile of Postcard Such as Exhibitors Will Receive from Soldiers in France

"Every cent contributed to "Our Boys in France Tobacco Fund" is used to buy tobacco. No money is taken out for administration. All stamps, labor, stationery, etc., are contributed.

"The tobacco is made up into packages, each with a retail value of forty-five cents. Each package costs the tobacco fund twenty-five cents, including packing and shipping to France.

"According to the plan, every person who contributes twenty-five cents to the fund will receive a message from an American fighting man. In each package is packed a postcard bearing the name and address of the person who contributed the twenty-five cents to pay for the tobacco. To show his gratitude, the soldier receiving the tobacco agrees to write a message on the card and send is to the unknown friend who furnished smokes for a week."

Owing to the fact that many patrons will drop pennies, nickels and dimes, it will complicate matters for the exhibitor to arrange to have postcards sent to his patrons from the grateful soldiers.

To get around this difficulty, *the live wire exhibitor will build up an interest in his theatre's campaign, displaying the postcard messages prominently and making his patrons feel a personal interest in them.*

Ask Your Newspaper to Co-operate

FOLLOWING is a list of newspapers who have entered into a working agreement with the "Our Boys in France Tobacco Fund." The secretary of the fund is writing letters to these newspapers, asking them to get in touch with exhibitors in their towns.

Don't wait for the newspaper to go to your competitor first, go to the newspaper yourself.

Alabama
The Selma Times.

California
The Long Beach Telegram, the Pittsburgh Post, the San Francisco Bulletin.

Colorado
The South Denver Tribune, the Pueblo Star-Journal.

Connecticut
The Bridgeport Post, the New Haven Register.

Delaware
The Wilmington Journal.

Florida
The Lakeland Star, the Orlando Reporter-Star, the St. Augustine Record.

Georgia
The Augusta Chronicle.

Illinois
The Joliet Herald-News.

Indiana
The Anderson Herald, the Gary Post, the Michigan City Evening News.

Iowa
The Atlantic News-Telegraph, the Burlington Hawk-eye Gazette, the Waterloo Evening Courier.

Kansas
The Concordia Blade, the Great Bend Daily Tribune, the Wichita Beacon.

Kentucky
The Lexington Herald.

Maryland
The Cumberland Evening Times.

Massachusetts
The Attleboro Sun, the Brookline Townsman, the Everett Gazette, the Peabody Enterprise, the Quincy Patriot Ledger, the Westfield Journal, the Worcester Evening Post.

Michigan
The Alpena News, the Ann Arbor Times News Co., the Escanaba Mirror, the Hancock Copper Journal, the Jackson Citizen Press, the Manistee News-Advocate.

Minnesota
The Austin Herald, the South St. Paul Daily Reporter, the Winona Republican Herald.

Missouri
The Webster Groves News-Times.

Montana
The Butte Miner, the Helena Record Herald.

New Jersey
The Bloomfield Independent Press, the Clifton Journal, the Montclair Herald, the Passaic Daily News, the Perth Amboy News.

New York
The Albany Times Union, the Catskill Daily Mail, the Gloversville Leader Republican, the Cohoes Evening Dispatch, the Ithaca Journal, the Jamestown Journal, the Kingston Daily Leader, the Lackawanna Daily Journal, the Oneonta Daily Star, the Port Jervis Union, the Watertown Daily Times.

North Carolina
The Rocky Mountain Telegram.

Ohio
The Cleveland Leader-News, the Conneaut News Herald, the Elyria Chronicle, the Hamilton Republican-News, the Marietta Times, the Lima Times Democrat, the Marion Star, the Sandusky Register, the Toledo News-Bee.

Oklahoma
The Muskegee Phoenix, the Oklahoma City Times.

Oregon
The Astoria Astorian.

Pennsylvania
The Altoona Mirror, the Connellsville Courier, the Crafton Mirror, the Donora Evening Herald, the Emporium Press, the Franklin Venango Daily Herald, the Hazleton Plain Speaker, the Johnstown Leader, the Lebanon Report, the Littlestown Adams County Independent, the Milton Standard, the Phoenixville Republican, the Shenandoah Herald, the Sunbury Daily Item, the Williamsport Sun.

Rhode Island
The Providence Journal and The Bulletin.

South Dakota
The Aberdeen American.

Tennessee
The Memphis Commercial-Appeal.

Texas
The Houston Chronicle, the Laredo Times, the Marshall Messenger, the Paris Advocate, the Terrell Tribune.

Virginia
Richmond News-Leader.

Washington
The Seattle Star, the Walla Walla Bulletin.

Wisconsin
The Eau Claire Leader and Telegram, the Manitowoc News, the Milwaukee Sentinel, the Sheboygan Press.

Whole Industry Gives Cheers for Campaign

(*Continued from page* 1608)

ing, and we are at home. Therefore it is up to us to lighten their hours as best we can, and from what I have heard there is nothing more in demand among the troops than 'smokes' from home.

"Anything I can do to support this campaign I will gladly do."

Henry J. Brock,
Inter Ocean Film Corporation

"A Penny for a Puff"

"The MOTION PICTURE NEWS is to be congratulated on its commendable movement to supply our soldier boys with smokes. The Kalem Company will cooperate in every possible way. Cigarettes are fragile. A large per cent. of the loose ones would be unusable when reaching the other side. Furthermore, disease could be transmitted. Would it not be better to use the splendid medium to solicit small sums of cash, using a slogan something like 'A Penny for a Puff'? With this great fund a committee can buy fresh cigarettes and tobacco. And you will find that tobacco manufacturers and wholesalers will quote extraordinary prices."

William Wright,
Secretary-Treasurer of Kalem

"Exhibitors Are 100% Americans"

"You are doing your 'war bit' a thousand times over when you get the public-spirited exhibitors of America lined up behind a plan to supply our fighting men in France with the tobacco they crave and need.

"We are sure you will find every exhibitor a '100 per cent. American' when it comes to placing in his lobby a receptacle for public contributions to the MOTION PICTURE NEWS' 'Our Boys in France Tobacco Fund.' And, while he will be doing it for purely patriotic motives, don't let him overlook the fact that he will be winning the good will of hundreds and thousands of relatives and friends of fighting men. The fine part of joining in a work of this kind is that one has the approval of his own conscience and of his patrons as well.

"We expect to see you make an immense success of your worthy enterprise.

"Count on us to help you through every avenue we command."

"The only improvement I can suggest upon the NEWS' 'drop in a cigarette' movement for the boys at the front would be to drop in a whole box of cigarettes—or perhaps a handful of cigars.

"This, however, is a case of hindsight and has no bearing upon the credit the MOTION PICTURE NEWS will get for originating a movement tending toward the comfort of our soldiers abroad. Of all the half-way rational habits of mankind, smoking is the most fascinating and the hardest to get along without. Perhaps this is because it is the most imaginative and at any rate it has a soothing effect to persons under nervous pressure.

"This is not a brief for the smoking habit, but an expression of the theory that if our brave men want to smoke they ought to be supplied with the means.

"The NEWS' plan is a happy thought."

William A. Brady,
World

"A 'Seat Tax' to Get Behind"

"Goldwyn most heartily endorses the campaign of the MOTION PICTURE NEWS to supply our troops with cigarettes. If every man who buys a ticket of admission to a motion picture theatre leaves a penny in the bowl outside, the industry will be making a very real and vital contribution to national effort. Here is the sort of 'seat tax' that every producer, distributor and theatre manager should get behind.

"I have instructed all Goldwyn Exchanges to urge your splendid idea upon the owners of theatres booking Goldwyn productions."

Samuel Goldfish,
Goldwyn

"Heartily in Accord"

"I am heartily in accord with the movement set on foot by the MOTION PICTURE NEWS. If there is anything which will lend to the comfort of the boys at the front, it is cigarettes and tobacco. I am certain the exhibitors and the public will come to the front in this worthy cause.

"The project is most timely and it should be a source of satisfaction to the NEWS that it is in the lead in suggesting it."

Louis Burnstein,
King Bee

"Add a Few Title Feet"

"Your article concerning the smokes for the boys at the front is one that is very timely indeed. Personally I am a heavy smoker and never touch a cigarette, yet can fully understand the comfort and genuine pleasure that the boys are bound to have from indulging in the temporary luxury of a smoke, and unquestionably the moving picture houses throughout the country should take the proposition with favor, for surely no one would care to be deprived of the opportunity of saying to the boys, 'Have a smoke on me.' Would you consider it an opportune suggestion for producers to add a few title feet to the pictures, drawing the attention of the public to the bowl in the lobby?"

Gaumont Publicity Man Off for Training Camp

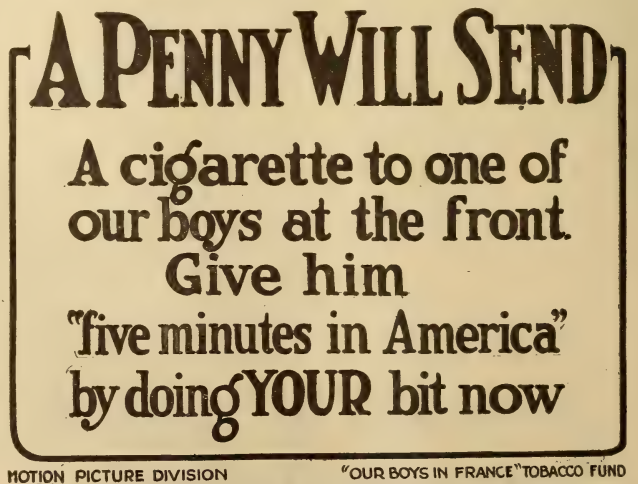
Extended leave of absence having been granted Harry King Tootle, publicity manager of the Gaumont Company, Flushing, N. Y., his work will be taken over by Paul M. Bryan.

Mr. Bryan is editor of "Reel Life," Gaumont's Mutual magazine in film, which is issued weekly.

Mr. Tootle's leave is for the duration of the war. He has left for Plattsburg Barracks, N. Y., where he is a member of the Sixth Company of the Eighteenth Provisional Regiment of the training camps for officers.

Griffith Will Have Two Pictures Ready Oct. 1

A letter from D. W. Griffith mailed at Amiens, France, a town close to the front trenches, has been received by William E. Keefe, Mr. Griffith's Los Angeles personal representative. Mr. Griffith in this tells of some of his experiences in war-ridden France, and the scenes he made there with Lillian and Dorothy Gish, Robert Harron, and photographed by Billy Bitzer. The remaining portion of the pictures Mr. Griffith is filming in London, where he intended to use the old Vitagraph Studio. He has completed the Red Cross picture, and by October 1 will have two releases ready for Artcraft. At this time he plans to be back in America. He gives no information concerning the pictures he has made.


A PENNY WILL SEND
A cigarette to one of our boys at the front. Give him "five minutes in America" by doing YOUR bit now
MOTION PICTURE DIVISION
"OUR BOYS IN FRANCE" TOBACCO FUND

Two Different Signs Will Be Furnished, One for Exhibitors Who Desire to Collect Pennies (Above), the Other for Collecting Cigarettes

News Weeklies Band to Appeal Humiston Case Decision

Declared if Justice Ordway's Finding That News Film Are Not to Be Considered as Newspapers Stands, It Means End of Weeklies—Pathe and Mutual to Aid Universal Fight

UNFORESEEN complications have arisen out of the decision of Supreme Court Justice Ordway, that news film, such as the Universal Animated Weekly, are not to be considered in the same class as newspapers. This finding was made in the case of Mrs. Grace Humiston, the criminal investigator, who was instrumental in solving the Cruger murder mystery, and an injunction was granted by Justice Ordway restraining Universal from releasing the issue of the Animated Weekly containing pictures of Mrs. Humiston.

This injunction has been vacated by the refusal of the plaintiff to provide a bond of $2,500. This was required to protect the defendants in the event of a final decision favorable to themselves, as the attorneys for the Universal immediately filed an appeal from Justice Ordway's decision. The issue of the Animated Weekly containing the disputed pictures has been withdrawn from circulation, however.

Fight Decision to the End

The case is going to be fought by Universal and other companies to the limit, as it is recognized that if such a decision stands, it means the end of the weeklies. It is pointed out that any private citizen who happens to appear before the lens of a camera while a parade or other news event is being taken will have the right to sue for damages if the picture is released commercially.

Already, according to Jack Cohn, editor of the Universal Animated Weekly, several suits have been instituted on this basis, and business-seeking lawyers are, it is declared, looking into past issues of the Animated Weekly and urging possible complainants to start actions.

In connection with the Humiston case, said Cohn, when it was found the pictures taken were not of a nature to injure future plans of Mrs. Humiston to have a series of such pictures taken, permission was given by her private secretary to go ahead with the exhibition.

Pathe and Mutual to Help

Last week, Pathe, joining with Universal in the fight against Justice Ordway's decision, offered to stand one-quarter of the cost of the legal action. Mutual will, it is said, stand a similar proportion of the expense—in fact all the companies issuing News Weeklies are standing together for the mutual weal.

J. A. Berst, vice-president and general manager of Pathe exchange, in regard to the Humiston suit said on Monday:

"We contend that the news reel, when it publishes events which have been published in the newspapers, should be treated as the newspapers are treated. The decision rendered in the suit is wrong as a matter of principle.

"We claim that we should have the right to publish that which is news, and news is news whether it is expressed in print or in pictures.

Berst Expects Reversal

"We believe that the news weeklies have no cause for alarm over this court decision. Years of experience in getting out a news reel has taught us that the best way to avoid trouble lies in the use of diplomacy and then more diplomacy. In the seven years of its existence the Pathe Weekly (now the Hearst-Pathe News) has had no trouble whatever. Fortunately, far from objecting to being photographed for a news reel, 999 persons out of a thousand are ready to beg to be taken by a motion picture camera because no one has ever seen on the screen a news weekly, any portion of which violated good taste. Such a thing could be said truthfully of few periodicals. It is regrettable that the courts have failed to judge the weekly by the same standards they would apply to a newspaper."

N. A. M. P. I. ELECTION

By a vote said to have been 26 to 5, the Board of Directors of National Association at the specially called meeting, Monday the 27th, turned down the application for affiliation of the recently formed American Exhibitors' Association.

William A. Brady, after the vote had been taken, arose and in a long address indicated that he was strongly opposed to the action taken.

Brady was elected president of the National Association, Frederick H. Elliott was re-elected secretary, and J. H. Brulator treasurer.

"The Sunset Trail," Paramount Play for September

In "The Sunset Trail," added to the September releases of Paramount, Vivian Martin appears as a lonely little girl who longs for youthful associates in her California mountain home. Her wish is finally realized and love comes to her in the depths of the woods after certain experiences that come near to wrecking her life.

Director Melford has taken advantage of many opportunities for exceptional effects, and the final scenes, involving a rescue and reunion, are said to be unusually convincing as well as picturesque.

New Exhibitor Body in Embryonic State

ANNOUNCEMENTS were received last week by many of the prominent men in the independent field, from Herbert Lubin and A. H. Sawyer, to the effect that there will be plans made this week for the formation of an independent organization along the same general lines and for practically the same purpose as the First National Exhibitors' League.

It is unofficially announced that this new organization, though still in the process of formation, has made a tentative agreement with the owner of the "Warrior" to purchase the rights to this production and to make its initial bow to the independent field with this feature as the first offering. It is said that a meeting has been called for Wednesday night at the Hotel Astor, when preliminaries will be thrashed out and the foundation laid for this contemplated organization, and that it will be known as the Second National Exhibitors' League.

Messrs. Lubin and Sawyer are the sponsors, it is said, and these men will have an announcement to make after the meeting.

"A Way Around" to Sunday Shows Found in Delaware, Ohio

The Star theatre, Delaware, Ohio, has tried out the question of presenting motion picture shows on Sunday. From present indications there will be no further opposition to them in that city. Manager Buchman has the city authorities guessing. His mode of procedure was to place a sign in the doorway of the Strand announcing that the show was free, but that if any one wanted to of his or her own volition to make a contribution, they were free to do so.

Chief of Police Spaulding the next day appeared before City Solicitor Caylor and asked for a warrant for violation of a city ordinance which forbids shows on the Sabbath. Solicitor Spaulding informed the chief that, under the present statute, he was of the opinion that nothing could be done.

Needless to say, the movie fans of Delaware are rejoicing over the fact that they can see movies on Sundays. While there is a state statute forbidding the giving of shows on Sundays, it is not enforced in the larger cities of Ohio.

Universal's Conservation Films—Saving Food and Babies

Universal shows several subjects in the Screen Magazine, released September 21, to arouse interest in the great work of conservation now being carried on by the Government. A graphically illustrated lecture on the best method of canning and preserving corn is shown through co-operation with the Department of Agriculture.

The New York City Food Aid Committee has become so interested in this department that it has requested the editor of the Screen Magazine to make a complete reel of similar subjects to use in the propaganda work now being carried on.

The campaign to prevent the high death rate among babies is also given much valuable material in the series of pictures contained in this release.

Country's Exhibitors Rally to Government's Aid

Theatre Men Reply as One Offering Every Effort Toward Furtherance of Patriotic Propaganda—Indiana in the Forefront

THE prominent motion picture exhibitors who were recently appointed as State Chairmen of the National Committee by President William A. Brady of the National Association of the Motion Picture Industry, at the request of the President of the United States, have promptly taken up the work of organizing the exhibitors in their respective states for the purpose of utilizing the film and screen to spread broadcast throughout the nation information in regard to the plans and purposes of the various Departments of the Government during the period of the war.

Of the forty-eight Chairmen appointed by President Brady on July 3 only four have not been heard from, this delay being due to the fact that the exhibitors appointed in these localities are away from home and therefore not aware of their selection as representatives of the National Committee.

In a majority of the other forty-four states and the District of Columbia the organization of exhibitors is now well under way and in several states conventions of the exhibitors have been held which have established new records for attendance indicating their desire to aid in this patriotic work.

One of the first replies received was from Frank J. Rembusch, President of the Indiana Exhibitors' organization in which full plans of organization for government, and tender of every aid within the power of the state, was proffered.

Charles H. Bean of New Hampshire brought the subject to the attention of fellow exhibitors in the form of a circular letter sent to every exhibitor in the state. Ninety per cent of them answered almost immediately, and the rest are expected to respond quickly.

To lend to this opinion the meeting of exhibitors held in Manchester ten days ago brought the largest attendance ever recorded by the state. A resolution passed offered the fullest possible support and co-operation to the President and the various Federal Departments, by the motion picture theaters of New Hampshire.

The Idaho Theater Men's Association were also most active, recently sending to theater owners and managers a pertinent statement calling for their aid.

Letters have also been received from the following State Chairmen advising as to their plans for organizing the exhibitors in response to the appeal of President Brady, Chairman of the War Co-operation Committee of the National Association: Jo. E. Rickards, Phoenix, Arizona; H. M. Thomas, Omaha, Neb.; A. B. Nomand, Shawnee, Okla.; H. T. Nolan, Denver, Colorado; C. W. Meighan, Portland, Oregon; A. W. B. Johnson, Birmingham, Ala.; Saul S. Harris, Little Rock, Ark.; Frank A. Garbutt, Los Angeles, Calif.; Theodore Jelenk, Wilmington, Delaware; H. M. Crandall, Washington, D. C.; Howell Graham, Chattanooga, Tenn.; C. D. Cooley, Tampa, Fla.; Wm. Oldknow, Atlanta, Ga.; Geo. K. Spoor, Chicago, Ill.; F. J. Rembusch, Shelbyville, Ind.; C. E. Glamann, Wellington, Kansas; Lee L. Goldberg, Louisville, Ky.; Alfred S. Black, Rockland, Maine; Louis B. Mayer, Boston, Mass.; E. M. Clarke, Natchez, Miss.; Thomas Furniss, Duluth, Minn.; H. Charles Hespe, Jersey City, N. J.; H. B. Varner, Lexington, N. C.; B. J. Sawyer, Cleveland, Ohio; Charles H. Williams, Providence, R. I.; H. B. Hurst, Deadwood, S. D.; E. H. Hulsey, Dallas, Texas; Edward J. Fisher, Seattle, Wash.; A. D. Flinton, Kansas City, Mo.; F. A. Hornig, Baltimore, Md.

Stage Set for Political Play at Ocean City

Questions of National Scope Expected to Be Discussed—Big Exhibitors from All Sections to Be There—Movie Ball and Banquet

UNUSUAL interest is attached to the joint convention and exposition of the State Exhibitors' Association of North and South Carolina, Virginia, Maryland and District of Columbia, called for Ocean City, Norfolk, Va., August 30, 31 and September 1 on account of the present disturbed exhibitor conditions.

During the past week word has come in not only from the big exhibitors of the states holding the convention, that they would be on hand, but from theatre men from many sections, particularly the South, so that the gathering will not be strictly a local one, but a territorial one.

Hence it is now felt that not only local matters, but those of national scope will be discussed, and that in particular action will be taken by southern exhibitors to definitely cast their lot with one or the other exhibitor associations. While technically still a part of the National Association, theatre men of the Carolinas, Virginia and Maryland, headed by Jake Wells, president of the American Exhibitors' Association, lean strongly to the new organization's ideas. A warm political fight is expected to enliven the three-day session at Ocean City.

Among those who will be present are Charles C. Pettijohn, general manager of the American Exhibitors' Association; Lee Ochs of the M. P. E. L. A.; Guy Wonders, of Baltimore; Samuel Trigger, New York; Harry Crandall, Washington, and Frank Rembusch, Shelbyville, Ind.

An exposition will be held in connection with the convention.

Brooklyn Exhibitors to Fight Music Demand

Members of the Associated Motion Picture Exhibitors of Brooklyn met Saturday night at the Duffield theatre, and voted unanimously to use only music not controlled by the American Society of Authors and Composers, which is making a demand for a license fee.

Price Boosting Spreads

(*Continued from page* 1605)

I have not lost patronage because of the move. In fact, I have been rather surprised to find attendance keep up right to the mark."

Baltimore Awaits Concerted Action

Baltimore is another city where admission boosts are being talked, exhibitors appearing only to await concerted action by all the theatres. "It is probable," reports the MOTION PICTURE NEWS correspondent, "that steps will be taken shortly for a general increase. A few of the larger exhibitors opposed the move, but the majority are for it. In some cases admissions have already been increased. Bernard Depkin, director-general of the Parkway Enterprises, is among those favoring the move. He declares:

"The admission at the McHenry has already been increased to fifteen cents from the former ten. We are going to advance the price at the Parkway to a thirty-five cents minimum. To give the better class of pictures it is absolutely necessary to advance the scale."

Guy Wonders, manager of the Wilson theatre, and vice-president of the American Exhibitors' Association, is an enthusiast. He says: "How is the time to make the increase if we are to live up to the standard of the present-day photoplay and maintain all that is expected in the present-day theatre."

Louis DeHuff, of the New theatre, and Louis Schlicter, of the Bridge, are among those who declared their willingness to advance prices if concerted action were taken. It is likely that developments will come within the next few weeks.

Secretary Charles Goodwin, of the Philadelphia Exhibitors' League, predicts that an admission price boost is inevitable. Manager Buhler, of the Central Market Street Theatres Company, operating six houses, announces that his company is considering a raise and will announce its decision Labor Day.

In the Philadelphia territory Paramount is urging its exhibitors to charge a fifteen-cent minimum. The Coliseum and Tioga Theatre have already complied and others are expected to follow.

Triangle Using Parcel Post at Cleveland

Irwin Hirsch, Cleveland manager for Triangle, says that the most aggravating evil he has to contend with in the film business is the express company. Lately he has tried the parcel post, and says the service is much more satisfactory and not any more expensive.

"It is of special value for reels sent to small towns in Ohio," said Mr. Hirsch. "Some of the large express companies do not go into these small towns. This necessitates a transfer of the films from one express company to another, with the result that sometimes the smaller town exhibitor gets his film, but most often he does not. Parcel post is promptly transferred and promptly delivered. Until the express companies realize that they must provide service we shall stick to parcel post delivery."

W. D. Buford Tells Origin of "Mother Love and the Law"

W. D. Buford, general manager of the Crystal Photoplays Corporation, which has produced "Mother Love and the Law" for states rights distribution, estimates that fully $50,000 has been expended in completing it. Mr. Buford says:

"The best talent obtainable was essential to film such a sensational story. We were fortunate in obtaining as the director, George A. Siegmann, whose long association with D. W. Griffith had put him in a class by himself. His portrayel of Silas Lynch in 'Birth of a Nation' and of King Cyrus in 'Intolerance' made him famous.

"O. A. C. Lund, formerly of the World Film Corporation, wrote the scenario and Abram Scholz, long with D. W. Griffith, was cameraman. Instead of depending on the imaginings of fiction we have woven a story around the Dollie Matters case. Ever since I first read of this case in the newspapers I was fascinated with the possibilities latent in it. So strong was the hold it had upon me that my first move after being elected vice-president and general manager of our company was to go before the directors and urge them to screen the story."

Lee Says His Organization Is Fast Rounding Into Shape

JOSEPH F. LEE who is sponsor for the newly formed State Rights Association which is yet in the process of formation, but which Mr. Lee says will be placed on a permanently organized basis within the next week, announces that he has received communications from many of the prominent state rights men in the country informing him that they will be pleased to consider his proposition. Mr. Lee says that his plans, which have been submitted in brief to representative men in every territory of prominence in the country, have been received with favor and that he expects to be in a position to announce the personnel of his organization.

"I am not going at this proposition in a hurried manner," said Mr. Lee, "for I realize its far-reaching importance. When I make definite announcements concerning my plans, they will have been formed on a sound basis and I will be ready to set the machinery of this organization in action and obtain results from the start. I will have an important announcement to make next week."

Ada Patterson Says "Today" Is Better Than Play

Pathe says "Today," starring Florence Reed, is expected, from results at its special engagement at the Strand theatre, New York, to be one of the big sensations of the new season.

One of the tributes to it is a letter from Ada Patterson of the New York American to Harry Rapf, the producer, in which she says: "I regard 'Today' as the vindication of the motion picture. No critic nor enemy of the new art can stand against it, for it shows how much better a picture may be than the play."

Florence Reed, Frank Mills, Alice Gale and Gus Weinburg are in the cast.

Lesser's Independent Organization Completed

The State Rights Distributors, Inc., with Sol Lesser, President; Louis Haas, Vice-President, and Louis Mayer, Treasurer, In Market for Negatives—Forty Offices Established

THE State Rights Distributors, Inc.—this is the name under which Sol Lesser's organization made its official bow to the independent field of the motion picture industry, last week, when it was officially announced by Leon Netter, special representative of Mr. Lesser during his absence from business activities owing to illness. The organization was completed and the personnel announced at the meeting last Wednesday night at Hotel Astor. Mr. Lesser, of San Francisco and New York, who sponsored the initial movement, was elected president, and Louis Haas, of New York, vice-president.

The purpose of the organization, primarily, is to buy negatives of the features offered on the independent market, which meet the approval of five of the seven members constituting the Purchasing Committee. If five of the seven members elected to serve on the Purchasing Committee agree that a feature submitted by the producer or manufacturer is available for their purpose, the feature is purchased and the different territories in which there are representative exchanges, supply their share of the purchase price, the amount figured on a pro rata basis. To each of these territories is assigned a certain percentage of the total amount representing the purchase price of a feature. For example: The New York territory which will be considered as a whole and not divided into two territories as it is by some state rights buyers, will be taxed a larger percentage than is any other representative territory. The percentage figures approximately 15 per cent of the whole for New York. The other territories will be taxed accordingly.

Mr. Netter announced that there are, at the present time, forty offices in active operation and prepared to handle every phase of the new organization's business. These offices are located at points of vantage in the United States and Canada, and, eventually, it is announced, the world markets will come within the jurisdiction of this organization. At the present time arrangements have been completed whereby the United States and Canada can be supplied with the exception of the territories comprising the states of Minnesota, North and South Dakota, Colorado, Utah, Wyoming and New Mexico. The reason given why these territories have not been assigned representatives is, it is stated, because there is active competition among several independent exchanges for the opportunity of handling the business of the organization in these particular territories. Mr. Netter states that a decision will be reached and the selection announced in the next issue of this publication.

The Purchasing Committee of this organization will meet in New York at any time that the manufacturer has a production to submit for its approval. All productions will be passed upon in New York, until further notice, at the temporary offices of Leon Netter, Longacre Building. Mr. Netter is assistant general manager and temporary secretary of the organization. All manufacturers having productions to offer on the independent market are invited to submit same for the approval of the Purchasing Committee.

This committee is composed of the following representative state rights' men: Nathan Hirsh, New York; Louis B. Mayer, Boston; Daniel M. Vandawalker, Indianapolis; S. A. Lynch, Asheville, N. C.; Leon D. Netter, Cleveland; Sydney B. Lust, Washington, D. C.; J. J. Allen, Toronto, Can. Five of these men will constitute a majority, and with their stamp of approval placed upon a production, it is purchased and the other two abide by the decision of the majority. All transactions will be carried out on a cash basis.

The negative of the production to be purchased will be taken outright where this is possible, but it is said that if the committee decides that a certain feature is particularly adapted to their needs, prints will be considered for the territories which the manufacturers or producers see fit to release. It is desired, however, to purchase the negative where this is possible.

Louis Mayer, of Boston, is treasurer. The president and vice-president are given above. The board of directors is composed of the following members: Sol Lesser, Louis Haas, Harry L. Dollman, of Indianapolis, Ind.; S. A. Lynch, J. J. Allen, C. D. Struble, of Kansas City, Mo., and Louis Mayer.

It is announced that the organization now has five productions under consideration and the Purchasing Committee will take action this week. The names of the first features purchased will be announced later. It is said that an extensive advertising campaign will follow the purchase of each feature to be distributed through the organization's branches, and that the exhibitor in each territory will be given an opportunity to book the offering, having an equal opportunity with his fellow exhibitor.

Alice Brady to Be Her Own Producer

Alice Brady, who left the World Film Company a week ago, has decided to produce her own pictures. Her present plans are to screen eight multiple-reel pictures a year, the first to be a cinema version of one of the most successful plays on the speaking stage, a picture nearly every producer in America has tried to make.

During the week many flattering offers were made to the young woman by some of the largest companies. That these propositions did not attract Miss Brady is manifest from the filing at Albany of incorporation papers for Alice Brady Pictures, Inc., with a capital of $250,000.

The first production of the new company, it is said, will be ready for release October 15. It is likely one of the largest distributing companies may be used in marketing the pictures, but this is to be determined. Early announcement will be made of the method of distribution adopted.

Harry Raver Resigns Presidency of Art Dramas

To Devote Attention to American Productions and Exploitation of Twenty European Features—Completes Picture with Frank Keenan

HARRY RAVER, president of Art Dramas, last week tendered his resignation. A successor has not yet been announced.

No changes in the releasing make-up of the program are indicated in the action of Mr. Raver, his reasons for vacating the executive chair being expressed by him as purely personal.

"My resignation as president and director of Art Dramas, Inc., need occasion no surprise," said Raver, "as I have for some time contemplated turning over the reins to one whose sole time and energy could be devoted to its multifarious details, leaving me free to supervise my American productions and, as well, the exploitation of a new series of twenty or more European spectacular and novelty productions which I have recently imported, one of which, 'The Warrior,' has just closed a successful run at the Criterion theatre.

"My Art Dramas association has been pleasant and profitable and the program has made wonderful strides, through the efforts of no one individual in the organization, but because every man has done his share, backed by a progressive and loyal group of territorial distributors who have expressed faith in the program by their patronage."

Mr. Raver has just completed a production of "The Public Defender," by Mayer C. Goldman and Frank W. Harris, two members of the New York bar, starring Frank Keenan, Robert Edison, Alma Hanlon, John Sainpolis and Florence Short. This is to be followed by others of the same type and with the same personnel constituting a series of pictures based on ideas prominent in the public mind, without reference to sex problems or stories dealing with social evils.

Prominent Picture Women Raise Ambulance Fund

Division of Stage Women's War Relief Society Is Circulating Letter Among Professionals to Inaugurate "Movie Ambulance Fund"

THE motion picture division of the Stage Women's War Relief Society, which last May inaugurated its work among picture folk at a dinner-dance given at the Hotel des Artistes, New York, is now concentrating its efforts in raising a fund for the purchase and maintenance of ambulances for use in France to be known as "The Movie Ambulance Fund."

Paula Blackton, as president, and Bess Meredyth, assisted by Nancy Palmer and Anne Scott in the respective positions of secretary and treasurer, the leading lights in organizing and putting through the dinner-dance, are at the head of this new enterprise.

A few excerpts from a letter now being circulated among the professionals of the trade tell the story. "Because of the demands upon the time of the picture players and the arduous nature of their daily work," it says, "it was realized that their co-operation must be largely limited to cash contributions. . . In order to purchase and maintain ambulances in France, plans are now formulated for raising money to be known as "The Movie Ambulance Fund." A book of twenty shares, at five dollars each a share, is enclosed. We earnestly appeal to you to sell at least one book."

The chief workers in this new enterprise are Alice Joyce, Mae Murray, Ruth Roland, Alice Wilson, Jane Gail, Roshanara, Nancy Palmer, Blanche Sweet and Anne Scott. Others who have subscribed for the hundred dollar books are Anita Stewart, Alice Brady, Mollie King, Anna Nilsson, Doris Kenyon, Irene Castle, Theda Bara, Madge Kennedy, Dorothy Gish, Mabel Normand, Jeanne Eagles, Dorothy Bernard, Winnifred Allen, Vivian Cabanne, Mary Alden, Madeleine Delmar, Florence La Badie, Beatrice Ditson, Edna Hunter, Gertrude Douglas, Hazel Isham, Donna Bain, Bessie Barriscale, Hazel Neason Smith, and Virginia Pearson.

Mrs. Sydney Drew was the first actress from New York to send in her hundred dollars—a personal contribution, and Ruth Roland's hundred was the first received from the Pacific Coast.

Letters have been sent to all producers as well as to the many actresses at the studios and every one approached on the matter has given the members of the Ambulance Fund the heartiest encouragement in the way of financial assistance.

Schwaalbe Has Peter Pan Films for Philadelphia

Henry M. Schwaalbe, of the Electric Film and Supply Company, Philadelphia, has secured the Peter Pan film releases for eastern Pennsylvania. Good booking is reported.

First National Releases Through Wolfberg in Ohio

It is announced from the offices of the Harris P. Wolfberg Exchange, Lyceum Building, Pittsburgh, that the First National Exhibitors' releases will be distributed in Ohio territory through the Wolfberg exchanges. To date the First National's release is "On Trial," and the future productions of Chaplin. Mr. Wolfberg said that twenty-four hours after this announcement "On Trial" opened at the Walnut theatre, Cincinnati, for a week's run. From present indications, said Mr. Wolfberg, "On Trial" will break the record for fast booking, which up until now has been held by "The Crisis."

Watch for E. V. Richards, Jr., of New Orleans

As a testimonial to his regard for their general welfare, and the policies he has made part of their daily work, E. V. Richards, Jr., general manager of the Saenger Amusement Company, Inc., was made the recipient of a testimonial at the Globe Theater, New Orleans.

Nearly 250 employees of the local staffs of the Saenger Company presented him with a diamond studded platinum watch, as a token of their esteem and admiration.

The Globe organ pealed forth the strains of "Auld Lang Syne" as the jewel was passed among the assembly for inspection. It is solid platinum, octagon shaped, of Gruen movement, and its cover case is diamond studded with the initials in one corner, and the Shrine emblem in the other, Mr. Richards being a member of El Karubah temple of Shreveport.

Hoyt G. Morrow Leaves Paramount at Dallas

Hoyt G. Morrow, who has been sales manager of Artcraft-Paramount at Dallas, Texas, has resigned to take a connection at Dallas with another distributing organization.

After a short vacation trip with Mrs. Morrow in Colorado, Mr. Morrow will plan an active campaign. Twelve years of experience has given him an extensive acquaintance throughout the South and southwest.

Uniformed Men to Help Autoists into Theatre

Theatres in Buffalo are making special efforts to attract automobile trade by stationing uniformed attendants outside to escort auto parties into the house. Manager Ira M. Mosher, of the Palace theatre, was the originator of this idea. He informs motorists of the innovation in every issue of the Buffalo Motorist.

In the larger Buffalo theatres these days, it is a rare thing not to see a capacity house in the evening. The auto has been a great aid in bringing patrons to the downtown houses. Machines are massed in the streets around such places as the Strand, the Academy and Shea's Hippodrome. Persons living in the outlying districts and the suburbs get a refreshing ride and a good film entertainment.

Cafe Shown in "Lesson" Picture —Owner Starts Suit

The Universal Film Company and the Superba Theatre Company of Los Angeles were made defendants in a damage suit for $100,000 filed in the Superior Court last week by Samuel A. McKee, owner of McKee's Cafe in Los Angeles. An injunction was asked to prevent the showing of this picture in this or other cities by McKee. The film in question is titled "The Double Standard," and a number of the scenes show the front of McKee's Cafe, together with subtitles which McKee states that cafes in cities are pitfalls for young girls and dangerous to the morality and welfare of the inexperienced.

The injunction was denied by Judge Finlayson, who presided at the hearing, and the complaint was amended to prevent the showing of scenes in which McKee's cafe was shown. Temporary injunction was granted on this revision, and when papers were served on Manager Al Nathan of the Superba the scenes in question were eliminated and the showing of the picture continued. The hearing of the case has been set for August 20.

Horace L. Conway with Wolfberg Forces in Pittsburgh

Horace L. Conway, who was manager of the General Film branch at Milwaukee, has joined the Harris P. Wolfberg forces at Pittsburgh. It is announced that Mr. Conway will in all likelihood be stationed at the Pittsburgh office and operate in Western Pennsylvania and West Virginia.

Bluebirds for Tobacco Fund

Marcus Loew gives ten per cent. of the gross receipts at his New York theatre this week to swell the fund being raised by the New York Sun and Evening Sun for the purpose of buying "smokes" for Uncle Sam's soldiers. N. T. Granlund, who spreads publicity for Marcus Loew has charge of the "stunts" to be run in connection with "tobacco week."

Bluebird will provide features that will furnish entertainment half the time—"Mother O'Mine" and Dorothy Phillips in "Triumph," being listed for three days. Both of these features are set for release week starting Labor Day, "Mother O'Mine," with Rupert Julian and Ruth Clifford starring, being a Bluebird Extraordinary, circulated on state right lines, with "Triumph" as the regular program feature.

Universal Films Departing 69th and Auto Races

Human interest scenes of the famous Sixty-ninth regiment on its way to Berlin, via Mineola, L. I., pictures in Universal Animated Weekly No. 86, just released, show what New York City thinks of the "Fighting Irish."

Another topic of timely interest is the arrival of the Imperial Japanese War Mission at San Francisco.

The Speedway at Sheepshead Bay, N. Y., is the scene of record-breaking automobile races. Ralph De Palma gains the speed king's crown by defeating Louis Chevrolet and Barney Oldfield on the saucer track at the rate of 110 miles an hour. This picture stands unrivalled, Universal says.

Paralta President on Important Western Trip

Carl Anderson Goes to Los Angeles After Signing of Walthall— Far-reaching Developments Are Promised as a Result of Visit

ON the even of the departure of Carl Anderson, president of Paralta, for a four weeks' visit to Los Angeles Studios, the deal whereby the new Henry B. Walthall productions will be made at the Paralta Studios in California, and distributed by Triangle, was closed.

This is Mr. Anderson's first visit to the West Coast since the formation of the Paralta corporations in February and March last, and it is one of not a little significance to the future development of the Paralta interests.

With the Henry B. Walthall Company added to the Kerrigan and Barriscale companies as producing units at the Paralta Studios, this plant will become a very busy place. These companies do not, however, represent its capacity and at least four more organizations can work there with substantially separate accommodations for each.

Mr. Anderson's visit to Hollywood will have much to do with bringing the Paralta Studios up to their maximum producing capacity and increasing the production of star feature films of the highest excellence under Paralta management. The development of Mr. Anderson's present plans, it is said, will have a far reaching influence on the production and distribution of photoplays of the higher class.

At the time of his departure Mr. Anderson said: "On my return to the coast I shall have several very important announcements to make to the trade in relation to our future plans and certain negotiations that have been in progress for many weeks.

"The gentlemen behind the Paralta corporations entered into this work after two years of most careful investigation of the whole proposition of picture making and its possibilities. It is their purpose that the progress of Paralta shall be rational and constant and that its productions shall as constantly increase in artistic excellence and importance.

"To these ends we shall work, backed by experience and all needed capital. We are confident that in a very few weeks the Paralta name will be one of recognized standing, both with the public and exhibitors.

"Our first release will be J. Warren Kerrigan's production of 'A Man's Man,' founded on Capt. Peter B. Kyne's story of the same title.

"We are quite willing to have our ability as producers judged by this photo-drama and I feel quite free to say that any organization that can produce a picture like this in the first eleven weeks of its existence is one in which both exhibitors and patrons of picture theatres may have confidence.

"'A Man's Man' will be released by the Triangle Distributing Corporation on the Paralta plan in September and I am confident that after that production has been seen, the second Paralta release, Bessie awaited with unusual interest."

Military Reception for Lieutenant Victor Smith

Victor Smith, brother of Albert E. Smith, president of Vitagraph, got a military reception when he arrived at the studio from Plattsburg last week.

He resigned as production manager of Vitagraph and was one of the first men to enter training. He is now a second lieutenant in the quartermaster's department and will soon take an examination for captaincy.

Vitagraph employes decorated the studio buildings with flags and bunting, procured a military band and organized a mounted guard of honor, composed of actors and studio attaches in uniform, which met the lieutenant at Ocean avenue in Brooklyn and escorted him to the big Flatbush plant.

Bombs had been planted along East Fifteenth street for a distance of two blocks outside the studio, and as Lieutenant Smith approached the gate these were exploded singly and in salvos.

As he entered the studio grounds Mr. Smith received a wild cheer, accompanied by a salute from two hundred revolvers in the hands of actors and others.

Triangle President Makes Flying Trip to Coast

Stephen A. Lynch, president of the Triangle Distributing Corporation, left New York last week for California. Mr. Lynch's visit to the Coast may have something to do with the many rumors that have been circulating for the past three or four weeks relative to the big things that are about to be done in Triangle.

Inquiries at the office of the Triangle Distributing Corporation fail to reveal the purpose of his visit to the West, but the opinion prevails that Mr. Lynch has some very definite objects in mind.

Life in Cantonments in Hearst-Pathe News

Relatives and friends of soldier boys who have enlisted or been drafted into the great national army will have an opportunity to see them at work in the training camps in motion pictures.

Kendall Banning, director of the Division of Pictures of the Committee of Public Information, has granted permission to the Hearst-Pathe News cameraman to visit all of the cantonments throughout the United States where the soldiers are training. Several cameramen will be assigned at various times to each of the training camps, where they will spend several days picturing the defenders of the nation in the preliminary work that they must undergo prior to their departure for the battlefields of Europe. The work of these cameramen will form one of the most important connecting links of American history. Men who are rookies today, and who may later occupy high positions in the world events, will be shown undergoing the grinding detail of camp life.

As rapidly as the pictures are taken they will be forwarded to Washington to be passed by the official censors, after which they will be shown each week in the releases of the Hearst-Pathe News.

Universal Mystery Serial Taken by Marcus Loew

"The Gray Ghost," from Arthur Somers Roche's Story, "Loot," Booked Over Circuit — Unusual Characteristics Looked to for Success

MARCUS LOEW has booked "The Gray Ghost," Universal's big mystery serial, founded on the Saturday Evening Post novel, "Loot," by Arthur Somers Roche. This fifteen-episode thriller, starring Priscilla Dean, Eddie Polo, Emory Johnson and Harry Carter, will be shown in all Loew theatres throughout Greater New York, beginning Monday, September 10.

Having made money with previous Universal serials, Mr. Loew is confident that "The Gray Ghost" will break a few records, owing to the originality of the plot and the excellence of the cast, headed by Priscilla Dean.

The story deals with the exploits of a super-criminal, so elusive in his personality and movements that all of the police officials except Jerry Tryon, a central office detective, believe him to be a mere phantom of the imagination. This strange master spirit of the underworld possesses a powerful influence over Morn Light, a beautiful actress, played by Priscilla Dean. The explanation of this relationship is so inextricably bound up with the secret of the Gray Ghosts's own baffling identity that it is claimed unusual suspense is developed in the dual riddle.

An extensive advertising campaign will be launched in the newspapers and by circularization of patrons simultaneously with the serial's release as a Loew feature.

Fox's "The Spy" Opens at Globe

"The Spy," a timely Fox production, presented with the intent to awaken easy-going Americans to the danger of the German Secret Service, will begin a two weeks' engagement at the Globe theatre on Monday evening. Daily matinees will follow. It is based on a story by George Bronson-Howard.

The story, laid for the most part in Germany, is said to have the attraction of the well-builded detective drama, exhibiting the requisite qualities of suspense, mystery and excitement.

Dustin Farnum, it is promised, adds new laurels to his reputation as Mark Quaintance, an American millionaire idler, who offers his services to his country, becomes a spy in Berlin, and finally steals a book containing names of ten thousand of the Kaiser's emissaries in America. For this he suffers death, along with his sweetheart, a German spy who turns against her government.

Better Studio at Fort Lee for U. S. Amusement

The U. S. Amusement studio, at Fort Lee is being extensively remodeled and enlarged. Herbert Blache is anxious to have it second to none. Plans were just completed by a competent contractor. Work was started as soon as "Behind the Mask" was screened.

The new plans will give almost double the floor space of the present arrangement. New lightings are being installed, extra scene docks are being built, and some large open air stages are to be shortly constructed.

Carefully Selected Cast for "Behind the Mask"

Mme. Alice Blache, who directed "Behind the Mask," oncoming U. S. Amusement-Art Dramas, says the members of the cast were especially selected, each for the particular part.

Catherine Calvert plays the heroine and Richard Tucker, who supported her in "Think it Over," takes the part of a dashing English nobleman who suffers a woman's vengeance though innocent. Kirke Brown has a difficult and unpleasant role, as the man who ruins the girl's father.

Norma Talmadge Wants no War Publicity—Not a Bit

Norma Talmadge, who is producing "The Secret of the Storm Country," at Ithaca, has ordered her press agent not to use her name in connection with the war. She says she was moved to do this by reading in the papers that an American captain had captured the first German prisoner—and the article did not give the captain's name.

It seems there is a rule that only the name of Pershing and his next in command may be mentioned in news from the front. Miss Talmadge said:

"If the men who are doing the fighting for us on the battle front cannot have their names mentioned in the American newspapers it certainly seems to me to be in bad taste for us who are safe here at home to rush into print on any and all subjects in connection with the war. I do think that playing on the war to get space in the newspapers at the present time is something that all of us should religiously avoid."

"Our Mary" Gets Carload of "Spuds" for Orphans

While in the northern part of California taking exterior scenes for "Rebecca of Sunnybrook Farm," her new Artcraft picture, Mary Pickford received an appeal to help an orphan asylum in Los Angeles.

The exhibitor in a neighboring town was the owner of a large truck garden. He and Mary got their heads together and Miss Pickford made two personal appearances before his audiences. In return the farmer-exhibitor sent a carload of potatoes to the orphan asylum.

Progress on Productions for Art Dramas

Marian Swayne intends to start work shortly on a new production for Art Dramas' program. The Erbograph company has just finished "The Little Samaritan," under the direction of Joseph Levering, and the star is resting, preparatory to a hurry Fall and Winter of constant work.

Work is progressing rapidly at the U. S. Amusement Corporation studio in Fort Lee on an Art Drama, which is still untitled. Catherine Calvert is starred in this.

Jewel Picture, "Sirens of Sea," at Broadway

"SIRENS OF THE SEA," a six-part super feature of Jewel Productions, Inc., will go into the Broadway theatre, August 26, with Louise Lovely, Jack Mulhall and Carmel Myers taking the leading parts, Allen Hollubar is the director and the story is by Grace Helen Bailley.

It has to do with the finding on a Pacific coast island of a small girl who is adopted by wealthy Americans dwelling on the island, where she is placed in a fashionable school, attended by girls from the States. Cruising in search of adventure is a blase millionaire who, through field glasses, sees a novel sight, when the girl students don weeds and ukuleles and dance on shore. He lands with a young companion and then things begin to happen.

The settings of the piece are said to be unusually elaborate and a cast of 1,000 was continuously employed for the production which took six months to complete. Miss Myers, here for the first time, becomes a Jewel star. Her swimming, dancing and diving stunts are said to be among the most daring ever introduced into pictures. A special program will accompany the offering at the Broadway, where unusual preparations have been made for its premiere.

This is the second of the Jewel's offering, the first having been "Pay Me," with Dorothy Phillips in the stellar role.

Manicure Girl Romance in "Devil McCare"

Crane Wilbur appears as "Devil McCare" in the Horsley-Art Drama of the name. Juanita Hansen is Mary Archer, the manicure girl, who cuts an important part in the life of "Devil." She leaves the city barber shop and becomes manicure in the shop at the hotel in Sour Lake, largely on his account.

Mary becomes the idol of Sour Lake and far outshines Vera, Devil McCare's ward. Devil has a thrilling battle with "Parson" Brown—over Mary, of course.

Demand for Picture Supplies at Army Camps

The Paramount-Artcraft exchange, at Seattle, recently received a request from the Motion Picture Bureau, Boston, relative to prices and shipments on over a hundred features to be used at army posts in the West. As no specified picture was named the letter was turned over to the Portland office to be taken up with the post officials at Vancouver Barracks.

Cantonments throughout the United States as well as the great battleships will be fitted with complete motion picture outfits. One concern alone in Chicago has received an order for 350 latest model motion picture machines to be distributed for this purpose through the National War Work Council of the Y. M. C. A.

Influential capitalists are striving to get locations from the Government at these cantonments to erect suitable theatres for vaudeville and pictures to entertain the khaki boys. Alex Pantages is making efforts to locate one of these amusement palaces at American Lake cantonment.

Essanay Player Disputes Draft

Bryant Washburn, the hero of Essanay's Skinner stories of the screen, is getting a deal of publicity these days in the Chicago papers that he has not sought. Bryant was among the top numbers in the national army draft and he was recently called for examination and passed. He filed an exemption plea with his local board, contending that he had a wife and baby dependent upon him.

The Federal authorities disputed any right to grant him an exemption and Major Chiperfield's Government agents here learned the fact that Bryant had a bank account of $5,000 tucked away and that his wife would be able to support herself and child by becoming a motion picture actress. Washburn vigorously and wrathfully attacked this decision of the authorities during last week with statements in the papers.

Edgar Selwyn's "Nearly Married" Is Madge Kennedy Play

Edgar Selwyn has provided the next vehicle for Madge Kennedy, to be produced by Goldwyn Pictures. It is the picturization of his comedy, "Nearly Married," which enjoyed a long run in New York.

This is the first of Edgar Selwyn's plays to be produced by Goldwyn. Until he himself became a film magnate there was little chance of his plays being adapted to the screen. For a long time he resisted the offers of motion picture magnates and now that he is an associate producer he is glad he did resist these offers.

"Nearly Married" supplied Miss Kennedy with another role admirably adapted to her talents, in which the star of "Baby Mine" and "Twin Beds" will be seen at her best.

"The Man Without a Country" at the Broadway

"The Man Without a Country," Edward Everett Hale's appeal to patriotism, is the basis of a multiple-reel photoplay produced by the Thanhouser Film Corporation which Jewel Productions, Inc., will present at the Broadway theatre, beginning September 9, featuring Florence La Badie and H. E. Herbert.

Mr. Herbert made his first appearance on Broadway five years ago as Billie Burke's leading man in Pinero's "Mind-the-Paint Girl." Ernest C. Warde, the producer of many photoplays, including "The Vicar of Wakefield," is responsible for the staging of the cinema production of the Hale story.

The present-day version is the work of Lloyd Lonergan, after the story written by Mr. Hale in the Summer of 1863.

To Run "Blue Ribbon" Feature Every Day

A. J. O'Neill, of the Vitagraph New York office, got a contract with the "Movie Dome," at Broad Channel, near the Rockaways, to run a "Blue Ribbon" feature every day in the week. A yearly contract was made.

This is a new place of amusement opened July 21 for the season. Thirty-one subjects have been selected by the exhibitor.

Convention at St. John, N. B., a "Hummer"

Merrick Nutting to Make Principal Address—Problems of Industry in Maritime Provinces Are to Be Discussed

EXHIBITORS in all parts of the Maritime Provinces are planning to get to St. John, N. B., September 8-9, for the second annual convention of the Motion Picture Exhibitors' League. The program has been distributed and it outlines the schedule of a meeting certain to be of consequence to the industry.

In St. John the owners of the local theatres are preparing to make things pleasant for the visitors. Every exhibitor who intends to be there is requested to send his name immediately to Steve Hurley at the Unique theatre, St. John, this to make the task of the local entertainment committee easier.

NEXT WEEK'S ISSUE

On account of the Labor Day holiday, Monday, September 3, next week's issue of Motion Picture News (Dated September 15) will go into the mails one day later than usual.

For one thing a steamer trip on the River St. John is planned for Sunday. It is one of the finest streams in the Provinces and for scenic beauty is unrivaled. It is likely that a stop will be made at one of the popular resorts for a beach meeting and a "Sit-Around Chat."

The same evening there is an auditorium session at Keith's Imperial theatre. Vitagraph, through its president, Albert E. Smith, has promised that Rose E. Tapley, player and lecturer, will be present. So many desire to meet this star that admittance will be by card. Miss Tapley is to illustrate her "Studio Talks" with moving pictures screened especially for the occasion.

Others who will be on the program of the convention are Lesley Mason, W. Stephen Bush of New York and Merrick R. Nutting, editor of the Canadian Film Digest published in Montreal. Mr. Nutting has recently made a close study of conditions in the industry in Canada. It is expected he will suggest a practical solution of the existing trade problems, some of which are acute owing to the war.

New officers are to be elected, probably the first day of the convention. The retiring president will make his annual address. There are reasons why this will be interesting this year. On the local committee are the following:

W. H. Golding, president of the league; S. C. Hurley, secretary; F. G. Spencer, vice-president for P. E. I.; W. C. McKay of the Opera House, A. B. Farmer of the Star, R. G. March of Pathe, G. A. Margetts of Universal, Miss Kathleen Golding and Miss Alice Fairweather, motion picture editor of the St. John Standard.

Courts Reverse Censors and Impose a Fine

The Supreme Court of the State of Washington has upheld the lower courts in fining William H. Smyth of the Strand theatre, Seattle, $50 for "exhibiting a picture depicting scenes of violence." There is no further appeal.

An odd feature of the case is that the picture, "War's Women," had already been passed by the local board of censors of the city of Seattle. The fine was imposed in the City Court despite the action of the censors, thus nullifying the proceedings of the official body.

Branch managers met January 9 and supported Mr. Smyth in his fight. The latest decision is an uppercut. The Lamson Film Company, who own the picture, is deprived of a year's business.

Los Angeles Theatre Runs "Come Through" Twice

The Bluebird Herbert Rawlinson release, "Come Through," which played two weeks continuously at the Superba theatre, Los Angeles, recently, has been rebooked by Manager Al. Nathan for a return engagement of one or more weeks beginning August 20.

The film played to capacity business at the previous engagement, and was taken off because bookings previously made by the exchange could not be cancelled, so Universal says.

Censors Trying to Get Better Writers for Photoplays

The Review Committee of the National Board of Review of Motion Pictures, in co-operation with members of the National Committee for Better Films, is increasingly active in regard to advising on the acceptance of scenarios offered for production.

Every effort is made to develop this co-operation with the producing companies and it is hoped during the coming winter to secure the interest in scenario writing of additional dramatists of national reputation.

Plans are being formulated looking to a series of conferences with writers of national standing, with a view to more complete co-operation between writers. The National Board and the producing companies.

"Our Mary," for Charity, to Referee Chaplin "Fight"

Mary Pickford, the popular Artcraft star, has played many roles in her eventful young life, but at the Mason Opera House, Los Angeles, at the benefit given for the French Emergency Hospital fund, she will be seen in something absolutely different—as a prize fight referee.

Miss Pickford has offered to referee the fistic encounter which is to be conducted by Charlie Chaplin and Eric Campbell, his "heavy."

Anna Case's Musical Career Has Been Meteoric

Grand Opera Star, Engaged by Julius Steger to Appear in Special Productions, First to Be Commenced in February, Favorite with Public

Anna Case

OF interest to the independent producer, the general public and the industry at large, is the announcement that Julius Steger has secured the services of Anna Case, the Metropolitan Opera Company's American soprano, for special productions in which she will be featured. Miss Case will enter the motion pictures for a limited period under the personal direction of Mr. Steger and she will devote the time to this work which is not actually taken up by her work on the concert stage. Her first production will be commenced in February, immediately following her concert engagements. It is said that before she would consent to sign a contract, Miss Case insisted upon a series of camera tests to assure herself that she was making no mistake in entering the new field of endeavor.

Mr. Steger is most enthusiastic over the closing of this deal and announces that Miss Case will meet with the same success on the screen as she has in opera and on the concert stage. He says that as a screen personality, she possesses extraordinary qualifications and that the scenario he has had prepared especially for her, will give her every opportunity to present herself in pictures with the same personal attraction as has characterized her appearances before grand opera audiences.

Miss Case's popularity is reflected in the reception given her by more than 4,000 New Jersey guardsmen, at Camp Edge, Sea Girt, N. J., last week, when she presented the soldiers with a phonograph and one hundred records and sang for them. "The Star Spangled Banner" and "Our America," her own composition. She also made an informal address, in which she gave a brief outline of her rise to the position in the musical world which she now holds—that of American soprano with the Metropolitan Opera Company, with a world-wide reputation on the concert stage. Following her visit to the camp, Miss Case was the guest of Governor Edge, at his home at Sea Girt.

Miss Case is one of the few American girls who, through sheer ability, has made her way to the stage of the Metropolitan Opera House. It is said that when Miss Case first began her musical studies she lived in New York for three months on an allowance of $75, which was loaned to her by a friend. She first attracted the attention of Governor Stokes, of New Jersey, and through his efforts she was given an engagement at Bellevue-Stratford in Philadelphia. Andreas Dippel next heard her and she was offered a position with the Metropolitan Opera Company.

Miss Case's first production under the personal direction of Mr. Steger, will tell the story of a poor American girl, who, against great odds, through force of character and talents, rises to a position of dominance in the world's greatest opera company. In regard to this production, Mr. Steger said:

"It will be a photodrama for the millions of clean-minded Americans, without sex problems, without 'triangles,' without unwholesome suggestiveness, it will lend an uplifting, gripping true-to-life story of a girl who embodies the finest attributes of the real American-girl character."

Essanay's New Idea, "Animated Sub-Titles"

Essanay is pleased with the success of its innovation the "animated sub-title." The reader will play a large part in subsequent Essanay leaders. The idea was first presented in "The Golden Idiot." Those who have seen this comedy will recall the conversation between characters shown in a blocked off corner of the screen without interfering with the action.

Recent tendency has been to eliminate as many sub-titles as possible, though it is realized sub-titles might be made a great asset of any production. The trouble with the ordinary kind is that those who read rapidly are forced to sit through several yards of film added for the especial benefit of slow readers.

U. S. Senators Get Inspiration from Films

Francis Holley, director of the Bureau of Social Economics at Washington, D. C., has written as follows to H. J. Allen, at Calgary, Western Canada.

"Those war maps are magnificent and after showing them at the Arlington Auditorium last Saturday evening was obliged to run them again in my own apartment for the benefit of Senator Hiram Johnson and Senator Owens, who had already seen them once.

"I am delighted to know that these films may be shown in training camps, for we have applications from all of them practically for films of this subject.

"I want to thank you and your Calgary office for thes films, which arrived in good condition."

Nell Shipman Not Under Any Exclusive Contract

Nell Shipman wishes to correct a statement which has appeared recently to the effect that she went to the West Indies in the employ of a film company. She is not under exclusive contract to any one for either her services or her scenarios.

Miss Shipman has long realized the great difficulty of procuring suitable material for original and picturesque feature plays, and her six-month trip to the West Indies was undertaken upon her own initiative with a view to procuring "somewhat different" material for leading producers.

In this she was successful, and although some of her stories of "The Spanish Main" and "Bucaneering Days" have been disposed of, her 'piece de resistance' is being retained until arrangements can be made with one of the foremost directors for its production.

Nell Shipman is at present in California concluding a contract for delivery of a number of photo dramas, but will soon return East to supervise the production of one of her more recent stories, which is to be released on the open market.

Carmel Myers with Jewel

Carmel Myers has joined the forces of Jewel Productions, Inc., and made her first bow as a Jewel star in "Sirens of the Sea" at the Broadway theatre. It is understood that Miss Myers will shortly be featured in an important Jewel production.

Patriotic Thanhouser Feature to Be Released Sept. 9

It is announced that Thanhouser has submitted to Pathe a Florence La Badie picture called "War and the Woman," which is to be released in five parts on September 9.

"War and the Woman" is a patriotic picture, in which Florence La Badie stars. She is supported by a cast including Tom Brooke, Wayne Arey, Arthur Bower, Ernest C. Warde and Grace Henderson. The picture was written by Philip Lonergan and directed by Ernest C. Warde.

It deals chiefly with spies and the secret service, and there is said to be just the right amount of war stuff in it to give it a big punch. The hero is an aviator, and with American aviators going to the front every day now, the picture is up to the minute. Suspense and thrills begin right at the opening of the picture. Florence La Badie as a patriotic young American falls under the suspicion of the United States Secret Service, because of the activities of her stepfather, who is acting as the agent for a foreign government.

It is said that thrills and complications follow each other in quick order throughout the play.

"Whither Thou Goest" Is Booking Strong

Klotz & Streimer, Inc., which company have the rights to "Whither Thou Goest," report good bookings. Mr. Klotz, president of the company says that he is arranging to release one feature a month. He is negotiating for the rights to several popular novels and plays which he will have adapted to the screen.

IN AND OUT OF TOWN

Harry Sherman of the Sherman Pictures Corporation returned to New York last week after a week's stay at Saratoga. Fred Levy of Louisville, Ky., a prominent member of the First National Exhibitors' Circuit, is another state rights man who was seen among the crowds at the racing resort.

Isadore Bernstein of Los Angeles arrived in New York last week from the Coast. Mr. Bernstein is in New York with prints of his two late productions, "Humility" and "Loyalty."

Julius Stern, president of L-Ko Comedies, left last week for the White Mountains for a month's vacation.

Sydney B. Lust of Washington and Baltimore was in New York last week in the interest of the State Rights Distributors, Inc., an independent organization recently formed.

M. H. Hoffman of M. H. Hoffman, Inc., is in Chicago arranging for the opening of another Hoffman Foursquare Exchange. Mr. Hoffman is expected back in New York this week.

Charles Christie, vice-president and business manager of the Christie Comedies, Inc., has returned to the Christie studios in Los Angeles, after a four week's stay in the East during which time he disposed of the rights to the Christie comedies for the entire Atlantic seaboard.

A. L. Cross of the Feature Film Company, Pittsburg, is in New York looking at the late features offered for independent release.

Sol L. Lesser's condition is reported to be much improved. He is undergoing treatment at Dr. Stearn's sanatorium, New York.

I. E. Chadwick, general manager of Ivan Films, left last Saturday for a tour of the country in the interest of the Ivan film productions. He will visit distributors in all the large cities, arranging for the Fall campaign.

Among those who were in New York the past week in the interest of the State Rights Distributors, Inc., the newly formed organization for which Sol Lesser is sponsor, are Henry L. Dollman, Indianapolis, Ind.; S. A. Lyncy, Ashville, N. C.; J. J. Allen, Toronto, Canada; C. D. Struble, Kansas City, Mo., and Louis Mayer, Boston.

Two of the Gaumont cameramen, Walter Pritchard and Otto Piltz, announce their engagement, which goes to prove romance lives at the Flushing plant.

Mr. Pritchard is to marry Miss Ethel May Blair, of Corona, L. I., and Mr. Piltz is to marry her cousin, Miss Celia Mae Spalding of Prattsville, N. Y.

Walthall Heads Own Company as Star-Manage

Productions of Well-Known Actor Will Be Made at Paralta's California Studios, and Releases Will Be Through Triangle

NEGOTIATIONS concluded on August 20 place Henry B. Walthall in the position of star-manager, at the head of his own independent producing company. He will personally select the subjects for production and be final authority in connection with each photo-drama in which he appears.

This development was brought about through negotiations conducted between N. William Aronson, Walthall's personal manager, and Carl Anderson, president of Paralta. The corporation will be called the "Henry B. Walthall Pictures Corporation."

Under contracts signed by Carl Anderson, president of Paralta Plays, Inc., and Henry B. Walthall, for himself and company, the production of Mr. Walthall's pictures will be made at the Paralta studios in Hollywood, Cal., and will be released by the Triangle Distributing Company on the star series plan.

Mr. Walthall left for Los Angeles last Wednesday afternoon, planning to stop over one day in Chicago to complete some personal business. His first vehicle has been selected and will be put in production the moment he reaches Hollywood. Who is to be his director and cameraman Mr. Walthall would not state before his departure, but he did say that Mary Charleson, who had been his leading woman in several productions in which he had recently appeared, would continue to play leads in his new company.

Mr. Walthall is regarded by competent critics as one of the most finished actors on the screen. He has frequently been referred to as "the Mansfield of the screen."

He is thirty-six years of age and became a moving picture actor in 1910. He had played on the legitimate stage before that, making his debut in the Murray Hill theatre stock company under the management of the late Henry V. Donnelly.

Before taking the train for Chicago last Wednesday, Mr. Walthall said: "The formation of my company, the arrangements we have made with Paralta to make our productions at their Hollywood studios and distribute through the Triangle Distributing Corporation, bring into actual realization a dream I have cherished for five years.

"I shall endeavor to make my contributions to the silent drama distinctively art productions, but yet not that exalted kind of art that has spelled suicide, sometimes, in the past.

"My definition of the word art as I shall endeavor to interpret it, really means great stories convincingly told on the screen by players of the highest talent, with adequate scenic backgrounds in art and nature."

Sidney R. Kent, General Film, Returns from West

Sidney R. Kent, general sales manager of General Film Company, has returned to New York City after spending six weeks among branch offices of the company. Los Angeles, San Francisco, Seattle, Denver and many other cities were visited by him.

One of the objects of Mr. Kent's trip was to install advanced merchandising methods in the exchanges. A large part of his time was also devoted to effecting special co-ordination of branch activities in distributing product in line with important new projects which are being directed from headquarters.

Conferences with many exhibitors occurred during Mr. Kent's tour. He reports a hugely increased and very lively interest among exhibitors in regard to General Film affairs.

Henry Walthal Signing the Dotted Line in the Paralta Offices While Carl Anderson, Paralta President, Affirms Him. Walter-Paralta Plays Will Be Released by Triangle Under the Paralta Plan

EXHIBITOR SERVICE BUREAU

A department devoted to the problems of every theatre manager

Knowledge the Greatest Fertilizer of Ideas

Advance Information Gives the Exhibitor a Chance to Think Over Plans for Exploitation — How It Prevents Repeated Errors

(*Continued from August 25 issue*)

ADVANCE information on pictures is especially valuable for theatres issuing house organs and printing their own programs. Even where these are of a very modest size the exhibitor will profit by using short paragraphs about coming attractions and about players that are soon to come to their theatres. Theatres publishing programs and changing their bills twice a week or oftener should always carry the full programs for the next week, and where short reels are used in addition to the features, these should also be mentioned. Some of the exhibitors using a regular service complain that they are often not able to get the names of the short reels and that very frequently after they have been advised that they were to have this or that picture, a sudden switch has been made.

Except in case of emergency there is no more reason why the exchange men should not be able to furnish the names of these pictures than they are to give the list of features, and the exhibitor will find it to his advantage to make this stipulation when he signs his contract. This advance information on the short pictures is especially valuable where the theatre is showing, say, once a week, a series of pictures in which a particular star is playing. The followers of these players want to know the title and it will increase business to have these names in advance so as to be able to announce the title of the next picture while the current film is being shown.

Advance information allows the exhibitor to make his preparations for the use of slides. It gives him opportunity to order these from the exchange or to make his own. However, the use of slides on future attractions should be used somewhat sparingly, for throwing a large number of announcements on the screen has only the effect of confusing the spectator and drawing attention from some particularly strong announcement. Many exhibitors report that they prefer to run several slides about the attraction they are to have the next day rather than to go too far in advance into the exploitation of future pictures.

Calendar in Lobby

An excellent suggestion along this line for houses having a daily change policy is a permanent weekly or monthly calender in the lobby which will give the names of the current productions and the stars. This will interest the followers of particular players who are always anxious to know in what vehicle their favorite is next to be. This, together with the program publicity, forms an advance directory for current attractions and features no bookings at the expense of current offerings. The calendar can be placed in a permanent place in the lobby and kept constantly up to date merely by changing the cards opposite the various days of the week.

Many of even the smaller theatres published in the cities find it of great advantage to publish the bills for the entire week in the Saturday or Sunday papers and theatres in towns where there are only weekly papers will get an equal amount of service from this plan. Many patrons will clip these advertisements and preserve them during the week. Scores of the smaller theatres have found that this method is cheaper than distributing programs and that it brings new faces into the theatre while the program method merely reaches the more or less regular patrons.

Somewhat different problems are offered in the case of an unusually notable attraction and the exhibitor will be tempted to place all of his emphasis on this. But the consensus of opinion of the most successful of first-run exhibitors is that these should not be advertised any further in advance than is necessary to get the accompanying reading matter publicity from the newspapers. It will be found in some cities that it will add to the publicity to advertise the picture a week in advance in your Sunday papers, for then the newspaper will probably accord you an additional story and possibly a picture on the production, if you use increased space with him. This advance advertising is also valuable where you know that your competitor is going to make a special splurge at a particular time.

However, exhibitors should be warned here that it is very bad policy to advertise strongly a poor picture simply because you are advertising it against some strong fea-

(*Continued on page* 1624)

Vitagraph Sees Great Aid for Exhibitors in Service Bureau

NAT S. STRONGE, director of publicity for Vitagraph, believes that the Exhibitors' Service Bureau is going to be a big aid in the motion picture field and congratulates the NEWS on starting it. Mr. Stronge makes some suggestions which are to be carried out in this department. An article on "Arriving at Your Own Business" will appear next week.

Mr. Stronge writes:

"To succeed, a trade paper must be of service to its readers. The readers of Motion Picture News, owing to the matter carried in its text pages, must necessarily be exhibitors. For this reason Mr. W. A. Johnston and the Motion Picture News are to be congratulated on starting the Exhibitors' Service Bureau. This bureau, if properly and conscientiously handled, should develop into the biggest force in the motion picture trade paper field.

"My idea is that you should start at the very beginning and make an effort to teach the exhibitors to be real business men, and to keep records which will enable them, at all times, to ascertain if they are running their business at a profit or if they are losing money. If you can start on this one idea you will have established a foundation for future building.

"First show the exhibitor how to keep his books and how to arrive at a proper figure for film rental and the usual overhead charges. By performing this one piece of work your bureau will have done more along constructive lines than has been accomplished by any trade paper in the field.

"As a national organ I hardly think that you can go too much into detail in any matters affecting the business. For instance, I do not believe that you could tell, in more than a general way, the best manner to promote one certain picture and have the advice suit all localities. But one of the things you can do is to watch the successful showmen in the motion picture business and dwell continually on the manner in which they promote the pictures that they show in their houses. By doing this you probably will convey suggestions to the less successful showmen."

Bringing Home the Bacon

Where and How We Can Save Money for You

WITH this issue the Exhibitors' Service Bureau starts a series of talks to theatre managers on advertising. This is only one of the phases of SERVICE that we mean to give you.

These talks are to be "down to the ground" discussions. Much of the matter contained in the first ones of the series may seem very obvious to many of you. They are meant to be. They are published as a primer of the science of moving picture advertising.

This bureau has the services of a man who has had many years of experience in the newspaper field and special training in preparing copy for exhibitors. He is employed to tell you not only how to advertise through a series of talks, but to tell you what is the matter with the advertising that you are doing, where you are doing too little and too much, where you can get a maximum of results. Aids will be given in making your mechanical effects more pleasing and consequently giving your advertising more "pulling power."

This bureau is ready to prepare your actual advertising copy for you, to advise you on the space to use and when to use it, to plan an advertising campaign for you on a single picture or a series of pictures.

ALL YOU HAVE TO DO IS TO ASK.

Send us specimens of the advertising that you are using, no matter whether you are operating the biggest house in a principal city or the only house in a small city. We may not be able to print them all, but we will take up your specific problem with as much care as if we had only that one subject to deal with and you will get speedy action.

A little later we will deal here with the problems of house organs, programmes, heralds, and then with various special advertising stunts. We will eventually cover the whole field of exploitation and you will get the benefit of the fruits of long experience.

This Is Your Chance

IN the meantime send us in copies of your programmes, handbills and the like, and do not wait until you see the following articles to ask us advice on any particular point.

You may be wasting a lot of money and allowing your competitor to take your business away from you by not sitting down and writing a letter to the EXHIBITORS' SERVICE BUREAU.

We are not going to tell you that your work is good simply because we want to flatter you. But we are going to search for the errors.

We are not going to simply refer you to the "exhibitors' aid book" issued by some manufacturer, simply because that is the easiest way, for we think that a lot of these suggestions that we have seen are bad.

YOU ARE GOING TO GET GENUINE SERVICE.

Advertising your pictures is only one of your problems. You have others with ticket selling, with house arrangements, with a thousand and one things. Instead of worrying over your troubles and making costly experiments bring your trouble to us and let us tell you that the experiments of others have proven and how you can save yourself time and expense.

Lots of exhibitors do not know and admit that they do not know. They ought to be eager for advice.

There are a lot more who *thought* they knew and now are wondering why they are not succeeding. That's another class that this bureau wants to aid.

From both of these classes we want to hear the stories of trouble, a sketch of the situation.

The Motor Car Parallel

DO you know what made the automobile industry? Its beginnings were something like those of the moving pictures. The general public thought the first automobiles curiosities—jokes of the moment—enjoyed them as a fleeting thing. And then there jumped into the industry hundreds of makers with little capital and no experience. A good-sized volume could be filled with the names of "gas wagons" that have "buzzed their little way and passed from here."

But then old Master Efficiency entered the field. The manufacturers looked out for service, and they hired business experts and industrial chemists, found out what was wrong and remedied the faults until the industry is one of the most profitable of all today.

What was the great fault with the automobile business at that time? Simply that the public took so promptly to these machines as an amusement that certain individuals thought the public really had to have their brands. There are a lot of moving picture people who are operating on this same principle.

There grew up waste in their factories, waste in distribution, inefficiency in salesmanship and failure in exploitation. But SERVICE cured these ailments, just as they can cure yours, Mr. Exhibitor. At first the automobile makers couldn't see why the public did not buy their wares. A manufacturer in Indianapolis couldn't see why his car didn't sell as well as that of a manufacturer in Detroit. Apparently it was made as well, it was offered at the same price—the Indianapolis creation was at least called an automobile just as well as that of the Detroit product. But the SERVICE that the Indianapolis man called in showed him where the little errors were that separated him as far from results as much more apparent things. He got the aid of men who knew what was the matter and succeeded.

SERVICE can do the same for you. Never before have you had an opportunity for this aid. Never before have you had a bureau operated especially for you, a bureau that didn't have behind it something to sell you.

Here is your forum. Here is the place to come with your hopes, your plans, your criticisms and complaints and your stories of success.

The Door of Opportunity is open.

WALK RIGHT IN!

Psychology of Theatre Advertising

Preliminary Article of a Series Telling You How to Put Your Theatre Before the Public and Through the Newspapers

WHEN the advertising man from one of the local papers comes to your theatre and urges you to advertise, too many of you exhibitors view him with suspicion—that is, if you have not been an advertiser in the past or have used the print only spasmodically. We are going to urge you to advertise. We know that advertising pays and that it will pay all classes of exhibitors. But the advertising must be governed first by what the theatre has to offer, no matter the location of his theatre, and second, by possible clientele to which he may appeal.

When the small house is advised to advertise, the manager, in most cases, presupposes that he is being urged to spend his money on the same scale as the biggest downtown house. Of course, such is ridiculous, and if the advertising solicitor knows his own business, he is not going to advise any theatre owner to spend more than enough to get results. He certainly does not want to convert a possible asset into a liability by forcing the exhibitor into the business discard. And it does not require any diagramed, intricate plan to show you how to advertise. It's very simple if you follow common sense rules.

Before we enter into detailed discussion of newspaper advertising, let us suggest that the invitation is open for each exhibitor, big and little, to bring his specific problem to us and let us offer him the advice of men who are familiar with the field on what he has failed to do in the way of advertising and what he has wasted by advertising in the wrong way.

Drop Us a Line

Let us hear from you about the territory to which you have to appeal, the seating capacity of your house, the character of your offerings, your net profits and losses and the amounts that you are spending for advertising in newspapers and otherwise. Let us have specimens of the newspaper advertising that you are doing and, where convenient, of that which your competitors are using. We ought to be able to help you a lot.

After years of careful investigation it is the belief of those who have studied the situation in all parts of the country that no exhibitor is getting the maximum patronage who fails to advertise his pictures. There are methods and methods, but the basic principle is the same. The moving picture field without daily newspaper advertising would be like a city telephone system without a directory. A personal search, physical exercise, would finally find you out the number of the phone, but it would be decidedly inconvenient if the number were changing every few days and you had to make the search all over again each time you wanted to communicate with the party. The comparison may be a little far-fetched, but it is true.

"The Great Train Robbery" was the first big success of moving pictures. In many sections of the country the film was exhibited in tents as part of "carnival" organizations or street fairs; in others vacant stores were used for the temporary showing—the plan followed was that of the "freak" that was on tour of the country. There was the same "barker" out in front of the show, the same canvas "scenes," the same atmosphere of the "fakir." Moving pictures were born into public notice in the grand old days when the nickleodeons were in full bloom. No one ever thought of advertising a nickleodeon. Wasn't the tin-pan music and the "gent" out in front with his cane pointing the way enough to attract your attention? As a matter of fact, you never PLANNED to go to a nickleodeon. You merely "dropped in" on your way down the street.

Beginning of Things

To this fashion of affairs, then, the moving picture was born. In most cities the men who owned these penny-in-the-slot wonder houses were the men who became the original moving picture exhibitors. There were few men in the country who believed that the animated film was anything more than a passing novelty and there was little attempt to put the business on a business basis. So far as advertising was concerned that was merely evolved from the painted banners to the gaudy posters, until a moving picture show could scarcely be recognized as such unless the entire front were covered with screaming pictures showing the villain hurling the heroine over the cliff. Then, in the larger cities, the picture shows came in flocks, the main street lined with them.

In those days no one ever started out to go to a particular picture show or to see a specific film. One simply walked down the street and looked over the display and picked one's choice. One picture show was little part of an evening's enjoyment in the cities. One made a round of them, three or four in an evening being nothing exceptional. There wasn't any reason to advertise a moving picture show in those days, everyone thought, for a moving picture show was only a moving picture "show."

Then evolved the popularity of certain players, the familiarity with brand names, and the various changes and growth in the industry with which every exhibitor of today is familiar.

We have recalled here a series of well-known facts because we want the exhibitors to get the psychology of advertising as the basis for a series of talks which will be printed in this department.

What Is Your Policy?

Are you operating your theatre today on the theory that the people of your city or town simply want to see "a moving picture show," that they care nothing whether an exhibitor allows his business to run itself or looks out for their needs, that they are coming to your house largely as a matter of chance? Of course you know that such conditions no longer obtain, but what are you yourself doing to bring the patrons to your house as many times as possible?

Newspaper advertising is one of the greatest agencies—if used with discretion. And its use applies to you whether you are running the biggest theatre in a city of a half million or the only theatre in your community. That is a mighty wide range to cover, but we are going to try to do it here, first addressing these articles largely to the men who are not advertising and who are passing up opportunities to increase their profits. And so, for the time being, we are going to pass by in this particular series the theatres in the larger cities running the biggest attractions, the first-run houses in the principal centers and the leading downtown houses in the important communities. Most of these realize the necessity of advertising, and though we believe that many of them are doing the wrong sort of advertising, we will consider this elsewhere.

Now, Mr. Non-Advertiser, what are the benefits of newspaper advertising to your house?

Following Strong Ideas

First, it has the advantage of the "brand" advertising, the sort of printers' ink that has made Ivory soap and Budweiser beer known to every man, woman and child in the country—to those who don't drink beer, and, we started to say, to those who don't use soap. It keeps the name of your theatre before the possible patrons of your community, no matter whether you are running a neighborhood house that, theoretically, appeals to only the patrons of one section of the city, a downtown house that is running pictures a couple of weeks or months after they have been shown by the first-run theatre, an exhibitor who is located in a city of 50,000, where he has four or five competitors, or the owner of the only theatre in a smaller community.

You may think that because you have the only theatre in the town that everyone knows the theatre is there and that it would be folly for you to advertise it. Let's carry our comparison still further. Everyone in the country knows Ivory soap. Do the makers, accepting that as a fact, act on the principle that everyone is going to buy their product or do they continue to spend hundreds of thousands of dollars a year to keep the name before the public that already knows the name so well?

Constant Advertising Necessary

But, in the second place, you not only have a brand to keep before the public in the name of your theatre, but you have a constantly changing assortment of goods to offer and you are not selling the product that you have to offer because the public NEEDS it, but because you want to convince the public that it is something that they ought to have. No matter whether you are changing your bill once a week or daily, you ought to work on the theory that are you attempting to get every patron in your entire section to see each new bill that you present. Of course you know that you are not going to do that, but this is the only sound theory on which to base the conduct of your house. You know that slides will not reach the patrons who were not in your theatre to see the slides, that your program is not going to carry information to persons who do not get a program, nor, will you reply, does every person read the newspaper, but business experience of the greatest successes in the

Live Wire Exhibitors

country shows that more people can be reached at a lesser per capita cost by the local advertiser through the newspaper than through any other media. So through the newspaper you should have your current bill before the public every day, with the name of the star at least. You then not only have placed your brand before your public, but you have supplied each possible patron with a DIRECTORY of your theatre; you have put your wares for each day before him.

Elements to Weigh

In the third place, remember that moving picture advertising of today is not based merely on the worth of that particular space in the paper. Right here there are many elements to be considered, so many that only a few may be suggested. First you have to take into consideration the familiarity of the public of today, through newspaper and magazine reading with the personalities of the players, coming productions and the gossip of the screen world. If you are running at a later date in the larger city the same film that the downtown house has shown weeks before, you have to figure the considerable percentage of people who, for one reason or another, distance, other engagements, or the like, who did not see the picture. If you are located in a small town you have to figure the element of your patrons who have read the big city papers and are waiting to see the film. In all such cases these possible patrons will use the newspaper as a directory.

Finally, a result that will come from your advertising in the daily newspapers is the reading matter publicity that you will get. Practically all of the dailies, with the exception of New York, Chicago and possibly a few other cities, make it a point to give the theatres free reading notices on Sundays and accord the larger advertisers pictures in the "lay out" of local attractions for the week. Many of the newspapers accord the larger advertisers reading notices each day and in the smaller papers the treatment is even more liberal. This is the sort of advertising that you cannot buy, and it is given by the newspapers.

When you stop to consider that some three years ago motion pictures got practically no newspaper space and were hardly mentioned except as freak, and that now many of the newspapers employ high-class men at good salaries and print pages and sections devoted to films, you can quickly see the value of this form of publicity.

It is to your advantage to tie yourself up with the papers that are giving the most attention to moving picture matters, everything else being even. You will find, in most cases, that when the moving picture exhibitor shows the desire to do "his bit" as well as he can afford it that the newspaper will give your house fair treatment and do a great deal beside printing the display advertisement.

PERSONALITY OF SHOWMANSHIP

Are you getting your personality into your business? Are you capitalizing yourself? Are you making yourself your theatre?

Personality does not mean that you must stand in front of your house in a dress suit and smile in gratification at everyone who comes into your house. It means that you must impress your interest in the public, your care for the public, on your patrons.

We know of one man who could scarcely speak the English language. He was, unfortunately, gr uff in voice and unwieldy in physique, yet this man impressed his personality by the class of pictures that he showed, by the manner in which he kept his house in order, in his attention to detail; in short, by the full satisfaction that everyone who paid a dime at his ticket seller's desk secured.

This man could not go out and individually welcome his patrons, but he could present the personality of showmanship, exemplified in giving the public a little more than a square deal. He gave his attention to his business and the public soon came to know that, and so when it came the time that he had to give up the service that he had used ever since he established the house, he was able to carry everyone of his patrons smilingly into the new service without a regret.

YOUR IDEAS AND OURS

PARENTAGE MESSENGER offers a suggestion in the advertising of "Parentage" which ought to go well in the smaller communities. It suggests that the theatre owner go to the milkmen of the city and offer them annual tickets to the local theatre for the privilege of placing on each bottle of milk on a certain morning before the opening date of the picture a tag, which may be secured at a low rate from a local printer, bearing a picture of the "Parentage" baby, and a cheery greeting, starting "Good morning! Are you interested in babies?" and then following this up with your announcement.

The only question with this idea is whether you can get the dairyman to do it. If you can you are bringing the appeal right home to every mother in your city.

RIGHT along this line comes an idea from L. D. Sands, manager of the Sands theatre, Warsaw, Mo. On his opening of the first of his Vitagraph service he had a number of blue ribbons bearing the words "Sands theatre; Vitagraph day." He and his employes went about town pinning them on everyone. He reports an increase of business.

We do not believe that this plan would go well in most communities. We ourselves would rather resent being asked to form a walking advertisement for a theatre and we think that most others, except the children, possibly, would feel the same way about it. But it's a good idea—if it will work.

MANAGER N. P. HYATT of the Orpheum theatre, Webster City, Iowa, has issued the first copy of his program, which will be published weekly. It is about our idea of what a program should be in a town where the theatre can get the merchants of the city to advertise. Mr. Hyatt is evidently paying the cost of his printing with his advertising. The program consists of twelve pages and devotes one page to telling of each day's feature (there is no Sunday bill), a short sketchy account of the production, without attempting to give the plot of the various offerings. It's the sort of a program that will last, because it is one that the patrons will preserve for the week.

WE have before us suggestions from several producing companies on how to advertise their current productions, which were all taken from popular novels. The suggestions range all the way from the usual booksellers' display to tacking up a card in the local library. Of course, the bookseller's part is going to help in the general publicity and is always good, though getting mighty tiresome. Instead of the library suggestion, why not get from the librarians the list of the persons who have taken the volume out of the library and then you will get the real personal touch with the minimum of letter writing?

GENERAL FILM announces a new slide for the O. Henry series which bears the reproduction of a crayon bust of the great story writer, drawn by E. A. Bushnell. The slide ought to carry a special appeal, for the ordinary patrons, though familiar enough with the O. Henry works, haven't the slightest idea of how this painter of present-day foibles and tragedies looked in life. It's not a slur on his memory to admit that there are quite a few of your patrons who have asked: "Who is this fellow, O. Henry, anyway?"

Knowledge and Ideas

(*Continued from page* 1620)

ture of your rival. The object of your advertising should always be to build business for the future. Your main object in advertising an advance attraction against your competitor should be to prevent his taking business away from you on that date, and not to draw his business to your house with a poor picture. *You will probably find that you have drawn a new customer into your theatre and that you have sent him away believing that you are showing a low average of production.*

The Second-Run Man

The situation differs in the case of exhibitors that are showing pictures later and want to take advantage of the publicity that has been secured by the first-run man. At first blush this would seem an unfair advantage, yet the smaller theatre has actually booked the picture and is entitled to any capital that he may be able to make out of the fact. He is simply trying to retain the patronage of his regular clientele.

In one of the principal cities where the theatres are divided into neighborhood and downtown houses, the latter have adopted the policy of throwing on their screens at the same time that first-run houses were showing productions an announcement like this:

> **Wait and See "The Pearl of the Antilles" at This Theatre, Friday, November 18**

That announcement has the effect of holding the purely neighborhood patronage not only to see the film at the neighborhood house, but at the same time brings the patron to see some other film on the evening that he might otherwise be tempted to go downtown and see the widely advertised picture.

Similarly, it is well for the exhibitors in the smaller towns around a large city to take advantage of the exploitation of a picture in the neighboring metropolis, especially where the city papers have big circulations in the smaller communities. Thus theatres in smaller towns around Boston or Philadelphia would get the fullest value of all that the bigger exhibitor has done. This effect can be obtained by running a slide or a small notice in your local paper that the production will be seen at your house at a certain future date. The future patrons will then follow the publicity in the city papers with more interest and the valuable word-of-mouth advertising is created. *When the small town exhibitor begins to advertise the picture for himself he will find that a considerable share of his patrons are already familiar with it.*

Local Newspaper Aid

An important result accruing from advance knowledge of your pictures is the aid that you will be able to get from your local newspapers. Even in the larger cities the regular and consistent advertisers will find the newspapers are willing to run little items of news about the stars in coming productions or the productions themselves. In this case the exhibitor must be content to have the newspaper use a few lines about the production without making it a free advertisement by running the name of the theatre and the date. You will find that a three-line squib saying that "Mary Jones will be seen here next as an Irish girl who marries a real English lord in 'Molly Mavourneen'" is the sort of advance matter that you want to get into the paper. If Mary Jones is one of the stars regularly appearing at your theatre you will find the patron ready enough to couple up her appearance with your house. *The public does not always need the obvious.*

Advance information has many other advantages. There are half a dozen exhibitors in a single city who give careful attention to the followers of particular stars. For instance, where he knows that Mary Jones has a large following among his clientele, he is not only governed by this fact in his bookings, but he carries the same idea into the exploitation. And this need not be an expensive exploitation, for it may simply resolve itself into reminders that Mary is soon to appear in her new production at your theatre. Various managers have worked up lists of admirers of various players and mail out announcements to those they believe will be interested. This, as well as any other personal information system, is of value in building up for the future of the house.

Almost every section has a favorite who was born in that territory and naturally the advertising power of that star is greater. *This advance information should enable the exhibitor to capitalize this popularity.* If you are booking regularly the pictures of some star who came from your section, watch MOTION PICTURE NEWS and the publicity sent out from the film companies. When you see a news item about her that will interest the public call it to the attention of the local newspaper or use a squib in your program. Again, you need not do the obvious advertising, *for the more interest you build up in one of your players the greater your eventual profits are to be.*

These are just a few of the ideas that will occur to the exhibitor if he makes an advance study of his pictures. But the greatest benefit from this system of knowing about your productions in advance is that it will give you time to plan for them in advance. One of the most successful exhibitors in the country keeps a record of what each big star does at his theatre, keeps a memorandum of the manner in which he exploited the productions and the mistakes he made. Just as soon as he books another production of the same player he refers to his record and is able to take the fullest advantage of his past experiences.

Experience Helps

Knowledge is the greatest fertilizer for ideas. When you begin gathering this information you will find that you are starting to think about what you will do with the coming production when you do get it. You will find yourself unconsciously discussing it with your patrons, that you are putting a little extra effort on the production.

Especially where the picture requires some special kind of advance treatment, official war pictures to be shown in Cleve- you will be much better prepared to act. As a matter of fact *there is rarely a picture with which you cannot do a little extra, that will not bring you a little more money if you get your own interest stirred up in it.* You will find that you are taking a new lease on life in the picture game, and the enthusiasm that you are bound to get over your coming attractions will find reflection in what you tell others.

There is still further advantage that will come from this familiarity, for this study will leave you so well informed that you are much less apt to be sold poor features and you will soon find yourself a much better business man. You will be surprised, too, at the little time required for this work.

As we have suggested, you should follow MOTION PICTURE NEWS closely and read all about the programs that you are using or the state rights and independent pictures that you are considering. And when you have actually booked the productions, see that the exchange men supply you with all the advance information that they have and that they give you a list of the cuts, advertising aids and other matter that will be supplied. Every exhibitor has to try a certain number of experiments for himself, but you will soon find just what material you can use.

In case you have booked any picture and have no advance information about it, write to this bureau and we will tell you what you should have had and how to go about getting it when you deal with the same service again. And if you need information about a picture that you are going to show, take your trusty typewriter in hand and let us hear from you. We will probably be able to put you on the right track that will bring money into your box office.

Six Pages Announce Theatre Opening

On the occasion of the opening of the new Empire theatre, Montgomery, Ala., the Advertiser of that city devoted six pages, including advertising and reading matter, to the house. The special section, which was published the morning of the opening day, carried a layout with scenes in the theatre and photographs of Owner N. C. Bell and Manager H. C. Farley.

Practically every concern which has any part in the construction or furnishing the house, various film services, banks and merchants contributed to the advertising. Of course this special section was worked up by the newspaper and at no expense to the management. It is a good idea for the builders of new theatres to bear in mind. Even if your newspaper does not think of the idea, call attention of the advertising man to it. It's a good way to give the new house a slap-bang start.

Airship Announces War Film in Cleveland

Manager Miles of the Miles theatre of Cleveland, O., arranged with an aircraft company to have a Zeppelin fly over the city every day this week at noon. Those who saw it were rewarded with more than just the sight of the machines in motion. Passes were dropped during the flight which admitted the finder to see the first land, "The Tanks at the Battle of Ancre," which was shown all week at the Miles.

READY-MADE AD-TALKS

Edna Goodrich, Noted Stage Star, Seen in "Reputation"—Strong Drama

(Mutual Five Reel Production)

Edna Goodrich's first professional appearance was made in the chorus of "Floradora" at the Casino theatre, New York. Since then she has appeared in the featured roles of some of the biggest stage success in New York. Miss Goodrich is to be seen at the ——— theatre in "Reputation," a story which tells how a bad reputation even though unjustified, can bring a girl in disrepute among her closest friends. Miss Goodrich has the role of Constance Bennett, a girl reared in a small town under the guidance of a maiden aunt. She is in love with John Clavering, the son of the town's most respected family. Finding her home town too small to afford the advantages which she seeks, Constance goes to New York where she finds employment in a suit and cloak house. Her employer becomes infatuated with her, and forces his attentions upon her, arousing the suspicions of his wife, who becomes madly jealous. To escape her employer she returns home, where she establishs a suit and cloak business. Her former employer follows her, and denounces her before a crowd of customers. Her business is ruined, and she becomes a social outcast. Knowing that her presence in her own town is not desired, and being further humiliated by expulsion from the church, Constance returns to New York, and in despair returns to her former employer, and permits him to take her to one of New York's many cabarets. They return to her apartment. She has arranged to have her former employer's wife notified that her husband is in her apartment. The wife surprises him, and Constance exposes his treachery. The husband, in revenge, employes a detective to follow Constance, and he succeeds in luring her to a hotel. Clavering, Constance's lover back home, has returned from a trip to Mexico, and, learning of Constance's ostracism, follows her to New York, and learns that she is at the hotel with her former employer. He surprises them. In a fight that followed the employer is mortally wounded. Constance is tried for murder and acquitted, and she and Clavering return home together. Edna Goodrich, in "Reputation," at the ——— theatre on ——— of ——— week.

Marian Swayne in "The Little Samaritan," a Story of Simple Charm and Appeal

(Art Dramas Five Reel Prouction)

"The Little Samaritan" is the latest Art Dramas offering, featuring Marian Swayne, the clever little screen star who has been seen to such good advantage in other Art Dramas releases. The story was written by Rev. Clarence J. Harris. It was produced under the direction of Joseph Levering by the Erbograph Company for the Art Dramas program. In the supporting cast with Miss Swayne are: Carl Gerard, Lucile Dorrington, Sam Robinson, Bernard Niemeyer, Charles MacDonald, Mrs. Allen Walker and Olive Corbett. There is no attempt at pretense in this story. It is a simple story of everyday happenings carrying with it a touch of delightful appeal, which is bound to find the right spot in the hearts of all who see this charming little actress present the role of Lindy Gray, a little girl of good impulses and an unselfish disposition. The scenes are laid in a small town, inhabited by people who know little of the world excepting the narrow confines of their own little village. They are narrow minded, bigoted, selfish, and everything that goes to make for unhappiness for the ones who try to look on the sunny side of life. Lindy Gray was one of those who saw all the good things in life, and found herself to the bad things—not because she was narrow-minded and wanted to think that the bad things did not exist, but because she wanted them to play no part in her life. Because she is a product of uncertain parentage, she is disliked by the other girls, who, like their parents, have cultivated the selfish views. In the new minister she finds a friend, who understands her and knows that she is far better than the ones who seek to bring her into disrepute. The collection money is stolen, and an old colored man is accused. Lindy feels that he is not guilty, and rather than see him sent to prison she confesses to having stolen the money. The minister feeling that it is about time to expose the bigotry of his congregation, tells the true story, and holds Lindy up as an example of the true Christian.

Marian Swayne, in "The Little Samaritan," will be seen on the screen of the ——— theatre on ——— of ——— week.

READY-MADE AD-TALKS PUBLISHED IN LAST WEEK'S ISSUE

September 1, 1917.

FEATURES

TITLE OF PLAY	PRODUCER	
"Barker, The"	K-E-S-E	5 reels
"Emerald Isle, The"	Vitagraph	5 reels
"Every Girl's Dream"	Fox	5 reels
"Girl Without a Soul, The"	Metro	5 reels
"Guardian, The"	World	5 reels
"Iris"	Pathe	5 reels
"Lair of the Wolf, The"	Butterfly	5 reels
"Lust of the Ages, The"	Ogden	5 reels
"Miss Nobody"	Pathe	5 reels
"Mr. Opp"	Bluebird	5 reels
"Pants"	K-E-S-E	5 reels
"Transgression"	Vitagraph	5 reels

INDEPENDENT

"Babbling Tongues"	Ivan	5 reels

SERIALS

"Veiled Woman"	Pathe	2 reels

Mary Miles Minter in "Charity Castle," a Typical Minter Picture—Strong Cast

(Mutual Five Reel Production)

Mary Miles Minter, the clever little screen artist, will be seen on the screen of the ——— theatre in "Charity Castle," a five-part drama, produced by the American Film Company and released on the Mutual program. The production was made under the direction of Lloyd Ingraham. In support of Miss Minter are Clifford Callis, Alan Forest, Eugene Forde, Henry A. Barrows, Ashton Dearholt, Robert Klein, Spottiswoode Aitken, George Ahern and Gordon Russell. The management of the ——— theatre specially invites you to see Miss Minter in this production. She has a role that affords her every opportunity to justify the reputation she has of being the cleverest little actress on the screen. Miss Minter presents the part of "Charity," a charming little character who, with her brother, called the "Prince," take possession of the home of the millionaire, and demonstrates just how they would entertain in it if they were the sole possessors. It all comes about because Charity and the Prince meet Merlin Durand, the son of the millionaire, whose millions do him very little real good because he is of a miserly turn of mind. He is not in accord with his son's idea of how money should be spent, so that "Sonny" is told to get out into the big world and hustle for himself. "Charity" is all sympathy, and she makes an endeavor to persuade the millionaire miser that he has treated his son harshly. She and the "Prince" invade the old man's library intending to place the matter before him and plead for "Sonny's" cause. When she and the "Prince" arrive they find that the old man has gone out and the servants have taken a night off. She gets a great idea. Why couldn't she invite her friends to the castle and have a night of it? She could. She and the "Prince" invite a vaudeville performer, a burglar and Sam, the "Bum," to be their guests. When the party is at its height, in walks old man Durand. The Prince is acting as master of ceremonies. The old man's heart is turned by the innocent child before him and his whole life is changed and "Sonny" is restored to his place in the castle.

Mary Miles Minter, in "Charity Castle," at the ——— theatre ——— of ——— week.

Mary Anderson in a Thrilling Story of Reno and the West, "The Divorcee"

(Vitagraph Five Reel Productions)

"The Divorcee" is a late Vitagraph release, featuring Mary Anderson. Miss Anderson has the role of Wanda Carson, who goes to Reno to visit her brother. Her brother, Sam, is away on business and entering the "divorce" colony she thinks it would be good sport to hold herself out as a "divorcee." She dresses and tries to act the part. She invents a good story of her marital troubles and wins the respect and admiration of the colony. She is unanimously elected the leader. While taking her morning ride she meets a young minister who spends most of his time trying to root out the evil of divorce. Wanda presents her side of the question in strong terms and answers the young minister's articles which appear daily in the paper. Wanda passes as one of the fair divorcees until one member, a bit more inquisitive than the others, asks her to produce the marraige certificate. She cannot produce the certificate but she does get her woman companion to loan her a baby and she presents it as substantial proof of her marriage. The friendship which has sprung up between her and the young minister develops into real love and Wanda breaks relationship with the divorce colony. The members, angry because of her desertion, inform the minister that she is one of the colony and that she has a child. Wanda, riding on the plains, sees a stage hold-up and believes the minister to be the hold-up man. She hurries to inform him that the sheriff is in pursuit and he thinks that she is fleeing from an angry husband who has learned that she is in Reno. Thee sheriff arrives and vouches for the minister's good standing. Wanda's brother, Sam, also arrives and clears Wanda from all suspicion. She and the minister are left to decide whether or not they shall combine forces, forever, and settle down in Reno to fight the evils of the divorce colony.

A thrilling story of love and adventure in the West will be enacted on the screen of the ——— theatre on ——— of ——— week, when Mary Anderson is seen in "The Divorcee."

"Betrayed," a Story of the Border—Miriam Cooper in Role of Senorita

(Fox Five Reel Production)

Miriam Cooper, the pretty, little Fox star, who has had such a rapid rise to stardom on the screen because of her excellent work in some of William Fox's biggest productions, is seen in "Betrayed," a drama of the border. The production was made under the personal direction of R. A. Walsh. Miss Cooper has the role of a senorita. Carmelita Carrito is her name and she lives in sunny Mexico. Three men are in love with the senorita. They have one thought and that is to marry the dashing little senorita who has captivated the hearts of all. Carmelita is an aristocrat even though her fat, indolent father is not the kind that usually passes as a "highbrow." The fame of the great bandit, Leopoldo Juares, has reached the ears of the fair Carmelita and she being of a romantic nature and a lover of adventure was pleasantly surprised to find the bandit an uninvited guest at her home. When the bandit left she found herself thinking of him and sitting by the window she fell asleep and dreamed. Then comes William Jerome, an American army officer. He came to her house in search of the men who had recently made a raid across the border. There was something about the young army officer that kindled the fire of love within her soul. Carmelita's first lover, Pepo, was forgotten. She was to decide between the bandit and the young officer. She writes Jerome a note, telling him to meet her at a designated place. She says that she will be there with Leonoldo and that Jerome is to creep upon him, finish him with a shot and then, she informs him in the note, she will be his. Leopoldo intercepts the note, reads it and then sends it on his way to Jerome. He also has a scheme. He and Carmelita keep the engagement. He makes Carmelita wear his coat and hat. When Jerome arrives, he mistakes Carmelita for the bandit and shoots her. He is captured and shot. Then Pepo comes upon the scene. She awakes from her dream and finds Pepo at the head of a troop of American soldiers. They have surrounded her house and have captured Leopoldo, the dreaded bandit. Pepo receives the reward for the capture and he and Carmelita are united.

At the ——— theatre on ——— of ——— week, Miriam Cooper in "Betrayed," a William Fox production.

Mme. Petrova, Screen's Most Talented Emotional Actress, in "To the Death"

(Metro-Five Reel Production)

Mme. Petrova, the screen's most talented emotional actress, will be seen at the ——— theatre in "To the Death," a Metro production. The story was written by Mme. Petrova, in collaboration with Lucia Case Russell. Mme. Petrova has written a story that offers her every opportunity to display those talents which have won her success on the stage and screen. She has the role of Bianca, a Corsican girl, who by making laces supports herself and sister. Manatelli, a sculptor visits her home to purchase some of her laces. She is modeling in clay as he enters. He takes an interest in her and offers to give her free instruction if she will go to Paris with him. She accepts and promises her sister, Rosa, to send for her as soon as she finds it possible. In Paris she is introduced to society as Manatelli's niece. At a reception she meets Etienne Du Inette, who is at the head of a powerful secret service organization in France. Jules Lavinne, also

a member of the organization, goes to Corsica on a special mission and while there meets Rosa, Bianca's sister. Etienne, whom Bianca loves, receives a message telling him to go to Corsica and watch Lavinne, who, it is thought, is a traitor. He sees Lavinne and Rosa together and finds occasion to protect Rosa from him. Bianca meets with success in her art and sends for Rosa, but she receives a letter from Maria, telling her of Rosa's disgrace. She goes to her sister and finds her dying. She finds the note which lured her sister to distruction. It is signed "Pierre Kenard." She vows to follow Renard "to the death." She finds Lavinne and learning that he is an influential member of the secret service, thinks that he can help her locate "Renard." She confides in him, asking if he knows the man "Renard." Lavinne promises to find Renard if she will marry Lavinne. He shows her a photograph of Etienne and tells her that Etienne is "Renard."

How Rosa's death is avenged and the manner in which Bianca is restored to the one she loves is told in this five-reel production by Metro, featuring Mme. Petrova, at the ——— theatre on ——— of ——— week.

Ella Hall in Rousing Comedy Drama, "The Charmer"—Miss Hall's Best

(Bluebird Five Reel Production)

The story of how a little girl, left homeless by a disaster at sea, is offered as "capital prize" at a church bazaar raffle and is won by a spinster lady of the "hardshell" variety, is told in this late Bluebird picture with Ella Hall, the little golden-haired girl, whom you have seen in some of Bluebird's best features, in the leading role of Ambrosia Lee, the little orphan. The story was written by J. Grubb Alexander and adapted to the screen by Fred Myton. When this little girl is rescued from the sea by the beach-combers, she is taken to the general store at Penntucket, where the male population deside that she shall be offered for raffle at the church bazaar, and so she is. The prize is won by Cynthia Perkins. Once located in her new home Ambrosia resumes her study of Grimm's "Fairy Tales" and awaits the arrival of her Prince Charming. Don Whitney (James McCandlas) arrives in the town of Penntucket, having been sent there by his mother and father, who were having domestic troubles, the outcome of which is that Mrs. Whitney goes to the divorce courts to settle it all. Ambrosia, the orphan, meets young Whitney, and learning of the trouble his father and mother are having, she writes his father, telling him that the fairies will adjust matters and all will be well. The divorce case goes on. The lawyer for Mrs. Whitney had arranged for a hired corespondent to testify in Mrs. Whitney's behalf, but she failed to put in an appearance at the trial and Ambrosia took it upon herself to be "corespondent" and takes the witness stand. How this little girl is instrumental in patching up a domestic affair to the satisfaction of all concerned and how she brings happiness into her own life, is told in this fire-reel production, "The Charmer," a Bluebird, with Ella Hall in the featured role. Belle Bennett, Martha Mattox, George Webb and Frank McQuarrie are in support.

"The Charmer," with Ella Hall in the featured role will be seen on the screen of the ——— theatre on ——— of ——— week.

"Who Was the Other Man?" Story of Mistaken Identity—Francis Ford Featured

(Butterfly Five Reel Production) . .

A case of mistaken identity. "Who Was the Other Man?" a picture in five reels, is of the Butterfly brand with Francis Ford and Mae Gaston in the leading roles. Mr. Ford has the dual role of James Walbert and Ludwig Schumann. Both characters meet in a Paris hotel and both are impressed by the same girl, Marion Washburn, the daughter of Senator Washburn of Texas. Schumann is waiting instructions from his government. He is a member of the secret service. He makes inquiries concerning the girl he has seen at the hotel and learns that she is an American on a pleasure trip and about to return home by the next steamer. Herbert Cornell, a young society "fop" of Washington, has asked for the hand of Marion. Marion's father refuses him unless he show that he is capable of bigger things than leading the society show in Washington. Marion's father tells Cornell that if he will undertake to bring certain plans relative to an international canal and place them safely in certain hands, he will consent to his marriage to Marion. Marion has received the good news by wireless and is happy. Her happiness is mistaken as encouragement by Schumann when he sees her at the Paris hotel. He is prepared to address Marion when he sees a stranger enter the hotel, who resembles himself closely. Walbert is his name. As Walbert leaves the hotel desk he is handed a note by a mysterious stranger. The note reads that he is to take the steamer on which a certain young lady is sailing for America. There is also enclosed a photograph. Walbert realizes that he has been mistaken for another. Who was the other man? This question will be answered at the ——— theatre on ——— of ——— week, when Francis Ford and Mae Gaston wil be seen in the latest Butterfly picture, "Who Was the Other Man."

Attention!
Keep in Touch with This Department of READY-MADE AD-TALKS
Read Them Carefully
You Will Find Something That Will Interest You And Your Patrons
Your Patrons Will Appreciate A Running Outline of the Pictures They Are Invited to See
If They Are Not Right Tell Us

INDEPENDENT

Hobart Henley's Thought Film of Real Life, "Parentage"—Instructive, Entertaining

(Frank J. Seng—State Rights)

Hobart Henley's thought film of real life, "Parentage," deals with a very unusual subject matter. It presents a wonderful cast of carefully selected types. The story of "Parentage" deals with a score of vitally human questions which enter into every one's daily life. These unusual types and these vital, forceful questions have been combined into a dominating, compelling screen drama by Hobart Henley. Mr. Henley presents the featured role. In this production which will be seen on the screen of the ——— theatre, more big, vital questions are considered than in any single story ever adapted to the screen. Each of these questions has been smoothly blended into the home-like atmosphere of the offering so that the big truths are made more effective and impressive through being presented as a part of the lives of these human, home-loving, small town folks, who seem to live on the screen. This picture has been kept entirely free from the sensational and sex problems. There are no unreal villains, vampires or seducers. It is a story of real life—the kind of life that is led by thousands and passed unnoticed. It is because the life that is depicted in this drama is so common that it is never called vividly to our attention. You will be surprised how interesting and entertaining so-called common, everyday happenings can be made to appear on the screen. Have you ever asked yourself the question, why some children are "good" and others are "bad?" Are children welcome in your home? Do you realize the influence of your life on that of your children? Are you ask for health rather than for wealth, from the man who wants to marry your daughter? Do you tell your boy about the vital truths of life, or do you allow him to learn them from the boy on the streets? Have you thought that your business standards may affect the business career of your son? Do you realize the effect of environment on children? All these questions will be answered by "Parentage" when it is shown on the screen of the ——— theatre on ——— of ——— week.

SERIALS

Helen Holmes in New Mystery Series, "The Lost Express"—Adventurous Mystery

(Mutual Serial Two Reels)

Helen Holmes is featured in a new mystery series, entitled "The Lost Express," the first chapter of which will be shown on the screen of the ——— theatre on ——— of ——— week. Frederick B. Bennett is the author. John P. McGowan, who directed Miss Holmes in the "Railroad Raider" series, will direct this series consisting of fifteen chapters. Chapter One is entitled "The Lost Express." Miss Holmes has the part of Helen Thurston, daughter of an inventor and man of wealth. Helen's father has invented an apparatus affecting combustion. General Thurston, his daughter Helen and Pitts, his private secretary, live on the outskirts of the Capital City, near Landport. General Thurston thinks Pitts would make a good husband for his daughter Helen, but Helen distrusts Pitts. A representative of a foreign Government negotiates for the rights to Thurston's invention. Thurston refuses to sell the invention, and spies are employed by the foreign Government to obtain the device. In the gang of spies are "The Leach," "The Baron" and "The Hare." "The Hare" resembles Pitts but for his deformity. The gang invades the Thurston home, and General Thurston is rendered helpless by a shot. Helen hires an express train to take away the invention to the nearest city, and deposit it in a safe deposit vault. In this episode Helen Holmes executes one of her thrills, leaping from a fast moving engine to a wagon drawn by runaway horses. The express train disappears between stations. In the supporting cast are: Leo Maloney, Thomas G. Lingham, V. O. Whitehead, William Brunton, Edward Hearn and John McKinnon. This promises to be one of the most thrilling mystery series in which Miss Holmes has yet appeared, and she promises you some thrillers.

Helen Holmes, the daughter of daring, will be seen in a new mystery series, "The Lost Express," the first chapter of which will be shown on ——— of ——— week.

Free Phone Service Given by Indianapolis House

Here is a theatre that believes in giving service to its patrons.

The Alhambra theatre, Indianapolis, which has just reopened after having been rebuilt by Barton and Olson, has provided a mezzanine floor where there are located free desks and telephone service. There are also men's smoking rooms and women's rest rooms in the basement.

The free telephone idea is one that is bound to have a big appeal in the larger cities where the custom is to have pay stations. But even in the smaller localities it can be worked out by having a 'phone easy of access to the public. How often are you asked by some patron to use your 'phone? Very likely the instrument is on your desk where you are working, or in the cashier's box or at some other place where it is inconvenient either for yourself or the patron to use.

In the bigger cities the idea of the "free" telephone service is going to make a hit. The ordinary person doesn't like to drop a nickel in the slot to have the privilege of using a 'phone. It is one of the services that he seems to think he should get free and the manager of the big house who accords this sort of service is getting a lot of advertising out of it.

Even if you have a smaller house, why not install a special instrument for the use of the public? Then use a slide telling of the location of the 'phone and the fact that it is for the service of patrons.

Small Town Booking Shows Popularity of Pictures

A striking commentary on the hold which motion pictures have on the people of the country at present is provided by the distributing department of Vitagraph. Out of a batch of contracts which were received at the home office of the company last week six were from towns of less than eight hundred population.

The Bell theatre of Wesley, Ia., a town with 466 residents, booked "The Battle Cry of Peace" for two days, and the same subject was booked by the Electric theatre of Ortley, S. D., for one day. Ortley has a population of only 175 people. The Idle Hour theatre in Eden Valley, Minn., a town of 740 people, also booked this feature for two days.

In Peever, S. D., which has 259 inhabitants, "God's Country and the Woman," a special Blue Ribbon feature released a few months ago by Vitagraph, was booked for the Bailey Opera House for a day, and in Buxton, N. D., which boasts 400 residents, the same feature was booked for a day's run at the Buxton Opera House.

"The Fall of a Nation," the Thomas Dixon spectacle which is being released through Vitagraph, had a two-day run in the Grand Opera House of Chetek, Wis., which has only 700 population.

LIVE NEWS FROM THE PRODUCERS

William N. Selig's Plans for "The Railroader"

William N. Selig has special plans for the exploitation of "The Railroader" and will announce these to the trade shortly. Wonderful sets of scenery were used in this drama and the cast is described as "all star." George Fawcett in leading role is supported by Thomas Santchi, Bessie Eyton, Fritzi Brunette and others.

The picture is from Albert Payson Terhune's novel "Caleb Conover." A masterful man, engrossed in self, takes everything, leaves nothing, and in the end discovers, when facing a prison term, that there is a divinity that shapes our ends.

Hint of Trouble Over Wm. A. Brady's "Burglar"

Wiliam A. Brady has received the following letter from Alice Kuser of No. 1402 Broadway, New York:

"Having noticed extensive announcements of a forthcoming World picture based upon Mrs. Frances Hodgson Burnett's story, 'Editha's Burglar,' and the play founded thereon, by Augustus Thomas, I should be very glad if you would inform me as to the authority under which you have undertaken the making of this picture, as I represent both Mrs. Burnett and Mr. Thomas in other negotiations to this same end."

At the offices of World Pictures it was stated yesterday that the film rights in "Editha's Burglar," now called "The Burglar," had been purchased in good faith from the owner.

It was asserted further that Mr. Thomas no longer retained any interest either in the play of which he is the author or the right to transfer it to the motion picture screen.

The play is on the regular World program October 22, with Carlyle Blackwell as the star and Evelyn Greeley and little Madge Evans as the "featured" players.

Stunts for English Actress in "Tides of Fate"

Alexandra Carlisle, who plays the star role in the new World-Picture Brady-Made titled "Tides of Fate," is an English actress of celebrity for her rare beauty and surpassing gifts in acting.

Her greatest triumph in London was registered upon her appearance there in the leading role of "Everywoman" some years ago. Last season she was chosen by George C. Tyler for the central personage in "The Country Cousin" during the long run in Philadelphia.

The "Tides of Fate" contains a number of exceptionally thrilling episodes. In one of these a runaway saddle horse upon which Miss Carlisle as the heroine is taking her morning spin plunges from a high cliff into the river, from which she is rescued by "the wrong man."

Blackton Formally Resigns from Vitagraph

Producer Drops Office of Vice-President and Secretary, Holding He Needs All His Time for His Own Studio Work

HAVING completed the taking of scenes for his first production for Paramount, "The World for Sale," a screen version of Sir Gilbert Parker's widely read novel, J. Stuart Blackton has formally resigned as vice-president and secretary of the Vitagraph Company of America, with which he was so long associated.

Commodore Blackton feels that inasmuch as he will henceforth devote all his time to his own productions, he would be unable to properly fill the offices he has held with Vitagraph.

The name of J. Stuart Blackton has been associated with the motion picture business for a good many years and he has been admittedly an authority on production.

In his new enterprise the production of the Blackton pictures, he has achieved something that he believes will prove highly satisfactory to himself as well as enable him to introduce new ideas in artistic effort in film production. The fact that Sir Gilbert Parker, whose works are being translated to the motion picture screen under Commodore Blackton's supervision and personal direction, has been exceedingly complimentary in his references to the scenario of the first picture made by Mr. Blackton, indicates that the latter has already made a splendid start.

Extreme care will be exercised in all the productions from the Blackton studios—care in the matter of investiture, choice of locations, costuming, and particularly in the selection of casts. So many of the characters in Sir Gilbert Parker's novels are "types," as for example that striking figure, Druse, the gipsy king, in "The World for Sale," that it is not easy to find actors to fit the roles. Since nothing but actual perfection will satisfy Commodore Blackton, the hunt for "types" is often a merry chase.

Hand to Hand Fight" in Charles Ray Picture

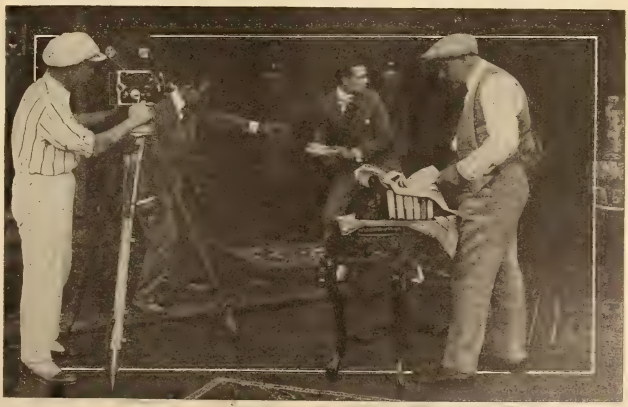
Charles Ray's first Paramount picture is being produced under the supervision of Thomas H. Ince. The title of the picture is "The Son of His Father," and it depicts the efforts and final success of a rich man's son, Gordon Carbhoy, when he is given five thousand dollars and told to "go to it," by his dad, who has become disgusted with the lad's spendthrift characteristics.

There is a hand-to-hand fight scene in the picture that is said to be the most effective, the most realistic, that has ever been enacted upon the screen.

Mutual in Cleveland Has New Accountancy System

The Cleveland office of the Mutual Film Corporation has installed a new accountancy method that is scheduled to revolutionize the film industry. It is much simpler than the methods previously employed, much more correct, and involves a saving of no less than 25 per cent. of the running expense of the office.

W. E. Lusk, efficiency man for Mutual, and at present in charge of the local office in the Bellmount Building, said that this method alone had involved a saving of a quarter of a million dollars for Mutual for the year 1917.



Charles Ray, Paramount Juvenile, in Action, with Tom Ince at the Camera; E. H. Allen, Ray's Director, Holds the Script. The Scene Is from "Son of His Father."

Entire List of Metro Stars Work on Fall Productions

Aim to Make Early Winter Releases Noteworthy—Prominent Authors, Scenario Writers and Directors Co-operate to Produce Stories of Varied and Interesting Nature

EACH one of Metro's thirteen stars is busy on new plays to inaugurate the fall season, and the talents of both novelists and trained scenario-producers have been enlisted by Richard A. Rowland, president of Metro; Maxwell Karger, general manager, of the Super-Feature Studio; B. A. Rolfe, general manager of the Meteor Studios at Sixty-first street, New York; and Fred J. Balshofer, president of the Yorke Film Corporation, to provide these players with suitable material.

Prominent among the writers are Louis Joseph Vance, Mabel Wagnalls, Octavius Roy Cohen and J. U. Giesey, Jackson Gregory and George Gibbs, and among the scenario writers and directors represented are William Christy Cabanne, author and director, June Mathis, Lionel Barrymore, John H. Collins and George D. Baker.

Nazimova's Offering

Nazimova, the Russian dramatic star, has begun preparations for her initial Metro offering, "The Rose Bush of a Thousand Years," which George D. Baker will direct. Mme. Nazimova is now studying the historical atmosphere of the story, written by Mabel Wagnalls, daughter of A. W. Wagnalls, president of the well known book publishing firm of Funk and Wagnalls. The star will have the part of a "daughter of joy" in Paris, regenerated by the influence of the mystic "rose bush of a thousand years," a miracle-performing shrub.

Ethel Barrymore is engaged in the production of "Life's Whirlpool," a dramatic story written and directed by the star's brother, Lionel Barrymore, formerly himself a Metro star. In her supporting company are Paul Everton, Alan Hale, Walter Hiers and Ricca Allen.

Francis X. Bushman and Beverly Bayne have gone "on location" to make the exteriors of their new special production as yet unnamed and unpublished, written by Max Brand. It will be issued simultaneously on the Metro program and in the Alll-Story Weekly, portraits of the stars in the characters of the story appearing on the front cover of the magazine. Charles Brabin is directing this picture, which Albert Shelby Le Vino has adapted for the screen.

New Patriotic Picture

"Draft 258," by William Christy Cabanne and June Mathis, is the name of the new patriotic production in which Mabel Taliaferro will have the leading role. "Draft 258" is the successor to Metro's photodrama, "The Slacker," and is being directed by Mr. Cabanne, also responsible for that recruiting drama. Walter Miller, Millicent Fisher, Camilla Dalberg and Eugene Borden are prominent in Miss Taliaferro's support.

Emily Stevens is engaged in the production of a new picture, as yet unnamed, adapted by Mary Murillo from the story by Charles A. Logue. George D. Baker is directing this seven-act production, in which the star has the role of Nan Kennedy, a girl who becomes a crook in spite of herself and becomes involved in a tangle of circumstances. Earle Fox, Frank Currier, Paul Everton and Ricca Allen are among the prominent members of the cast.

Edith Storey is hard at work on a picture version of "The House in the Mist," an adventure story by Octavius Roy Cohen and J. U. Giesey, adapted by June Mathis. Tod Browning is directing Miss Storey in this, her first Metro offering.

Vance Story for Emmy Wehlen

Emmy Wehlen has just begun work in a picturization of Louis Joseph Vance's story, "Nobody," with William C. Dowlan as director and Benjamin S. Kutler as his assistant. Miss Wehlen's cast includes Florence Short, Ilean Hume, Herbert Hayes, Boyce Combe and Virginia Palmer.

For Viola Dana has been chosen Joseph Arthur's old-time success, "Blue Jeans." John H. Collins is directing this production, the screen version of which has been made by June Mathis.

Harold Lockwood has begun work in "Paradise Garden," another "book" story from the pen of George Gibbs. Fred J. Balshofer is directing it. Vera Sisson, seen in "The Hidden Spring," has been engaged as leading woman.

Weekly Drew Comedies Continue

Mr. and Mrs. Sidney Drew, creators and co-stars of Metro-Drew Comedies, are just completing a playlet devoted to the subject of food conservation. It is called "The Patriot." Mr. and Mrs. Sidney Drew will continue to complete one comedy a week.

Mme. Petrova is the star in "The Silent Sellers," a five-part feature production directed by Burton L. King. Included in the cast are Mahlon Hamilton, Violet Reed and Henry Leone.

"Polly of the Circus" Cost Goldwyn $250,000

Money Invested Deliberately to Give Exhibitors a Good Fair Profit — Statement Made Officially by the Company

IT is officially announced that Goldwyn spent $250,000 on "Polly of the Circus," a Mae Marsh play, released September 9. It is stated this was invested deliberately to give exhibitors a profit-making picture. The Goldwyn statement says:

"The statement may be made with complete accuracy that the releasing of so expensive a production to exhibitors at a regular schedule price—the same price as other Goldwyn Pictures that are to follow—is without a parallel in the industry. Such pictures as 'Polly of the Circus,' whether obtained by accident or design, invariably have been separated from a company's other productions and released to exhibitors at advanced rental prices or played directly to the public at higher prices of admission.

"The owners of Goldwyn, watching the growth of Margaret Mayo's immense photo-spectacle, have from the beginning intended to give the exhibitors this and other immense productions which would bring the public flocking into the motion picture theatres—feeling that this policy of liberality would establish Goldwyn more quickly than anything else that might be done. There is no secret psychology in a policy of this kind, for it is merely a sane mercantile system which assumes that patrons who are satisfied with a company's product will return again and again to buy from the same company, providing the goods sold maintain the high standards established at the beginning.

"Here and there persons expert in film affairs have seen 'Polly of the Circus' at projection room showings in New York or Fort Lee, and it has been by no means unusual to hear some of these spectators ask: 'Why should a picture of this magnitude be given to exhibitors at the regular rental prices established for your other Goldwyn productions?'

"One of the great advantages of Goldwyn's careful and cautious production operations, which have been underway for the past ten months, is that the Goldwyn productions that are to follow Mae Marsh in "Polly of the Circus"—starring Madge Kennedy, Mabel Normand, Maxine Elliott and Jane Cowl—are equally powerful in story, star and quality, and are designed to keep Goldwyn showmen at the very forefront in their communities regardless of the pictures that may be released in other houses on the same dates."

George V. Hobart to Write Scripts for Lasky

George V. Hobart, one of the most successful of American playwrights, has been engaged by Jesse L. Lasky, vice-president of the Famous Players-Lasky Corporation, to prepare exclusive screen material for that organization.

Hobart will devote the greater portion of his time to this work and he has already completed at least one original script. He is engaged in writing a highly dramatic photoplay for the Japanese star, Sessue Hayakawa. It is said this possesses an intensity and interest that marks it as a genuine novelty.

Perhaps the greatest success of Hobart's career and his first serious drama was "Experience," a modernized version of the old morality plays, which had its genesis in a five-scene sketch with music written for and staged at one of the famous Gambols of the New York Lambs Club.

Among the plays to his credit may be named "Sally in Our Alley," "The Candy Shop," "Moonlight Mary" and "Our Mrs. McChesney," in collaboration with Edna Ferber, who wrote the stories of the redoubtable female drummer, portrayed on the stage by Ethel Barrymore. This year's "Follies" owes its clever libretto to Hobart.

"Make Cheerful Pictures to Counteract War's Tragedy!"

George K. Spoor, President of Essanay, Calls on Industry to Continue Sharing the Burden of Present Crisis by Giving Happy Diversion to Those Left at Home

A CALL to arms to the producer and exhibitor—a call different and yet aligned with that taking the young manhood of the nation to the battlefield—was issued last week by George K. Spoor, president of Essanay.

His statement, in part, was as follows:

"The motion picture industry, both manufacturer and exhibitor, must, and I know it will, accept its full share of the burden in facing the present war crisis. It has had to give generously of its players, its business heads and its technicians to join the army at the front as have other businesses.

"It remains for those who are left to do what they can to alleviate the conditions under which the world is staggering. Outside of material aid, I know of nothing so much needed, nothing of so great importance, as to furnish the public with enlivening humor.

The Public Demand

"This will entail no sacrifice on the part either of manufacturer or exhibtor, as humor is greatly in demand at all times, but especially now that the nation is giving its sons to the battlefields of France. And what the public calls for is ever worth while.

"It will, however, entail no inconsiderable effort upon the part of the manufacturer, as genuine humor is not easy to find and still harder to develop. But it is well worth the effort, both in the heartening of a depressed public and in supplying something for which there is so great a demand.

"It needs no seer to discern that humor, in both literature and photoplays, is what is most needed to alleviate the tragedies of life and instill a cheer that will help to lighten the burdens of the time. It is up to manufacturers and exhibitors alike to attune themselves to the needs of the public and to supply the want.

"The heavy, the dismal, the tragic, will be banished, or at least will become the exceptional. The public, in times of peace and prosperity, may like to witness tragic situations, to view the elemental in man, to watch the clash of intense emotion, the play of passion. But the war now is furnishing the tragedy. The public is so satiated with the grim and bitter facts that it revolts at the lesser imitations. What it wants from the front is facts, what it wants in motion pictures is recreation.

Essanay's Aims

"Essanay already is striving along this line. It has aimed in the past few months, and still is aiming, to produce not tragedies, but the light comedy pictures, plays that will not depress, but cheer. It has sought for the best humorists to write its plays and the best comedians to present them.

"It is not aiming at slapstick, though this may have its place, but the homey, comedy drama pictures, which carry heart interest, fascinating plots and at the same time a vein of genuine humor, photoplays that present normal life, life sane and real, with all its little touches of humor of the incidents of the everyday world.

"To do this it secured works of such humorists and cheerful fiction writers as George Ade, Henry Irving Dodge, Clarence Budington Kelland, Robert Rudd Whiting, George Barr McCutcheon, Samuel Merwin, Arthur Stringer and many others. Many humorists undoubtedly will be developed, as always during such times, and Essanay is ever on the lookout for them.

Encouraging Production Units

"And Essanay will continue to search for the fascinatingly humorous stories in the best magazines and the books of the day from which to make up its photoplays, not neglecting to encourage similar efforts in its own staff of writers.

"Not least of its efforts has been to develop its players in these lines and to seek others from both the screen and stage. Among its present staff of leading players who have shown a decided bent in interpreting the light comedies are Bryant Washburn, Taylor Holmes, who made such a success in "His Majesty Bunker Bean," Little Mary McAlister and Jack Gardner, of musical comedy fame.

"That Essanay's policy of producing pictures of the light comedy type, pictures filled with humor and comic situations, has been proven correct is shown by the reception of such productions as the three Skinner plays, "Skinner's Dress Suit," "Skinner's Bubble" and "Skinners Baby, "The Golden Idiot," "Efficiency Edgar's Courtship," "Filling His Own Shoes," "The Breaker," "Little Shoes," and many others of a similar type."

"Les Miserables" is to be a Fox Picture

William Farnum Is to Have the Part of Jean Valjean—Frank Lloyd to Direct Production—On Standard List

WILLIAM FOX announces a picture version of Victor Hugo's "Les Miserables" is under way. Work upon it has gone forward for some time at the Fox Studios at Fort Lee.

William Farnum is appearing as Jean Valjean in the classic. Mr. Farnum, Fox says, is infusing into his portrayal a fineness of characterization, a depth of artistry, seldom achieved, and worthy the master figure of literature who wrote the book.

The photoplay is being screened under the direction of Frank Lloyd, who supervised "A Tale of Two Cities." Mr. Lloyd is especially well equipped for the successful transference of "Les Miserables" from the printed page to the screen. Mr. Lloyd feels that he has in Hugo's work a production worthy of the best in him, and this he is giving.

The players supporting Mr. Farnum have been selected with care, and attention also is being given the photography. In the filming of Hugo's classic are required scores of night scenes. Mr. Fox is desirous of producing in "Les Miserables" a drama which shall be the perfection of workmanship, to have the highest artistry to add to the inherent power of the story.

Hugo's composition was many years in the writing and was not published until the author was sixty years of age. In 1862 "Les Miserables" appeared on the same day in ten languages—an event till then unparalleled in the annals of letters. The book really represented the efforts of a life's work. Directly it came before the public, it was acclaimed everywhere a masterpiece.

The three score years which have passed since the publication of "Les Miserables' have brought it more and more praise from critics and laymen.

"Les Miserables" is, without question, the most splendid epic and dramatic piece of fiction ever created or conceived. That is the manner in which Swinburne, the famous poet, described it. It is the epic of a soul transfigured and redeemed, purified through heroism and glorified through suffering; the tragedy and the comedy of life at its darkest and its brightest, of humanity at its best and its worst.

"Les Miserables" will be a William Fox Standard Picture, and the second of the number in which William Farnum will appear.

Charles Miller to Direct Norma Talmadge Pictures

Charles Miller has been engaged by Joseph M. Schenck to direct the Norma Talmadge photoplays. The first will be Grace Miller White's "The Secret of the Storm Country."

Mr. Schenck's attention was called to Mr. Miller by the work he did under the Triangle banner, for Bessie Love in "The Sawdust Ring," for Dorothy Dalton in "The Flame of the Yukon," and for Bessie Barriscale.

Harry S. Northrup as Villain in Edith Storey Play

Harry S. Northrup has been selected for a prominent part, that of the principal villain, Roger Carmichael, in Edith Storey's first Metro starring vehicle, "The House in the Mist."

Mme. Petrova in "To the Death," a Metro Release

Vitagraph Is Active Rival in Serial Field

Albert E. Smith Announces His Company Will Compete with Other Producers of Episode Plays for 52 Weeks in Year

VITAGRAPH is to become an active competitor in the serial field, according to an announcement made last week by Albert E. Smith, president of the company. In making the announcement President Smith said:

"It is not alone my intention to make serials a part of our regular program, but, in fact, we are already working on a second serial which will follow up 'The Fighting Trail.'

"We are not yet prepared to announce the name of the new serial, but I can assure you that, notwithstanding the fact that every one who has seen 'The Fighting Trail' prognosticates that it will set a new high mark of success among serials, we expect that its successor will not alone equal but surpass this record.

"The story is by Cyrus Townsend Brady and myself, and as this is the first time that I have collaborated with the doctor, I am leaving no stone unturned to make our collaboration successful.

"This announcement in itself should set at rest any competitor's statement that we will not have a serial on our program continuously."

Mr. Smith announces that in the future Greater Vitagraph will make enough serials to run fifty-two weeks every year.

Four hundred exhibitors from the Greater New York territory saw four episodes of "The Fighting Trail" at the Strand theatre on Monday and applauded the thrills vigorously.

In the absence of Albert E. Smith and Walter W. Irwin, president and general manager of the company, Nat S. Stronge, publicity director, made the preliminary announcement from the stage and was well received by the exhibitors. Mr. Stronge said that in the opinion of Mr. Smith and Mr. Irwin "The Fighting Trail" is the strongest serial yet produced. They stake their business integrity on this. Mr. Stronge added:

"It is a fact well known to the entire motion picture industry that many serials heretofore produced lose their drawing power after the first few episodes. It was with this fact in mind that Greater Vitagraph deliberately showed the fifth, sixth and seventh episodes, and declared that all exhibitors must see the entire serial before booking it."

Owing to the fact that the trade showing at the Strand theatre had to be limited to two hours, it was impossible to show the entire thirty-one reels of "The Fighting Trail." Vitagraph set a precedent by showing the first episode, which consisted of three reels, and then jumped to the fifth, sixth and seventh episodes, two reels each.

Fox Takes 3,000 to "Palace" in Nigger Slough

William Fox's most recent acquisition is an Egyptian palace in Nigger Slough, south of Los Angeles. On one of the islets, so low that in the wet season it is covered with water, the workers of the William Fox studio built Cleopatra's regal home. From the banks of a stream, they built a stone platform, with broad steps leading up from the water's very edge.

Here the majestic Queen landed from her barge, walked slowly to the landing place above, and amid the cheers of her subjects entered her Palace. The building itself was a massive stone structure, fashioned in the heavy square style peculiar to the Egyptians. Its walls were highly decorated with carven figures and hieroglyphics, painted in the bright reds and oranges of the Pharaohs.

There several weeks ago, 3,000 people knelt in homage to Cleopatra, the Queen. There Theda Bara has been showing the power of her art in the picture she is making.

The inhabitants of Nigger Slough were interested spectators during the entire proceeding.

Juvenile Authority Writing for Universal

Judge Willis Brown, widely known throughout the United States as a juvenile authority and educator, has entered the motion pictures. That is, the founder and first judge of the Utah juvenile courts and the originator of the Boy City movement, has written a number of stories for the screen which are to be produced by Universal.

The first of these stories to be filmed is entitled "Nancy's Baby," in which Violet MacMillan will be starred on the Butterfly program. A series of boy stories will follow.

It is in connection with his Boy City idea that Judge Brown has made the greatest contribution to the advancement of children, particularly boys.

For seven years the judge has conducted a regular city of boys, containing at times as many as one thousand "citizens." The astonishing developments of civic responsibility and adroitness in business displayed by these boys when placed in control of their own welfare has created the keenest interest in educational circles in this country.

Judge Brown is the author of the United States Parental Court bill now in Congress.

James Vincent to Direct Pathe's "Hidden Hand"

"The Hidden Hand," the Pathe four-star serial which stars Doris Kenyon and features Sheldon Lewis, Arline Pretty and Mahlon Hamilton, is being directed by James Vincent.

This is the first serial Mr. Vincent has directed and he says he is surprised to find that the atmosphere, sets, story and acting required for a Pathe serial are of the kind that is required for the best features.

He took the part of the juvenile lead in several dramatic productions, among them being "As a Man Thinks," with John Mason, and "The Man Who Stood Still," with Louis Mann. He had the role of Jack Hale in "The Trail of the Lonesome Pine," and was leading man for Kalem for several years.

"Her Hour," with Kitty Gordon, Waiting Release

The next Kitty Gordon play for World-Pictures Brady-Made will not be published until mid-November. The title is "Her Hour," and it narrates the heart affair of a beautiful stenographer and the boss.

The drama is already completed, but must take its turn upon the far-ahead World schedule.

Kitty Gordon, World

"The Stolen Play" Is General Film Four-Reel

"The Stolen Play," third of the Falcon series, four-reel dramas released by General Film, is described as having a sustained atmosphere of mystery and intrigue following the theft of a play early in the action. Ruth Roland is the star and William Conklin and Edward J. Brady are featured.

"The Stolen Play" was written by D. F. Whitcomb and directed by Harry Harvey, supervised by H. M. and E. D. Horkheimer. Lucy Blacke, Harry Southard, Ruth Lackeye and Makato Inokuchi are members of the cast.

The next Falcon feature will be "His Unpolished Self," from a story by Horace Annesley Vachell, featuring Henry Ainley.

William Fox Provides "Resuscitation Squad"

"Queen of the Sea" Company, and Annette Kellermann, at Bar Harbor, Me., Have Life-Savers, Muscular and Liquid, Always Ready

IN preparing for the production of the William Fox subsea picture, "Queen of the Sea," with Annette Kellermann, John G. Adolfi, director, and his assistant, John W. Kellette, organized at Bar Harbor, Me., a "resuscitation, first aid and sanitary squad."

In the water scenes hundreds of young men and women take the part of mermen and mermaids. The efficacy of the preparations was proved when a young woman became exhausted and before guards could reach her went down. The pulmotor provided by the director restored her quickly. Had this failed another pulmotor was ready.

In addition to two local physicians who are always within call, a diminutive Red Cross unit is constantly on location. It consists of Miss Eleanor Shields, a trained nurse, skilled in first aid treatment, and a complete supply of requisites for minor injuries. In addition there is a late model stretcher for the transportation of those too badly injured to walk.

The picturesque rocks which abound in Bar Harbor are extremely treacherous and in addition to being slippery as glass at the water's edge, are covered with barnacles which are sharper than the proverbial serpent's tooth. A fall does not always mean a broken limb, but it is certain to result in numerous razor-like cuts and scratches.

There are torniquets, bandages, adhesive plaster and restoratives always on the location. In addition the trained nurse keeps a supply of hot coffee and tea, as well as blankets, on hand to give to chattering mermaids and mermen when they come from the icy waters.

Bar Harbor is amazed at the endurance of the mermaids and mermen. They remain in the cold water for hours, while even the native here cannot remain in more than a few minutes.

During the work here six seven-passenger automobiles and four immense motor trucks have been in use to transport the company to and from their hotels and the location. A number of horses are used in "Queen of the Sea," and Miss Kellermann is carried on one of them. To prevent the possibility of accident one of the most expert horsemen of the country was brought on from the West to do about three minutes' riding.

Norma Talmadge to Have Charles Miller's Direction

Charles Miller, who for two years directed many of Triangle's greatest productions, has been engaged by Joseph M. Schenck to direct the Norma Talmadge photoplays. The first effort of Mr. Miller's new affiliation will be Grace Miller White's "The Secret of the Storm Country," on which Miss Talmadge will begin work next week in Ithaca, N. Y., where the original scenes of the story were laid.

Mr. Schenck's attention was called to Mr. Miller through the work he did under the Triangle banner, for Bessie Love in "The Sawdust Ring," for Dorothy Dalton in "The Flame of the Yukon" and for Bessie Bariscale.

Mackenzie Directs "Seven Pearls"

Announcement is made of the fact that Donald Mackenzie, the director of "The Perils of Pauline" and "The Shielding Shadow" is now directing the new Pathe serial "The Seven Pearls" starring Mollie King and Creighton Hale.

As five episodes were already completed at the signing of the contract between Astra and Mr. Mackenzie, he took up the direction starting with the sixth, and his arrangements call for the completion of the series.

George Washington a Character in Brady's "Betsy Ross"

Next week the new Alice Brady photoplay, "Betsy Ross," will be revealed by World Pictures.

George Washington and other famous personages of revolutionary days appear in this picture, which blends important historical events with a dramatic story depicting love and heroism.

June Caprice Becomes a Little Dutch Maid in Her Latest Fox Production, "Every Girl's Dream." Harry Millarde Directed Her.

Small Mary McAllister Dons Pajamas and Pants in "Pants," an Essanay Picture in Which a Relenting Burglar and a Fearless Little Girl Supply the Thrills

Studio Leased for Petrova—Two Stories Chosen

Production of First Subject Begins Sept. 3 at Old Biograph Studio—George Irving Selected as Director—Unique Contract Insures Good Plays

PETROVA PICTURE COMPANY, the organization that will produce and market Mme. Petrova's personally supervised pictures, announces that the actress has leased from Lewis J. Selznick the Biograph Studio, New York City, until arrangements have been completed for a permanent Petrova studio. The production of the first picture will begin early in September.

Mme. Petrova has selected George Irving to direct her first picture. Mr. Irving was chosen because of his work in the direction of "The Witching Hour," "Jaffray," and "Raffles."

Two stories are now being prepared for production. One is written by Mme. Petrova, the other is a popular novel said to be full of dramatic situations. These two stories will be the first and second Petrova pictures. Both will be in seven reels. Decision will be made within a week as to which of these stories will be produced first.

Since the announcement to the trade of Mme. Petrova's intention to produce her own pictures, it is stated that four big releasing companies have made advance offers for her productions. The policy of the company is to confine its efforts at present solely to making the picture, leaving the distribution for later settlement, but in view of the big offers now being received, on which advance payments of $100,000 have been tendered, the company may decide that it is to its advantage to make an early decision.

An interesting feature of the arrangement between Mme. Petrova and Frederick L. Collins, president of Petrova Picture Company, is that unless both approve of the picture it will be "scrapped." In case one or the other disapprove of the completed picture, it is agreed that Mme. Petrova will freely devote her time to the making of a picture to replace it, and that Petrova Picture Company will contribute the necessary money. So far as is known this is the first motion picture contract in which appears a clause embracing this insurance of excellence to exhibitor and public.

Mme. Olga Petrova Now Heads Her Own Film Organization, the Petrova Pictures Co.

Gaumont Man Second Lieutenant Artillery

Paul Diemer, who represented the Gaumont Company at the first training camp this season at Plattsburg Barracks, N. Y., has been ordered by the government to hold himself in readiness for extended field service. Mr. Diemer was commissioned a second lieutenant of artillery this month

Goddard Calls Pathe's "Seven Pearls" Best Yet

Charles W. Goddard, who wrote Pathe's latest serial, "The Seven Pearls," is quoted as having said it is better than any of its predecessors.

In collaboration with Paul Dickey, actor-playwright, Mr. Goddard has written plays, including "The Misleading Lady," "The Ghost-Breaker," "The Last Laugh," "The Man from the Sea," "Miss Information." Probably the most successful of these was "The Misleading Lady," which played continuous for seven months at the Fulton theatre in New York City, and has been playing for more than a year at the Playhouse in London.

The successful motion pictures that Mr. Goddard has to his credit are "The Perils of Pauline," "The Exploits of Elaine," "The Goddess," and others.

Sally Crute with Viola Dana in "Blue Jeans"

Sally Crute has been engaged to play Sue Eudaly in a Metro play, "Blue Jeans," with Viola Dana as star.

Sue Eudaly was a vampire in the days before there were any vampires, formally so-called. Her principal work for Metro has been done as Mrs. Gaden, the adventuress, in "A Wife by Proxy," with Mabel Taliaferro, and as Mary in "The Beautiful Lie," a screen version of Ella Wheeler Wilcox's poem, "A Reverie in a Station-House."

Intestinal Indigestion Won't Keep Chapin Idle

Benjamin Chapin, the "Lincoln man," was attacked with intestinal indigestion and ordered by Dr. James Adams Newsom, specialist, to stay in bed a few days.

When Dr. Newsom called the next day he was amazed—and just a little bit angry—to find Mr. Chapin propped up in bed in a conference on selling plans for the cycle of Lincoln photoplays.

Go to Mark Twain's Old Home for Scenes

Scenes in "Tom Sawyer," Jack Pickford and Louise Huff's next Paramount production, will be taken in the very locality where Tom lived nearly seventy years ago. The Pickford-Huff company have betaken themselves to Hannibal, Mo., where Mark Twain lived as a boy, and they will spend the next few weeks in taking the scenes for the story of "Tom Sawyer."

Mark Twain seventy years ago used to play hooky most of the time from school, so that he could explore the cave.

The scenes of the book are nearly all laid in the vicinity of Hannibal Cave and along the river, busy in those days with the traffic from the South, but today only a broad stream whose romantic days ended with the advent of the railroad.

Tom Sawyer, Played by Jack Pickford, for Paramount

Boys of all ages, from ten to ninety, will welcome the advent of Tom Sawyer, the immortal boy, in motion pictures and the much-loved juvenile hero, who seems to symbolize the real boy character as no other has ever done, will strut bravely across the screen when Jack Pickford portrays the character in his forthcoming Paramount production.

The fact that Louise Huff, the other member of the famous "kid" duo, will interpret Becky, is assurance, it is stated, that these two principal figures will be rendered to the last degree of perfection.

Ethel Clayton Overwhelmed by Her Daily Mail

New World-Pictures Brady-Made in which Ethel Clayton assumes the star roles are "The Woman Beneath," "The Dormant Power" and "Easy Money," all of which will be published betwen the present time and the opening week of December.

Miss Clayton's popularity with World fans has gone with great momentum.

Herbert Brenon Will Film "Empty Pockets"

Believing Mystery Melodrama Is Picture Theme of the Day, Live-Wire Director Picks Story from Pen of Rupert Hughes

THE success of "The Lone Wolf," convinces Herbert Brenon that the mystery melodrama is the picture theme of the day, except for a historical spectacle such as his "Fall of the Romanoffs." That is why he has selected "Empty Pockets," from the pen of Rupert Hughes for his next Selznick picture.

"Empty Pockets" is a story of crime, and the plot hinges around the most terrible of all crimes, murder. Properly handled, there is nothing that sustains the interest of a reader or of an audience like a murder story. Mr. Brenon feels confident that when his picturization of Mr. Hughes' thrilling novel is released, it will prove even more interesting to lovers of the plays of the screen than "The Lone Wolf" or any of the other films having murder for their theme.

Although he is still working on "The Fall of the Romanoffs" for its initial showing at the Ritz-Carlton on September 6th, Mr. Brenon has begun to direct "Empty Pockets," at his Hudson Heights studio. He has gathered together a cast of unusual strength.

The story has nearly a dozen characters of importance. This is to Mr. Brenon's liking. He has no use for the star system save in rare instances, such as Nazimova in "War Brides." He likes production that requires half a dozen or more people of more than average acting ability, but that has no one part that overshadows all others.

Vivian Rich New Member of Universal Company

Vivian Rich, one of Universal's latest acquisitions, is at present playing opposite Neal Hart in a five-reel feature entitled "The Bumble Bee."

Among the notable features in which she has appeared are "Holly House," "Pastures Green," and "The Little Troubadour," in all of which she played leads. Miss Rich also appeared opposite William Farnum in "The Price of Silence."

First Wholesome Film to Be Released in Month

"The Penny Philanthropist," by Miss Clara E. Laughlin, the first release of the Wholesome Films Corporation, now is practically completed.

Director Guy McConnell, with a cast headed by Ralph Morgan of the "Turn to the Right" company, has been putting in long hours at the Wholesome Studios on the north side, Chicago.

Vitagraph Signs Washington Square Players

Miss Alice Rodier, a member of the Washington Square Players during last season, has been signed on a contract by Albert E. Smith, president of the Vitagraph Company, and henceforth will be seen in Greater Vitagraph features. Miss Rodier, described as a petite young girl and an attractive blonde type, played the role of Edme in "Plots and Playwrights," the Washington Square Players' satire which was part of the repertoire at the Comedy theatre. She has had considerable experience in motion picture work, having played in the O. Henry pictures.

Frederick Rath at Work on Another "Crook Play"

Frederick Rath is at present completing the continuity on a five-reel Art Drama which the Apollo Company will produce. The play is a mystery story of crooks and detectives, and is said to contain some unusual situations.

Elsie Ferguson in Her First Paramount Picture, "Barbary Sheep"

Triangle Is to Exploit Facts—Not Fancies

H. O. Davis Holds That Production Activities of Studios Are as Important as Stars, Writers and Directors, in Publicity

STRICT adherence to facts and constructive exploitation that will keep public and exhibitor alike informed of production activities in studios and plans will be the keynote of future Triangle publicity, according to a new policy outlined by vice-president and general manager H. O. Davis, of the Triangle Film Corporation.

After an exhaustive study of various advertising methods and the results obtained by them, Mr. Davis has concluded that both purveyor and consumer are more interested in the quality of the wares and means used to attain a high standard of film product than in the units that compose the whole. He maintains that even a harmonious combination of the efforts of writer, director and actor is not complete without the further blending of hundreds of additional producing and distributtng details which are of equal importance to exhibitor and public.

According to Mr. Davis, advertising of stars and individuals will not be eliminated, but they will be subordinated to the finished production and the exploitation of the brand under which they exhibited. In other words, Triangle's advertising and publicity will concentrate upon the effort to convince both exhibitor and public that Triangle pictures are well worth selling and seeing regardless of the performers who make up their component parts. Casts will be selected for their ability to play roles assigned rather than for their individual fame or personal reputations, and no whim of star or director will be permitted to interfere with the quality on the screen.

"The newspapers and magazines have fought this fight in the past," said Mr. Davis, "and I think it behooves film producers to profit by their experience. We buy a publication on its merit and because it has earned the reputation of stability and consistent worth, and not necessarily because an individual is its editor or a contributor to its editorial pages. If we are enabled to enjoy the handiwork of a celebrated writer, incidentally, so much the better, but no publisher nowadays permits his fate to rest in the hands of uncertain individuals.

"Triangle's reputation and the appeal of the Triangle standard to both public and exhibitor must be upheld by and based upon consistent perfection of quality. The Triangle Film Corporation will be among the leaders of the industry when probably none of the individuals in the organization will be in existence, so we must build for permanent reputation and not for temporary fame of individuals."

Mary Roberts Rinehart Story for Paramount Play

There are, probably, few writers, particularly women, who have covered so large a field in their work as has Mary Roberts Rinehart, author of the famous "Sub-Deb" stories in the Saturday Evening Post, which will be interpreted upon the screen by Marguerite Clark in a series of Paramount productions. The first of these, a September release, will be "Bab's Diary."

Mary Roberts Rinehart made probably her first great success with mystery tales, and she rapidly evidenced that she was as great a mistress of the *cause celebre* as others who were already famous in that direction.

Have you sent for your sign to be used in gathering pennies for tobacco for our soldiers in France? Read about it in the front pages, and send for your sign NOW!

"Vic," as King, Picked Like a Cinderella

Victor Moore will release August 27 his newest comedy, entitled "The Cinderella Husband." It is based on the idea of the fairy tale, altered by Thomas J. Gray.

"Vic" is discovered in the opening scene at the washtub in the kitchen working his head off. It happens that there is a carnival in the town and the queen of the carnival is to pick her own king. Every man present is to put one of his shoes in the basket, and the queen, blind-folded, will pick out a shoe. Whoever the shoe fits will be the king of the carnival.

The "picking of the shoe" takes place and as luck would have it the queen picks "Vic's" shoe, much to the disgust of Mrs. "Vic" and her brother. "Vic" is made king, and from this scene on his troubles multiply thick and fast, caused by the wicked brother-in-law. In the end, however, "Vic" works it out so he lives happy ever after.

Author and Star See "Polly of the Circus"

"Polly of the Circus," Goldwyn's Mae Marsh play, to be shown first time in New York at the Strand theatre September 9, was run in the projection room recently before Margaret Mayo, who wrote it, and Mae Marsh, who was in the star role, and both were delighted.

Others present were Miss Marsh's mother, Mabel Normand, Joseph M. Schenck, Nicholas Schenck, Albert C. Wegman, William Moore Patch, A. S. Aaronson and Goldwyn's New York executives.

When the last fade-out had been flashed on the screen everyone present burst into applause for the star, the playwright, the cameraman, the director and for everyone who had a hand in its success.

Five New Ham Comedies

An excellent group of five new "Ham" comedies from Kalem Company is promised by General Film Company for release in October.

Lillian Walker, Once a Comedienne, Now a Princess, is Said to Reveal Quantities of Emotional Talent in Her First Ogden Picture, "The Lust of the Ages." Harry Revier was Her Director

Marie Dressler (left) and Florence Hamilton (right) Her Pretty Foil in "The Scrublady," the First Dressler-Goldwyn Release

Goldwyn Ventures Into Flatbush for Location

Goldwyn is organizing an expedition to Flatbush. There have been motion picture expeditions to Chihuahua, Ireland, Egypt, Alaska and the Holy Land, but this is an expedition to the most remote fastness of all—the innermost of further Brooklyn!

Mabel Normand's first production for the company, "Joan of Flatbush," requires local color and a location has been obtained in the famous village.

The Goldwyn explorers will include Mabel Normand's director, assistant director and cameraman, and the technical heads of the Fort Lee Studio.

Mabel Normand Who Will Soon Captivate Goldwyn Audiences

Have you sent for your sign to be used in gathering pennies for tobacco for our soldiers in France? Read about it in the front pages, and send for your sign NOW!

Unusual Interest Attaches to Paramount Serial

First Production of Kind Released by Concern—Is Mystery Story by Anna Katherine Green—Kathleen Clifford Stars—October Releases

OCTOBER will witness the first release of a serial by Paramount. This will be a mystery-drama, starring Kathleen Clifford, vaudeville and musical comedy favorite, and is said to be of the most thrilling type. Anna Katherine Green, noted as a writer of mystery stories, is the author.

This serial is the first story Mrs. Green ever has written for motion picture production. It is not a dramatization of any of her previous works but a brand new tale with the Anna Katherine Green tangles and apparently unsolvable secrets. It will not be published in book form until after the release of the final episode. Exhibitors are thus protected so that the public can learn the details of the final twist in the plot only by seeing every episode through to the end.

Paramount is using every effort to make its first serial the finest production of its kind ever offered to exhibitors. The fifteen episodes are nearly completed and none will be released until it has passed every test and has met every requirement demanded by every Paramount picture. Each foot of film will be edited and re-edited, titles—all hand lettered—will be checked and revised and special trailers will be devised.

This serial will not be rushed upon the market. It is announced that, in order that there shall be no hurry in production, so that the exhibitor will not be forced to show pictures that have been rushed helter skelter through the process of production, the release date of the new Paramount serial will be nearly two months after the last print leaves the studio.

The title of the serial has not been selected. It will be announced shortly. Mrs. Green has not yet written the final chapter of the story and only she knows the final twist that will solve the many complications into which she has thrown her interesting characters.

Special service of most thorough nature will be given by Paramount exchanges to all exhibitors booking it. The advertising campaign will be of unusual extent.

Mrs. Green is the author of such famous mystery stories as "The Leavenworth Case," "Behind Closed Doors," "That Affair Next Door," "The Circular Study," "The Filigree Ball" and "Initials Only." Her most recent work, before the story that Paramount is serializing, is "The Mystery of the Hasty Arrow," which will be published in the fall.

Kathleen Clifford, star of the serial, is one of the tiniest actresses in motion pictures—and said to be one of the bravest. She was chosen for the first Paramount serial because she was one of the few actresses with genuine dramatic talent who actually possessed athletic ability and a daredevil spirit.

Sisters on Screen for First Time in Selig Skit

Fritzi Brunette and Bessie Eyton will in the forthcoming feature, "The Still Alarm," be seen for the first time in the relationship of sisters.

They have appeared together in four consecutive films, usually in the roles of rivals in love, but never on friendly terms. As Fritzi and Bessie in real life are the very best of friends, they are welcoming this opportunity to like one another "on" as well as "off."

Night Scenes—Real Ones—In "Behind the Mask"

In "Behind the Mask" the U. S. Amusement production, starring Catherine Calvert and released by Art Dramas, there are several night scenes which are said to be of surpassing beauty. One of these shows a searching party, all carrying torches, roaming through the mountains seeking the heroine. The picture was taken in the Adirondacks, where the story is laid.

Trio of Lovely Triangle Stars: Texas Guinan, Louise Glaum, Winifred Allen

Chapin Tells How It Feels to Be Hailed as a Lincoln

BENJAMIN CHAPIN, who is producing the Lincoln cycle of photoplays, after three years experience wearing a beard like that of the famous president, tells how it feels to look like Lincoln.

He says:

"I was showing in my projection room at the studio some of the first scenes taken for the Lincoln Cycle. One little girl had climbed on my lap and seemed completely lost as she watched the sreen until a close-up view of my face appeared. Then she said:

"'Why don't you grow a beard instead of using a make-believe one?'

"Now the strange coincidence lies in the fact that Abraham Lincoln started on his journey to Washington cleanly shaven as he had always been. A little girl, held up to greet the president-elect, coyly told him that he would be real handsome if he wore a beard. We all know that he immediately acted upon her suggestion, and the result is now well known.

"It is among those who actually lived in Lincoln's time that one hears and sees the most interesting things when the Cycle pictures are being presented. The "Call to Arms" was shown in honor of our Civil War veterans. When they saw my portrayal of their own beloved president on the screen, one by one, they gradually bent forward in their seats as though fearful of missing something on the screen and soon gave audible approval."

Rosemary Theby Signed for Universal Comedy Series

ROSEMARY THEBY has recently signed a contract with Universal to appear in a series of comedies with Eddie Lyons and Lee Moran. This will be the second time that Miss Theby has appeared under the big "U" banner.

Previous to her recent connection, she appeared in a series of comedies under the direction of Harry Myers which gained wide popularity. Miss Theby may also be featured to dramatic roles after she has completed the work already laid out.

Rosemary Theby came to New York from St. Louis in her early teens and invested all of her ready cash in a course at a school of acting, adding a post-graduate course in pantomime.

At the end of her course she made a week's tour of the theatrical offices in vain, and then gave willing ear to a friend who suggested the movies. As a result, Rosemary found herself on the payroll of the Vitagraph next day. Though very young, she was extremely conscientious in her work, and her progress was rapid. Within a month or two she was being featured in big productions.

In many of her roles she utilized her marked ability as a character dancer, and also won distinction for the originality of her costumes. In one of her best remembered characterizations filmed during her previous connection with Universal, Miss Theby took the part of a Hawaiian beauty, dancing the first "hula-hula" filmed.

Olive Thomas Creates New Broadway in Play

Production work was finished this week at the Culver City plant of the Triangle on a drama of New York life and Western adventure in which Olive Thomas will star under direction of Lynn Reynolds.

The name of Miss Thomas' new piece is "Broadway, Arizona," and the action of the story is all that the name implies. Miss Thomas plays the part of an actress who achieves sensational popularity on the "gay white way" and is later compelled to create a Broadway for herself when failing health banishes her to a Western desert town.

The exterior scenes of the production were filmed in the Big Bear Lake country in southern California, famed for its beautiful scenery.

Texas Guinan Is Latest Accession to Screen

Texas Guinan has deserted the stage for the studio and will shortly be featured in Triangle pictures.

During four seasons Texas was the favorite star of the Winter Garden shows, appearing in imitations of Jane Cowl, Laurette Taylor, Elsie Janis and Eva Tanguay. So accurate were her impersonations that they became a regular feature of the big revue. Her favorite creation, however, was the role of "The Merry Widow," which she played in New York and on tour.

The title of Miss Guinan's first picture has not yet been announced. She is at present engaged in learning the requirements of acting before the camera at the Culver City Studio and has already become a great social favorite in the film colony.

Kin of English Nobility in Photoplay

Eileen Dennes, last seen on the stage in Raymond Hitchcock's musical offering, "Betty," has a role in "The Unforeseen," in which Olive Tell is starred for the Empire All Star Feature Corporation. Her real name is Cowan, and she is the daughter of the late Lieut.-Col. Amherst Cowan, R. A. M. C., who was a cousin of the late Lord Amherst of Didlington Hall, Norfolk. Her uncle was Brigadier-General Lye, D. S. O., who was in command of the British troops in Mesopotamia, and who died as a result of wounds received in action there.

Though on the stage only three years, Miss Dennes has had a varied career. A little over two years ago she was a boarding-school miss in her native city of Dublin, but, tiring of the prosaic life, she up and left one day and went on the stage.

MOTION PICTURE NEWS spoke of Miss Tell as a Mutual star last week. More properly she is an Empire All Star Feature Corporation star, though pictures in which she is screened are released through Mutual.

No Poor Titles in Rex Beach Pictures, Says Beach

Rex Beach is at work on the preliminary details of his next picture for Goldwyn, the title of which will soon be announced. Mr. Beach is at his home on Lake Hopatcong. He said:

"The most capable of film editors err by missing the spirit of a picture and turning out titles of a tone—a literary tone—in discord to the tone of the story. Some are serious when they ought to be humorous and funny when they ought to be serious. Others are even ungrammatical."

Le Saint, Again Universal Director, Starts Play

Director E. J. Le Saint, who produced a number of pictures a year ago for the Universal, has rejoined that company and has started work on the filming of "The Man of God," a Western story by J. Grubb Alexander and Fred Myton of the Universal writing staff.

Stella Razeto, well-known screen actress, who in private life is Mrs. Le Saint, will be behind the camera as co-director.

William Stowell will be intrusted with a prominent part in this picture, as will also daring Helen Gibson of "railroad" series fame. Hector Dion and Mildred Davis, Betty Schade and Millard Wilson.

Enid Bennett's First Ince-Paramount Production

It is whispered that a final selection for the first Paramount picture starring Enid Bennett, the charming little Australian actress, has been made at the Thomas H. Ince studios, in California. It is furthermore reported that the story is one embodying all of those qualities which are most eminently suited to the capabilities of the star.

Have you sent for your sign to be used in gathering pennies for tobacco for our soldiers in France? Read about it in the front pages, and send for your sign NOW!

Vivid Limelight on Mrs. Castle, Pathe's Star

Brooklyn Eagle and Albany Knickerbocker Run Four Column Articles While Publications Everywhere Sound Her Praises

PROBABLY more newspaper and magazine space has been devoted in the last few years to Mrs. Vernon Castle, so Pathe says, than to any one person except Woodrow Wilson, Theodore Roosevelt and Kaiser Wilhelm.

Such papers as the Brooklyn Eagle and the Albany Knickerbocker Press for instance, print four column articles with illustrations on Mrs. Castle's views as to war's effect on American women.

The New York Telegram devotes two columns to a picture and article about Mr. and Mrs. Castle's visit to the Pathe Studio. The St. Louis Star gives the famous couple front page position with a two column cut.

The Baltimore American, chronicling her coming appearance as a Pathe star calls her in its headline "The Best Known Woman in America" and says: "Her youth, beauty, charm and grace were widely recognized before she appeared in motion pictures but she has proved her right to be considered a screen artist of first rank."

The Pittsburg Leader says: "Mrs. Vernon Castle whose dash, grace, charm and picturesque personality have won her fame and fortune, is a Pathe star and has proven her popularity in this city."

The Birmingham Alabama News says: "Through her new contract with the house of Pathe, Mrs. Vernon Castle becomes one of the highest paid artists on the screen."

The Seattle Times says: "Chances are the stage will have to suffer through another season without the magnetic personality and nimble limbs of Mrs. Vernon Castle. She will, however, we are glad to say, be seen in Pathe pictures."

After having interviewed Mrs. Castle and seen part of one of her pictures, an important writer of the Newark Call said: "There is a big underlying theme in this picture. It is a strong story in which Mrs. Castle does the dramatic and emotional acting."

The Wilmington Star says: "That newspapers, exhibitors and public want the news of Mrs. Vernon Castle's activities, can be seen by the great number of inquiries received at this office. Theatre men from all sections express their belief in Mrs. Vernon Castle's drawing power as a screen star."

Marion Davis Remains in Pictures—Chooses Next Subject

MARION DAVIS is in motion pictures to stay. At least the young star, who left the cast of "Oh, Boy!" at the Princess theatre, New York, several weeks ago to make her film debut in her own story, "Runaway Romany," has decided not to return to the musical comedy stage for the present and this week begins work on her second photoplay.

Following the completion of "Runaway Romany," which is now nearly ready for Broadway showing, Miss Davies went to the mountains for a brief vacation, intending to resume her part in "Oh, Boy!" But last week she came back to see how she looked in motion pictures and was convinced she had a promising career in photoplay if she wanted to pursue it. She surprised the officers of the Ardsley Art Film Corporation by announcing her change of heart and they immediately submitted to her several scenarios by authors of reputation who are familiar with her stage career and see in her a fine type for the screens.

After going over the scenarios Miss Davies eliminated all but two, then finally she selected the medium for her second picture and is now up Long Island Sound filming the first scenes. It is announced that the company to be seen with Miss Davies in the new play, when completed, will be equal in ability to the players who appeared with her in "Runaway Romany." This company included Joseph Kilgour, Pedro de Cordoba, Matt Moore, Ormi Hawley, Gladden James and Boyce Combe.

Mrs. Vernon Castle and Her New Leading Man, Antonio Moreno, in the First View of a New Pathe-Castle Feature. Irene Castle and John Sainpolis Are in the Picture to the Left

Initial Artcraft Plays For Two Stage Stars

Next Offerings Are "The Woman God Forgot," with Geraldine Farrar, and "Barbary Sheep," with Elsie Ferguson in Lead

WALTER E. GREENE, president of Artcraft, announces the next offering under this trade mark will be Elsie Ferguson's initial photoplay, "Barbary Sheep." Geraldine Farrar's first Artcraft picture, "The Woman God Forgot," is being staged.

Mr. Greene said:

"Elsie Ferguson has performed her initial screen characterization with a result that exceeds even our own highly optimistic expectations. Upon viewing the first hundred feet of Miss Ferguson's first motion picture effort several months ago, I was particularly happy to see with what truly wonderful effectiveness this beautiful star of the spoken drama transferred her great art to the screen.

"The fact that Miss Ferguson is one of the most beautiful as well as talented actresses of the stage, of course did not necessarily mean that she would prove equally effective in motion pictures. Many well known favorites of the spoken drama have found to their great surprise that on the screen they were an entirely different person. But not so with Elsie Ferguson.

"Immediately upon seeing her first few scenes on the screen we realized the fact that if anything, this popular stage star was far more acceptable as a motion picture actress. We confidently feel that as a result of her own ability of adapting herself to motion pictures and the masterwork of Maurice Tourneur, her director, 'Barbary Sheep' will not only mark the triumphant film debut of this charming actress, but will instantaneously establish her as a favorite in the hearts of the patrons of high-class picture plays."

In "The Woman God Forgot," the Farrar picture, one of the elaborate scenes discloses the largest aviary in the world, especially built for this film. A number of views present the huge private swimming pool and garden of Montezuma's daughter. The garden and pool were enclosed in a wire netting 50 feet high and 400 feet long to prevent the escape of thousands of rare birds which filled the foliage.

Last week Director De Mille took a company of 200 people by special train into the Yosemite. This is the first time in the history of the photodrama that an organization of this size has been taken such a distance for the filming of a small number of scenes, but Mr. De Mille was convinced that in no other spot could the same effect be secured. The beautiful natural scenery of this locale, it is felt, readily repaid the producers for the expense of this trip.

In building the gigantic pyramid, the highest set ever used in a motion picture, a force of 500 carpenters and stone masons were busy nearly two weeks working night and day. This one set covers an area of over two square miles and is the site of an immense battle in which a thousand persons take part. The interior views of an Aztec temple also offer novel scenes, the huge sacrificial room with its flaming altar being reproduced in the exact size of the chamber in which the High Priest sacrificed his human victims to the Aztec Gods.

William Fox Presents "Standard Pictures"

"The Spy," "Jack and the Beanstalk," "The Honor System," and "The Conqueror" May Be Seen First and Then Booked

WILLIAM FOX announces his group of Standard Pictures which may be booked by the exhibitor after he has seen them for himself. The plan is an expression of Mr. Fox's idea of the best practical way to convince theatre owners of the faith he has in his product.

There are now available for exhibitors four Standard Pictures. These are "The Spy," revealing in melodrama the workings of the vicious German secret agents in this country; "Jack and the Beanstalk," the Fox fairy film of 1917, with more than 1,300 juvenile mummers; "The Honor System," a cinemelodrama, and "The Conqueror," based on the romance of Sam Houston's life.

The photo-dramatization of the great Texan's struggles will take the screen at the Globe immediately after "The Spy" has finished the fortnight's engagement, to which it has been limited. "The Conqueror" is the first of the William Farnum series of productions just as "Jack and the Beanstalk" is the initial release of the Fox Kiddies.

Exhibitors will also be able soon to book "Babes in the Wood," the second of the Fox Kiddie features, and others, including "Aladdin and the Wonderful Lamp," "Ali Baba and the Forty Thieves," "The Brownies," "Mikado," "Pinafore," and "Alice's Adventures in Wonderland." The eight light comedy dramas starring Jane and Katherine Lee will be part of the Standard Pictures.

The first of the Theda Bara pictures will be "Cleopatra." This will be followed by "Camille."

Following "The Conqueror" in the William Farnum series will come the drama, "When a Man Sees Red," from the story by Larry Evans; a film version of Victor Hugo's "Les Miserables," an adaptation of Ralph Connor's "The Doctor," and many more.

The Fox Special Features can be booked now. These are released once a week and star George Walsh, Virginia Pearson, Gladys Brockwell, Miriam Cooper, June Caprice, Dustin Farnum and Valeska Suratt.

Too Much Accuracy in Tom Mix's Scene

Tom Mix, cowboy and star of Fox Film Comedies, will be picking up things with his lift hand for several weeks.

Tom was before the camera in a barroom scene. As he stood with the right foot on the rail and the right hand on the glass of firewater, the villain was to enter and shoot the glass from his hand.

"Make it close," Mix instructed the marksman.

The shooter made it closer than that.

Mounted Police for Pickford in San Francisco

Mary Pickford approached her automobile to go on location in San Francisco, and found it surrounded by a cavalcade of mounted policemen. The lieutenant informed her that Mayor Rolph had heard of her arrival in the city to do some work and had provided the police for her protection during her stay in the city.

Wherever Miss Pickford goes to film scenes she is immediately recognized and surrounded by huge crowds, which quite frequently interfere with her work.

"The Conqueror" Not Sam Houston's Life—Exactly

R. A. Walsh, who staged "The Conqueror," a new William Fox production, provided for a line following the main title to read "Not founded on fact." This is because the play does not follow the life of General Sam Houston in all respects.

Eliza Allen, as portrayed by Jewel Carmen, is historically true. Houston married her in 1829, when he was thirty-six years old, and she left him three months later. No cause was discovered for the separation.

It is true, too, that Houston returned to the Indians after the separation from his wife. There was no reconciliation, however. It remained for Walsh and Henry C. Warnack to devise a compact drama which would end happily for all concerned.

Brenon Finds Kerensky's Double in New Rochelle

Herbert Brenon has at last found a man who is enough like Alexander Kerensky, the "Man of Iron" in Russia, to pose for the role in "The Fall of the Romanoffs."

His name is W. Francis Chapin and he lives in New Rochelle. He is not a Russian, but his resemblance to Kerensky is so startling that the Russian Premier seems to have stepped from the Sunday photogravure sections right to the Brenon screen. Mr. Chapin has been posing before the Brenon camera for the past week and with the taking of his scenes the big feature will be ready for assembling.

Selznick Trailers to Show Players at Work

Selznick Pictures announces a novelty in the shape of "trailers" that are to go out with each future production. These are to be called "Little Journeys to Selznick Picture Studios" and will include flashes of coming productions, but in addition will give scenes in the studios, showing the stars and directors at work and bringing out the intimate side of their profession.

William Fox Gives "Baby Grands" Good Support

Part of the cast has been selected for the first of the series of Standard Pictures which Jane and Katherine Lee, the William Fox "Baby Grands," are to make.

Richard Turner, William T. Hays, and Robert Vivian have been chosen for leading roles. Mr. Vivian appeared in "Little Miss Happiness," "The War Bride's Secret," "Romeo and Juliet," and "The Scarlet Letter."

ADVANCE OFFERINGS OF THE PROGRAMS

Popular "U" Serial Star in Butterfly Feature

Francis Ford, director and star of "The Purple Mask," "The Broken Coin," and other popular serials, will have the featured part in the new Butterfly picture, "Who Was the Other Man?" released September 3. Mae Gaston will be seen in the role opposite Ford.

"Who Was the Other Man?" is described as a rapidly moving story of international intrigue in which Ford plays a dual part. Jessie Lowe and William Parker are the authors of the script, which has been directed by Ford with his customary vigor of treatment.

The plot revolves around the test put to a young man who becomes engaged to the daughter of a United States Senator. He is brought into a strange maze of circumstances, when intrusted with a mission designed to show his mettle, but emerges triumphant.

Pittsburgh Newspaper Man at Universal's Laboratory

Reginald Warren, well known as moving picture editor of The Chronicle Telegraph and the Gazette Times, two of the leading newspapers of Pittsburgh, visited the Universal laboratory at Leonia Heights, New Jersey, last week.

After inspecting every department of the huge plant, which turns out over 2,000,000 feet of finished film a week, Mr. Warren declared that it was the most interesting visit he had ever paid to any branch of the motion picture industry.

Four Leading Fox Stars Are in Sept. Releases

Farnum, Walsh, Virginia Pearson and Miriam Cooper in Subjects Said to Be Unusually Strong—Comedy and Tragedy Varying Themes

MIRIAM COOPER, Virginia Pearson, George Walsh and Dustin Farnum, are announced as the players starred in Mr. Fox's first four Fox feature releases during September. This group of films consists in:

A comedy drama of a romance in Mexico; a mystery photoplay built around present day life in New York City; a fast moving story of a love affair which began in a Chicago cabaret and ended with a wedding ring in a Balkan principality; and a visualization of a big man's struggles in the great snows of the Northwest.

These are the productions, with the dates of their release:

September 2, R. A. Walsh's drama, "Betrayed," with Miriam Cooper; September 9, Virginia Pearson in "When False Tongues Speak"; September 16, George Walsh in "The Yankee Way"; September 23, Dustin Farnum in "North of Fifty-three."

Although a definite decision has not yet been made, it is probable that "A Rich Man's Plaything," in which Valeska Suratt has the chief role, will be issued on the last day of the month. Carl Harbaugh is directing the subject.

"Betrayed" centers about Carmelita Carrito, whose worldly condition is that of a peon, whose soul is that of an aristocrat, whose heart is that of a coquette.

Miss Cooper appears as the senorita. The principals in the supporting company, James Marcus, Hobart Bosworth, Monte Blue and Wheeler Oakman, are all favorites of the cinema-goers.

George Scarborough wrote "When False Tongues Speak." Carl Harbaugh directed and has a part in the playing cast also. Hardee Kirkland is seen opposite Virginia Pearson. The company includes Claire Whitney, Carl Eckstrom and William E. Meehan.

"The Yankee Way," which will be sent forth on September 16th, is described as a "star-spangled comedy." It presents George Walsh as Dick Mason, a young millionaire who happens into a cabaret just in time to knock out a ruffian annoying a dazzling brunette. As soon as Mason ends the flirtation, he starts one of his own, and when the girl in the case writes him a note of thanks, concluding with the naive compliment, "You most wonderful boy," he would fight a dozen for her—and he does!

Enid Markey is the party of the second part. Others who figure prominently are Joe Dowling, Charles Edler, James O'Shea, Ed Sedgwick, Count von Hardenberg, Edward Cecil and Tom Wilson. Richard Stanton was the director.

"North of Fifty-three," as the title implies, was taken from the story of that name by Bertrand W. Sinclair. Dustin Farnum and Winifred Kingston have the leads. William Conklin, Edward Alexander, Rex Downs, Frank Lanning and Joe Mullally are cast in important parts.

Emmy Wehlen in "Miss Robinson Crusoe" (Metro)

L-Ko Comedies Ready for September Release

President Julius Stern, of L-Ko Comedies, has received his releases from Hollywood, Cal., for distribution during September through Universal exchanges. General Director J. G. Blystone has furnished two merrymakers by Phil Dunham (who lately gave up his work as an L-Ko comedian to become a director); Vin Moore and Noel Smith. Lucille Hutton, Gladys Varden and Myrtle Sterling are the featured ones in the September allotment.

On September 5 "Backward Sons and Forward Daughters" will be released with Lucille Hutton and Billy Bevan featured. The same players will be prominent in "Tangled Entanglements," set for September 26. Both of these comedies were produced by Phil Dunham.

"From Cactus to Kale" will be the issue for September 12. Noel Smith directed and Gladys Varden, Walter Stephens, Harry Griffith and Katheryn Young will be leading fun-makers. For September 19 there will be a Vin Moore release, featuring Myrtle Sterling and Al Forbes, under the title of "From Ranch to Riches."

Vitagraph's Five Feature Plays in October

"Princess of Park Row," "Love Doctor," "Dead-Shot Baker," "Bottom of the Well" and "The Flaming Omen" Are on List

ALBERT E. SMITH, president of the Vitagraph Company, announces that the October list of "Blue Ribbon" features will be as follows: October 1, "Princess of Park Row"; October 8, "The Love Doctor"; October 15, "Dead-Shot Baker"; October 22, "The Bottom of the Well'; October 29, "The Faming Omen."

These pictures have been completed and prints are being shipped to the branches of the Vitagraph.

Mildred Manning is the heroine of "Princess of Park Row," directed by Ashley Miller. Wallace MacDonald is featured with her.

Earle Williams is the star of "The Love Doctor," described as a "different" story. The director is Paul Scardon. In addition to Mr. Williams are Evart Overton, Corinne Griffith, Patsy De Forest, Adele De Garde and Webster Campbell.

"Dead-Shot Baker," with William Duncan, is the first of several features to be made from the "Wolfville" tales of the late Alfred Henry Lewis. Miss Carol Holloway, who did the big Vitagraph serial, "The Fighting Trail," is his leading woman.

Evart Overton heads the cast in "The Bottom of the Well," with Vitagraph's boy, little Bobby Connelly, and Aida Horton, the three-year-old leading lady. Others are Alice Rodier, erstwhile Washington Square player; Agnes Eyre, Adele De Garde, Ned Finley, Herbert Prior and Bigelow Cooper. The picture was made by John Robertson.

"The Flaming Omen" will present Mary Anderson and Alfred Whitman, who formerly was Alfred Vosburgh. Mr. Vosburgh changed his name recently at the suggestion of President Smith, because, while he is a Scot, he left that the name was too much of a Teutonic rumble. "The Flaming Omen" was produced under the direction of William Wolbert at Hollywood. Props and settings, a la Peru, entailed an extraordinary expense, but subsequent results warrant the expenditure.

Keystone Girls in Sprightly Comedies for September

KEYSTONE comedians and their directors have been working at high speed since Triangle took over the Fine Arts studio and installed what is said to be the most complete equipment ever devised for manufacturing comedy. A large number of new players have been added to the roster of old favorites, and several new directors, some of them graduating from the ranks of players, were put in charge of the various productions.

The first Keystone release for September, scheduled September 2, is entitled "A Shanghaied Jonah," and presents Billy Armstrong, Maude Wayne, Guy Woodward and a score of other comedians in an up-to-date version of the "Jonah-and-the-whale" fable, and which is virile to the last degree.

"His Precious Life," dealing with an insurance agent of more than the usual persuasive ability, is the production for September 9. Among the players are Louise Fazenda, Charles Murray, Slim Summerville, Dora Rogers and Wayland Trask.

The week following will bring forth "Hula-Hula Land," with a squad of Keystone beach beauties giving their interpretation of Hawaiian maidens, their dances and their methods of love-making. Maude Wayne, who won the prize in the recent Venice beach bathing parade, is the featured Hula-Hula girl.

Two of the comely Keystone girls, Mary Thurman and Claire Anderson, assisted by George Binns, are delegated to bring joy and thrill on the week of September 23 in "The Late Lamented."

The story of a Sultan's seraglio, such as pictured in a previous Keystone, "Oriental Life," is the feature for September 30, bearing the title of "The Sultan's Wife." Gloria Swanson is the harem queen for whom Bobby Vernon and Joseph Callahan brave the dangers of the Persian palace.

Edna Goodrich and a Few of Her Costumes in "Reputation," a Mutual Star Production

Four September Features Are Listed by K-E-S-E

"Efficiency Edgar's Courtship," released September 3, produced by Essanay, featuring their newest star, Taylor Holmes, who is credited with several big hits on the speaking stage, is the first September K-E-S-E release.

This will be followed September 10 by another Essanay feature, "Pants," presenting Mary McAllister as star. "Pants" was written especially for this little girl, who is scoring such success in the Essanay series "Do Children Count?"

Mr. Kleine will announce the name of the K-E-S-E September 17 release in a few days and promises that it will be an exceptionally strong production.

"Men of the Desert," featuring Jack Gardner, an Essanay production, will be presented September 24.

Changes Made in Universal's Weekly List

Universal announces changes in its weekly schedule of releases which are designed to strengthen the list and meet the demands of a majority of exhibitors.

The Powers cartoon that has been released on Saturdays will be withdrawn, and a two-reel Bison will be released regularly in its place. The plan of releasing a three-reel Bison on alternate Tuesdays will also be discontinued. All three-reelers shown on Tuesday hereafter will be of the Gold Seal brand. Victor comedies will be made in single reels instead of double-reel lengths, as heretofore. They will continue to be released on Friday, together with the Universal Screen Magazine.

Kolb and Dill Picture Sets New Attendance Record

"Three Pals," a Mutual release starring Kolb and Dill, broke all attendance records of the Iris theatre of Pacific Grove, Cal., according to a letter from C. B. Clark.

"For your edification," Mr. Clark writes to Mutual, "I will say that Kolb and Dill in "Three Pals" broke all attendance records for this house since its opening. We have taken in more money on attractions where the admission price was advanced, but never have shown to as many paid admissions in one day."

General Film Releases Three George Ades

The first three George Ade "Fables in Slang" have been listed for release by General Film as follows: September 1, "The Twelve-Cylinder Speed of the Leisure Class"; September 8, "The Wandering Boy and the Wayward Parents"; September 15, "What Transpires After the Wind-Up." There are to be fully twelve George Ade "Fables in Slang" picturized for this series at the rate of one each week.

Have you sent for your sign to be used in gathering pennies for tobacco for our soldiers in France? Read about it in the front pages, and send for your sign NOW!

Pathe's "Battle of the Somme" Draws Well

"The Battle of the Somme," released by Pathe, opened its second run at the Rex theatre in Seattle on August 12 to what the manager says is the largest business this theatre has ever done. The "Somme" has played two full weeks in Seattle within one month to good business.

Pathe reports that the Official Government War Pictures have had a marvelous drawing power.

Paul B. Jones, manager of the Rowland and Colonial theatres, Wilkinsburg, Pa., writes of the Somme picture as follows:

"Permit me to congratulate Pathe on the tremendous drawing power and the excellence of the timely screen feature, the Official Picture of the War."

Hoyt Comedies for September Announced

"A Midnight Bell" is the title announced by the Selig Polyscope Company for the latest Charles Hoyt farce comedy in two reels to be released September 3. A story of rural life is told involving the rival affections of the Punktown chief of police and Ezekil Slower, chief of the fire department, for the village belle, Amy Grey. J. A. Richmond is responsible for the direction. The cast includes William Fables, James Harris and Amy Leah Dennis.

Following "A Midnight Bell," the Selig company announces Hoyt's "A Contented Woman" for release September 27 and "A Bear Fact," another Selig comedy, for release October 1. They are released through K-E-S-E.

"Vic" Moore Comedy for Release August 27

Victor Moore will release August 27 his newest comedy, entitled "The Cinderella Husband." It is based on the idea of the fairy tale, but written in an up-to-date manner by Thos. J. Gray.

"Vic" is discovered in the opening scene at the washtub in the kitchen working his head off. Like Cinderella in the fairy tale, the best he gets is the worst of it. He is a slave in the house with a capital "S," and his wicked brother-in-law, who is more "law" than "brother," helps add to his misery.

Selig Releases Through General Film, Sept. 3

The Selig Polyscope Company announces for release through General Film during the week of September 3, the following:

On Monday, September 3, "The House of "Mystery," a two-reel melodrama of mystery and adventure will be released. The plot is from the pen of Mary Roberts Rinehart and features a cast including Thomas Carrigan and Adrienne Kroell.

On Saturday, September 8, "The Convert of The North," one-reel drama, will be released. It is a romance of the Canadian Northwoods written by Gilbert Parker. Bessie Eyton, Wheeler Oakman and other well known players participate.

The Selig World Library, a Reel Magazine, continues to appear every Wednesday in General Film Service.

Helen Holmes, Railroad Raider, in the Act of Becoming a Mermaid

Jean Sothern Dons "Slickers" in Art Drama

In "Peg o' the Sea" Actress Takes Role of Daughter of Fisherman and Takes Up Trade When He Is Taken Ill

"PEG O' THE SEA," which the Van Van Dyke Company releases on Art Dramas program, was written by Winifred Dunn, a young woman with over a hundred scripts to her credit. The scene is laid in a small fishing village.

Jean Sothern plays the daughter of a fisherman, and is as skilled in the trade as is her father. Consequently when he becomes ill she dons slickers and conducts his fishing fleet herself.

Blair, a young man from the city, has established himself in the village, and is working on an invention calculated to destroy submarines. He is in love with Eileen, a selfish city girl, who looks on him only as an amusement. She gives him no encouragement with his invention, and refuses to become engaged to him, although he declares his love constant.

Peg is saved from drowning one day by Blair, and from then on a fast friendship springs up between them. Peg finds herself falling in with Blair, and becomes jealous of Eileen.

Things come to a climax when Eileen becomes engaged to Blair, and then, a few days later, marries a millionaire. This breaks Blair's heart and he ceases work on his invention. One night he passes Peg's house, and hears screams. He rushes in to find her struggling with Butch, a disreputable man of the town. Blair throws Butch out of the house, and stays to talk to Peg. He finds her more interesting than he had supposed. When she displays interest in his invention, he invites her to come and see it.

Eileen returns later and tells Blair that her husband has died, and that she loves him. But he is no longer under her spell, and now realizes her worthlessness.

He goes back to his invention, and is so discouraged because he will not work that he attempts to destroy it. Peg, passing by, sees his intention and rushes in at the last moment. Then, while he is explaining it to her, he suddenly discovers what is wrong. This rectified, the machine begins to move, and he knows he has attained success. He also knows that he loves Peg, and he grasps her in his arms.

The taking of "Peg O' The Sea" was much of a vacation for the members of the company, for they spent all their spare hours in swimming and sailing. Miss Sothern, who is expert at both sports, spent so much time in the water that she got badly blistered with sunburn, and was forced to rest for two days, bathing in cold cream.

The interiors for "Peg O' The Sea" were constructed in the studio in New York, to which the company came on the completion of the vacation.

General Film Releases First Jeff Peters Stories

Work is progressing rapidly in the filming for General Film of the "Gentle Grafter" stories by O. Henry, the first being "The Atavism of John Tom Liftle Bear." These stories all concern the adventures of Jeff Peters, itinerant faker.

The motif of the story is amusing, but it ends in the electrifying climax that O. Henry loves to employ. It dwells upon the righteous indignation and excitement of an educated Indian when his heart is touched by the manliness of a little boy and the wrongs suffered by his gentle mother at the hands of a rascally husband.

Triangle Leads List With "Ten of Diamonds"

Other Releases Are "The Man Hater," "The Idolaters" and as Comedies "His Fallen Star" and "His Foothill Folly"

"TEN OF DIAMONDS," by Albert Cowles, and "The Man Hater," a Saturday Evening Post story by Mary Brecht Pulver, are listed as the first Fall releases from the Triangle Film Corporation, appearing on the program for the week of September 2.

"Ten of Diamonds," which is being featured at the Strand theatre, New York City, this week, concerns a girl of a cheap tenderloin cafe who is metamorphosed into a "lady" at the caprice of an idle young rich bachelor, who aims to play a trick on society by presenting her as a wealthy tourist spending the Winter in New York. The cast includes the featured players of "The Flame of the Yukon," one of the most successful of Triangle plays.

"The Man Hater" was published as a story by Mary Brecht Pulver in the Saturday Evening Post of June 9; it is issued as a picture by Triangle on September 2. Winifred Allen has the role of the fascinating man hater. She is supported by Jack Meredith, Harry Neville, Jessie Shirley, Marguerite Gale, Robert Vivian and little Anna Lehr. The production was directed by Albert Parker, assisted by Thomas F. Tracey, under the supervision of Allan Dwan.

The Triangle comedies for this program are "His Fallen Star," with Harry McCoy, Frederick Bertrand, Gladys Tennyson and Eddie Sutherland, and "His Foothill Folly," with Ray Griffith, Eleanor Field and Frank Bond.

"His Fallen Star" is the story of astronomers looking for a new star and of a young genius, Harry McCoy, who invents, with the aid of a box of fireworks, one for them. The inventive youth thereby wins the near-sighted astronomer's daughter as a bride.

The other comedy, "His Foothill Folly," is a burlesque of the Western bad man pictures. This Keystone gunfighter has his own private graveyard, his own particular brand of stimulant and his evangelical girl. It is described as a melodrama of laughter.

"A Shanghaied Jonah," featuring Maude Wayne, Billy Armstrong, Guy Woodward and the mermaid contingent of the Keystone camp, is the Keystone two-reeler that will enlighten picturegoers during the first week of the Fall. It is the fable of the ill-fated Jonah brought up to date.

A production which is considered by Triangle officials to be of unusual box-office merit is "Idolaters," starring Louise Glaum, which will be issued on the program of September 9. In this play Miss Glaum returns to the adventuress type that first brought her into prominence as an emotional actress. On the same bill Bessie Love will be featured in "Polly Ann," the tale of an orphan who becomes, in turn, slavey, barnstorming actress and heiress.

"Soldiers of Chance" to Head Vitagraph's Releases

VITAGRAPH will head September releases with the Oliver Curwood romance, "Soldiers of Chance." The mirth provoker for the week of September 3 will be "Gall and Golf," a "Big V" comedy.

In the cast of the drama, "Soldiers of Chance," are Evart Overton, Julia Swayne Gordon and Miriam Fouche, it being the premiere of Miss Fouche as a star. Formerly she was with Fox and appeared in "She."

The story breathes the spirit of outdoors and has a Central American locale. It tells of the devotion of a girl for her father, over whom hangs the shadow of murder.

The cast also includes Ned Finley, a returned Vitagraph favorite, who has the role of a rugged American and partner in a lumber venture. Denton Vane, Charles Henderson and Charles Kent complete a cast of uniform excellence.

The production was made under the supervision of Paul Scardon, who has injected a remarkably authentic atmosphere of Central American jungles and has also obtained some very effective battle scenes.

Lawrence Semon, who also directed "Gall and Golf," plays the "rookie" who digs trenches in his attempts to swat a defenseless little ball, evades flying golf balls with the dexterity of a South African dodger, becomes the possessor of a rare collection of jewelry, and woos a girl, all in the course of learning the game of golf.

Semon is assisted by the "Big V" riot squad, including Joe Simberg, Donald MacBride, Joe Basil and Earle Montgomery. Templar Saxe also appears in the picture.

War and the Woman," Serial Episode and Comedy by Pathe

FLORENCE LA BADIE in "War and the Woman," lauded by the producers as the best picture she has ever done, Pearl White in an episode of "The Fatal Ring," and a Harold Lloyd one-reel comedy, are features of the September 9 program of Pathe.

Pearl White stars in the tenth episode of "The Fatal Ring" serial, entitled "The Perilous Plunge." This is said to be probably the best episode yet of a serial that is breaking records. It is said that a large number of Pathe offices have already beaten their average on "The Iron Claw." This chapter contains a big thrill—the plunge of an automobile from the deck of a ferry boat into the Hudson River with seven passengers.

Harold Lloyd is the star in "Over the Fence," the one-reel comedy produced by Rolin under the direction of Hal Roach. This is not a Lonesome Luke comedy. It shows Harold Lloyd, creator of the Lonesome Luke character, in an entirely new characterization, one absolutely distinct from Luke.

"Over the Fence" is a baseball burlesque, in which Harold Lloyd is a studious young man. He comes to bat in the nick of time and saves the game. The first part shows him as the enterprising proprietor of a tailoring establishment of the "We-press-'em-while-you-wait" variety. He tires of pushing the needle, goes to the ball game, and then things happen thick and fast.

The "Know America" Combitone scenic release is entitled "Colorado's Scenic Wonders," and an International cartoon and scenic split reel, Hearst-Pathe News No. 74 and No. 75 complete the program.

Selig Comedies Get Advance Release Through K-E-S-E

William N. Selig announces advance releases of two-reel comedies in K-E-S-E service as follows: "A Midnight Bell" written by Charles Hoyt, released Monday, September 3; "A Contented Woman," written by Charles Hoyt, released Monday, September 17; "A Bear Fact," released Monday, October 1.

Each of these comedies is said to carry not only a plot of merit, but a succession of funny incidents. The Charles Hoyt farce comedies, released every two weeks in K-E-S-E service have proved exceedingly popular with the people.

Vitagraph So Far Ahead It Is Now Ready for Christmas

IN an official statement to exhibitors and the trade in general, Albert E. Smith, president, makes the declaration that Vitagraph is so far advanced in its production that the company could, if necessary, show its Christmas week feature.

John Robertson, formerly actor and director at the big Vitagraph plant in Brooklyn, has been brought back by Mr. Smith. He resigned from the Goldwyn staff after finishing "Baby Mine" with Madge Kennedy. Mr. Robertson directed Evart Overton in "The Bottom of the Well," a picture scheduled for Vitagraph's October program.

Thomas Terris, another well-known director, also has been engaged by President Smith, and is directing Alice Joyce in a new Robert W. Chambers play to be called "Anne's Bridge."

W. P. S. Earle is directing an O. Henry picture, "A Municipal Report," which will be made a five-reel Blue Ribbon feature. In this feature are Corinne Griffith, who has been Earle Williams's leading woman; Eulalie Jensen, last seen as Portia Perkins in "Mary Jane's Pa"; "Mother" Mary Maurice, George Forth, Arthur Donaldson and William Dunn.

"Next Door to Nancy" is the title of a picture in which Mildred Manning and Wallace MacDonald are working.

Earle Williams, directed by Paul Scardon, has started work in "The Grell Mystery," a strong melodrama, in which he is supported by an exceptionally fine Vitagraph cast.

William Duncan and Carol Holloway, having just completed a five-reel "Wolfville" play, have begun work on another.

Have you sent for your sign to be used in gathering pennies for tobacco for our soldiers in France? Read about it in the front pages, and send for your sign NOW!

"Reputation," First Edna Goodrich Picture, Sept. 3

The forthcoming Edna Goodrich pictures announced by Mutual are well under way. In addition to "Reputation," "Queen X" has been completed. "A Daughter of Maryland" will be finished before the release of "Reputation" September 3.

Fourth in the series will be "American Maid," in which Miss Goodrich will be directed by Albert Capellani.

"The Defeat of the City," 4-reel O. Henry, for Sept. 1

GENERAL FILM'S forthcoming O. Henry stories in more elaborate picture form are to be led off with "The Defeat of the City," four reels, scheduled for release September 1.

The plan for O. Henry pictures provides for one four-reel picture, expected to be presented every two weeks. A series of at least ten may be expected.

The two-reel O. Henry pictures will continue, owing to demand for short-length features of high merit. Western O. Henry stories are being produced. These will be put into the two-reel division, and one of them will alternate every two weeks with a 4-reel O. Henry.

Many of the O. Henry stories with Western atmosphere were published in his "The Gentle Grafter" series, and for the initial releases "The Atavism of John Tom Little Bear" has been chosen, it being one of the favorite Jess Peters adventures.

Three Broadway Star feature directors are working to provide O. Henry pictures for General Film. At the Eastern Studio Thomas R. Mills, who directed over a dozen of the first twenty releases, has finished "The Defeat of the City." At the Eastern Studio also is Martin Justice, who did "A Departmental Case," "The Coming Out of Maggie," and "The Discounters of Money," three current two-reel subjects. At the Hollywood Studio David Smith is doing the "Jeff Peters" stories and others with a Western setting.

The success scored by the O. Henry pictures, of which General Film is the distributor, is to be intensified by the new issues. The impressive standard of the pictures is to be maintained.

Rose Joins Advertising Agency

Norman S. Rose has resigned from Artcraft's publicity department to become associated with the George Batten advertising agency.

Maxine Elliott Distinctive in "Eternal Magdalene"

In "The Eternal Magdalene," a Goldwyn picture made from the play by Robert McLaughlin, it will be found, Goldwyn says, that Maxine Elliott does the most distinctive work of her career.

This picture serves to introduce Arthur Hopkins, producer of many stage plays, into the cinema field as a director.

Mr. Hopkins, in keeping with his reputation in the theatre, decided to introduce novelties in direction and lighting.

"The Empty Gun" Heads Universal Program

"Who Was the Other Man?" Is Another Drama—Looking 'Em Over" and "Officer, Call a Cop!" Among the Comedies

"THE EMPTY GUN," a Gold Seal drama produced by Joseph De Grasse, heads the Universal schedule, beginning Tuesday, September 4. The Butterfly picture released the day previous under separate booking arrangements will be a Francis Ford play, "Who was the Other Man?" The De Grasse production was written by J. Grubb Alexander and Fred Myton, and features Lon Chaney, Claire McDowell and Sam De Grasse, all old Universalites.

"Looking 'Em Over," a Nestor comedy, featuring Eddie Lyons, Lee Moran and Edith Roberts, will be released the same day with "The Empty Gun."

Wednesday, September 5, is L-Ko Comedy Day, with "Backward Sons and Forward Daughters" as the two-reel feature, headlining Billy Bevan and Lucille Hutton.

The 88th issue of the Universal Animated Weekly, relased at the same time, all relates to actual news events of the day.

Lena Baskette is the star of the feature for Tuesday, September 6; "A Dream of Egypt," written by Myrtle Stedman and Nan Blair and produced by Marshall Stedman. Lena is adequately supported by Betty Schade, Fred Montague and Walter Belasco.

William Franey will be seen on the same day in a Joker Comedy, entitled "Officer, Call a Cop!" written by Arthur F. Statter and directed by W. W. Beaudine. Janet Eastman and Milburn Moranti also have parts in the story.

"The Curse of a Flirting Heart" is the title of the Victor comedy in which Max Asher again appears under Universal auspices on Friday, September 7. C. B. Hoadley wrote the script, which has been produced by Craig Hutchinson. Lillian Peacock has a part.

The 35th issue of the Universal Screen Magazine, bearing the same date, will contain illustrated articles.

Eileen Sedgwick and Fred Church will be in a two-reel Bison comedy drama on Saturday, September 8, entitled "The Lure of the Circus." W. B. Pearson wrote and produced it.

Gale Henry and Milton Sims are also scheduled for appearance on the same bill in a Joker comedy, entitled "A Gale of Verse," written by Tom Gibson and directed by Allen Curtis.

The 17th issue of the Universal Current Events will bring the week to a close.

Pathe Delays Release of "The Seven Pearls"

Hosts of Exhibitors Who Want the Serial Asked for Later Date—It Is Now September 16th—Merry Rolins on List

"THE SEVEN PEARLS," Pathe's new serial, featuring Mollie King, Creighton Hale and Leon Bary, announced for release September 2, has been postponed until September 16. The delay in release was made at the request of many exhibitors throughout the United States who wished to find place on their program for this serial but were unable to do so if it was released as originally scheduled.

"I consider 'The Seven Pearls' as entertaining and as well produced as any of our best serials," said J. A. Berst, vice-president and general manager of Pathe. "Mollie King, who did such excellent work in 'Mystery of the Double Cross,' plays the leading role in this serial. Creighton Hale, who became popular with serial fans by his work as the Laughing Mask in 'The Iron Claw,' is the leading man. Leon Bary, well known on the French and American stage as the leading man for Sarah Bernhardt, who made a success as the 'heavy' in 'The Shielding Shadow' and as the hero in 'Mystery of the Double Cross,' again enacts the role of the villain.

"The story, by Chas. W. Goddard, a well-known dramatist, who wrote 'The Perils of Pauline' and collaborated with Mr. Reeves in 'The Exploits of Elaine,' is one that will interest American audiences. It is romantic and thrilling. It has been well produced by the Astra Film Corporation, under the personal supervision of Louis J. Gasnier, and has the atmosphere that we put in our five-reel features, plus the snappy serial action."

On September 9 comes the first of the new one-reel Harold Lloyd comedies. "Over the Fence" is the title and it is a laughable burlesque on the national game.

The week of September 16 "Lonesome Luke Loses Patients" will be released. In this comedy we find "Luke" running a sanitarium which is a regular bonanza because of the big staff of hand-picked beauties whom he has secured as nurses. The sanitarium is very popular with men whose wives do not stack up in the pulchritude class. In this fact lies the undoing of the sanitarium.

Dorothy Phillips Now Has Woman Director

Ida May Park will devote herself exclusively hereafter to producing Bluebirds with Dorothy Phillips the star. Jack Mulhall and Lon Chaney will be featured in the support under the present arrangement, the new order taking effect with the release of "The Boss of Powderville," which Miss Park is now producing on the West Coast.

Miss Phillips has been working alternately under Miss Park and Joseph De Grasse, but Mr. De Grasse has now taken the direction of Franklyn Farnum, leaving his wife, Miss Park, alone to direct Miss Phillips. "Triumph," set for release September 3, will be Miss Phillips' last De Grasse picture. She will appear October 15 in "Bondage," which Miss Park directed, and will have "The Boss of Powderville" as her release among November Bluebirds.

Film Specialties

Vander Veer Returns from West Indies

Willard Vander Veer, Gaumont cameraman, and his assistant, Norton Nellis, have returned to the United States after an interesting and eventful trip through the West Indies. They had several narrow escapes from accidents and were almost killed in Trinidad, B. W. I., when their car fell over an embankment.

They were arrested several times as either spies or suspicious characters. In Martinique, French West Indies, they narrowly escaped being shot as spies. All the West Indies are under martial law and photography is prohibited. Special Government and police permits have to be secured.

War Pictures Rushed from France for Gaumont

Gaumont will release through Mutual war pictures to form a part of Mutual Weekly No. 141 and "Tree Planting in the National Forests," a section of "Reel Life" No. 72.

It is a certainty, the news reel will contain battle pictures from the western front taken by the cameramen of the Societe des Etablissements Gaumont and rushed to this country by the first steamer.

Millions of pine trees in Wind River nursery are grown from seed and when three years old are set out upon the mountain slopes which have been denuded of vegetation by forest fires. This is a remarkable picture as it shows just what is being done to protect the country from floods and soil loss.

Other pictures upon the same reel are "An Unusual Colt," a small Shetland pony, "Hunting Turtle Eggs," an exposition of the habits of turtles when they come to the beach to deposit their eggs, "Testing an Auto Tube," a remarkable exhibition of the tensile strength of an inner tube, and a picture from Alaska of "The Midnight Sun."

Ride Upstairs by Steamer, with Burton Holmes

It is to beautiful Norway that Burton Holmes takes his fellow travelers in his pictures during the week of September 3, which is one of the most wonderful travel pictures Paramount ever released.

You drive in the quaint little native "carioles" and "stolkaerres" through the marvels of scenic grandeur, to which you are properly introduced by a delightful journey by rail, which starts at Bergen and skirts the shores of Norway's celebrated winding fiords.

One of the delights of the trip is a cruise on the Telemarken Canal; it will be a novel experience for you to see your steamboat skip up stairs, but you will see it, if you go on this cruise—thanks to Mr. Holmes' Speedo camera, which converts a most interesting actual occurrence of thirty minutes into a most amusing performance of only thirty seconds.

William Van Der Veer, Gaumont Cameraman, Tells an East Indian Beggar, Now a Native of Trinidad, B. W. I., Something About Moving Photography

BRAVE MEN—AND OTHERS

A fine heritage of daring and endurance was left by Garibaldi and his Red Shirts to his followers. To-day the sons of these very men are accomplishing unbelievable deeds on the mountain frontier that Italy is winning back from Austria. Where it would seem that only birds could find a way, Italian soldiers are advancing. In Universal Current Events 15 we see them holding a pleasure race up an almost perpendicular mountain wall.

Not all the victories of war are won in physical combat. Only time will disclose how great a factor in determining the outcome was the United States Mission to Russia, headed by Elihu Root. It is interesting to see this veteran exponent of intellectual power welcomed to New York by our youthful Mayor, himself a fighter of the first rank.

But what of those who do battle not against men and guns, but against helpless women and babies? Brief as it is, the picture that shows the funeral of child victims of Zeppelin raids is enough to drive home to the most indifferent the task that lies before humanity and democracy.

Just for a good laugh, the cameraman introduces us to a gentleman of color and inventive genius, who by means of a rain barrel, a "little watah" and a "little kole" routs the Oil Trust and puts to shame "Mister Millionaire's rawls rooster."

CLARA DEL. BERG.

Pershing in Shell Factory Filmed by Gaumont

When General Pershing recently paid a visit to a French ammunition factory his trip was not permitted to go unrecorded by a cameraman of the Societe des Establissements Gaumont. The pictures are incorporated in the Gaumont-Mutual Weekly No. 139, the current issue.

An echo of what was the greatest war up to its time was the reunion of the Grand Army of the Republic at Boston. The veterans are shown as they parade as proudly as they did when they marched down Pennsylvania avenue in 1865.

The unhappy accident at Brandford, Conn., in which nineteen persons were killed and forty injured, is shown in Mutual Weekly No. 139.

A sporting picture shows the speedway triumph of De Palma, winner of the great automobile race over Oldfield and Chevrolet. The latter is seen changing a tire in eleven seconds.

Gaumont Subjects Voluntary "Close-Ups"

The New York Exempt Firemen held their state convention in Flushing, N. Y. Their tournament was held right at the door of the Gaumont Company, and excellent pictures were secured for the Gaumont-Mutual Weekly.

The week was also enlivened for the Gaumont Company by having the street fair, which accompanied the convention, present its thrilling spectacles in the dark opposite the plant of Gaumont Company.

UNDER THREE FLAGS

Not many cities of this country can boast of having survived two ownerships before becoming a free community under the Stars and Stripes. Yet Monterey, California (Selig World Library 15), has such a history. On its modest Customs House have flown successively the flags of Spain, Mexico and the United States. It is interesting, having seen a panorama of the present city lying along the bay, to get a glimpse of the old frame houses of the mid-century and of the pathetically dilapidated home of Robert Louis Stevenson.

Catching big fish in southern waters occupies about a third of the reel. A pleasanter subject and one well handled is the Silk Industry of Japan, perenially fascinating. Excellent close-ups show the fine threads being wound from the cocoons soaking in hot water, and the later processes of winding combined threads on spools and weaving. The picture of the loom is taken at such an angle as to convey a clear idea of the action of heddles and shuttle, so puzzling to the novice. The picturesque costumes and characteristic Japanese smile of the nativewomen workers add a pleasant note to an interesting subject.

CLARA DEL. BERG.

Short Subjects in Review

By Clara DeL. Berg

ANCESTORS THAT SURVIVE

Unless one owns a famly portrait gallery, it is not possible to see what one's honorable forbears really looked like. Any horse, however, lucky enough to be driven around the New York Zoological Park or shown Ditmars' Ancestors of the Horse could get a line on what he has really descended from, and note improvements, if any. In no other place in the world is there so fine a collection of wild horses representing surviving types of the original horse from which our own equines are descended. Here are stocky, shaggy Celtic and Norse horses, and a family of wild horses of Mongolia, reconciled to captivity and hilariously happy when the snow lies two feet deep on their romping ground.

More dignified, though striking and even flashy of appearance, are their cousins the zebras, neatly stenciled from nostril to tail tip in black and white bands. Almost, we would say—well, what the farmer said of the camel!

WARWICKSHIRE AUDREYS

Into the Forest of Arden, among ladies and lords playing at being shepherds, Shakespeare introduced a real farm lassie, Audrey, and the shepherdess Phoebe. Were Gentle Will to wake up in his Stratford town to-day he would see a battalion of Phoebes and Audreys, in overalls and knickers, raking and weeding, and, when holiday time comes, indulging in all sorts of jolly games. At least, if the Hearst-Pathe News 68 tells the truth.

A sport of a less gentle nature is the automobile race held at Sheepshead Bay, in which Barney Oldfield, in his famous "golden submarine," tried for his former laurels, but had to yield to Ralph de Palma, who distanced him with an average of one hundred and seven miles an hour.

Agricultural needs are calling forth the best in agricultural implements. At Fremont, Nebraska, we are shown several types of reapers and binders, and specimens of the caterpillar wheels that made the great war tanks possible.

STUNG? MY NO!

The lion may lie down with the lamb—some day. Meantime, man, if he cooes gently as a sucking dove, in the right tune, may play with live, barbed bees and not get even a single prick. For confirmation of this see "All About Bees," a most interesting reel produced by W. L. Brind, Oxford graduate and longtime film man. Mr. Brind pictures the bees at home and at work, the impressive queen, the handsome drones, and the workers, those cogwheels of the whole bee machinery. He gives us microscopic views of the bee's tongue and of his antennæ, wherein lies his sixth sense. As for the "Bee Man," over whose naked body bees play harmlessly—see above.

The lively, well-written and humorous titles add not a little to the spectator's understanding and enjoyment.

SNOWS OF TODAY

Somewhere in this broad and happily altitudinous land of ours are snow and rushing waters, even in August, and Burton Holmes, in his recent reel, "In the High Sierras" (Paramount), has found them for us. Over the shoulders of snow-clad mountains the swift train carries us, till we find ourselves on the shores of charming Lake Tahoe, in California. A ride with a train of pack mules through the giant forests, now descending to a mountain torrent three thousand feet below, now climbing till at an elevation of three thousand feet we gain a panorama of solemn grandeur, and then our guide invites us to the Yosemite. The remainder of the reel pictures the almost unbelievable beauty of the waterfalls of the valley, with their sheer plunges of thousands of feet, their sheeted torrents and the churning rapids at their base.

AN ARTIST AT WORK

War posters do not differ in the making from baked bean posters, or those that set forth the charms of tobacco, tennis racquets or talcum powder. They happen to mean a little more to each one of us, however, and we watch the various steps in their manufacture (Pathe Educational, "Making a War Poster") with interest. Albert Sterner is the artist of the particular poster shown here, and we get an idea of the pains he bestows in the many studies of arms, legs and torso that are revealed. The drawing completed, it is redrawn on stone, whence it is transferred to the paper itself.

The Katzenjammer Kids have a thoroughly enjoyable time with some misplaced glue and an armchair whose spring does not possess the adhesive power necessary to keep it where it belongs.

AVIATION A LA MODE

Not all reverses occur on the battlefield. In the Universal Screen Magazine, 37, men are going in for fashions and women for wireless telegraphy. But don't be alarmed for the future of our race. The masculine attire in question is the latest in aviation suits, while the girls who are learning the principles of electricity, magnetism and the operation of a transmitter are themselves clad in wartime but very fetching costumes.

One phase of next Winter's food problem is taken care of by the proper canning of corn, as demonstrated by the Department of Agriculture. The process is simple, and the titles so clear and enlightening that even an inexperienced housekeeper can use the picture as a guide in her own work.

Meantime, hungry babies are fed and anxious mothers instructed at the Department of Health's Service Station. The dozens of twins, as well as the singly blessed infants, give evidence of thriving on the treatment.

A PASSENGER WHO KICKED

You want to send a token to a friend—an automobile, a half-pound kitten, or perhaps a fine terrapin fresh from the Eastern Shore. Give it over to one of our efficient express companies (see Paramount-Bray Pictograph 82) and in two hours it will be on the train headed for its final destination. We doubt whether any of the above articles travel via the endless belt and revolving cone which carry and sort the smaller of the 50,000 packages handled in an express depot during the day. In fact, as Br'er Tarrypin is still alive and vigorously kicking, we are inclined to believe he would object. But travel he does, and arrives, just as swiftly and safely as a neatly boxed pair of shoes.

Only too short are the glimpses of "Dentshawn" and the dancing lessons given there by Ruth St. Denis and Ted Shawn to men, women and little girls. Long enough, however, to show that even everyday prosaic Americans can catch the spirit of other lands and ages and express it with intelligence and grace.

Bobby wants to ride the surf. And what better vehicles than Goldie's ironing board? Goldie thinks otherwise and doesn't mind expressing her opinion, even if it costs her a surf ride herself and a lively encounter with a shark. You may be sure the shark didn't get the best of it.

TWO MEN IN A BOAT AND A DOG

The water was "too rough or too smooth, too hot or too cold, too hard or too soft." At any rate, they didn't catch a single fish, after a week of casting on the part of the Bald One, reading and dawdling by the Tall One, and sympathetic attention from the Little Yellow Dog. But what a splendid time they had, in "The Hard Road to Adventure" (Educational Films Corporation). As in other films which have preceded this, Mr. Bruce takes us through the magnificent forests of Oregon, over roads drown in Spring freshets, across still lakes, and over the shoulders of snowclad hills whence we glimpse cloud-veiled peaks miles distant. There is the familiar sense of great space and peace, of fragrant woodlands and falling waters, of man at one with calm and generous nature.

THE IRISH ARE COMING!

Thousands cheered the "Fighting Sixty-ninth" as they marched out of New York en route "for Berlin," but few besides the Universal cameraman (Animated Weekly 86) followed the "Irish-Men o' War out to their first way station on Long Island. Here we see them pouring into the ferry boats, tramping along country roads, and entering their first camp, as new to them as to us. It is a stirring bit of film and takes the spectator one step nearer to out there.

War comes even closer when the new gas masks are given a try-out, or at least a try-on, right here in Union Square.

But the war terror that has brought death to more than one innocent English coast town has not yet reached our shores. Down at Atlantic City millions (or so they seem) pack the beach or tumble joyously in the rolling surf. A refreshing reel for a Summer's day!

Mystery Story of Unusual Type Promised by Art Dramas

ACCORDING to announcement from Harry Raver, President of Apollo Pictures, Inc., releasing on Art Dramas Program, his company will shortly begin work on a mystery story of unusual nature and novel plot, which will deal with the adventures of a crook known as "T." The title of the production has not yet been decided.

Mr. Raver is of the opinion that this story is one of the most amazing and surprising dramas ever conceived, and he is confident it will cause a sensation. Practically no stories of this type have ever appeared on the Art Dramas Program. Almost every other sort of drama has been represented in the variety of subjects released, but except for "The Law That Failed," which was not in the strictest sense a crook play, no picture has even verged on this order. Mr. Raver was partly influenced by this fact in deciding to produce the coming picture.

It has always been the policy of Art Dramas to keep its pictures as different as possible, so that any exhibitor can be assured of giving his patrons a wide variety of subjects. The rut of similarity of releases into which so many programs lapse, has always been deemed by Art Dramas officials to be a dangerous pitfall.

Frederick Rath is at present completing the continuity of the script, the authorship of which is not announced. It is expected that Alma Hanlon will be starred. The rest of the cast is not known.

Metro Is to Produce Rare Old Stage Play, "Blue Jeans"

THE old stage play, "Blue Jeans," is to be screened by Metro with Violet Dana in the role of the heroine, June. It is a coincidence that another Metro star, Mabel Taliaferro, when two and a half years old, made a stage debut in "Blue Jeans."

John H. Collins will direct the production which B. A. Rolfe will present. The screen adaptation has been made by June Mathis. John Arnold is cameraman.

The saw mill scene is the one which lingers most persistently in the memory of those who saw the production, either in the first two years of its existence or later in stock companies throughout the country. The saw mill scene will be staged with all the realism that made the initial production memorable, a saw mill of the type then in use having been discovered.

Work already has been begun on the screen version of "Blue Jeans." Exterior scenes will be taken at various points in New York state, and the interiors will be made at the Metro Studio, 3 West Sixty-first street, New York. The time is the early 80s.

Augustus Phillips plays Jack Bascom and Robert Walker his brother Perry. Sue Eudaly, the adventuress, will be the role given to Sally Crute. Clifford Bruce has the part of Ben Boone.

Five L-Ko Companies at Work—Hughie Mack to Be Featured

IN order to push production, and so outmanoeuvre the coming rainy season on the West coast, General Director J. G. Blystone has added Phil Dunham and Archie Mayo to his staff of L-Ko directors, making five directors in all turning out the comedies.

Mr. Dunham had gained favor as an L-Ko comedian before he decided to try his hand at directing, and his increased usefulness will be demonstrated in a comedy he is now working upon in which he will be featured in the cast as well as credited with the direction. In this new one he will be assisted by Frank Clark in screening the work.

Meanwhile two of Mr. Dunham's comedies are set for release next month—"Backward Sons and Forward Daughters," Sept. 5, and "High Class Nonsense," Sept. 26. In both of these L-Ko's Lucille Hutton will be featured with Billy Bevan. Vin Moore has prepared "A Prairie Chicken" as the release for Sept. 19, in which Myrtle Sterling and Al Forbes will be featured. "From Cactus to Kale," the comedy for Sept. 12, was furnished by Noel Smith, who directed Gladys Varden, Walter Stevens, Katheryn Young and Bert Roach.

Hughie Mack recently joined Director Blystone's forces to become a featured comedian, and he is now starting upon a series of comics that will be especially adapted to his rotund personality. It is likely that his director will be Archie Mayo, although one of the old directors may take him. There is sure to be plenty of L-Ko's for exhibitors who draw upon Universal sources for their service.

Cast for Harold Lockwood's Next, "Paradise Garden"

The supporting players who are to appear with Harold Lockwood in the picturization of the George Gibbs novel, "Paradise Garden," have been chosen by Fred J. Balshofer as follows:

Virginia Rappae as Marcia Van Wyck, a "juvenile vampire"; Catherine Henry as Miss Gore, Olive Bruce as Mrs. Weatherby, Harry de Roy as Christopher, B. A. Sprette as Harry Ballard, George Hupp as Jerry Benham at ten, Violet Eddy as Miss Redwood, Vera Sisson as Una Habberton, Lester Cuneo as Jack Ballard and William Clifford as Roger Canby.

Ince and Hart Take Lessons with Hammer

Thomas H. Ince has taken over the former Biograph Studios in Los Angeles for the production of photoplays which he is soon to release through Artcraft and Paramount.

In celebration of the event Mr. Ince and William S. Hart, the new Artcraft star, donned overalls and with a saw, hammer and nails, began the carpenter work on the first set. The agent of the Carpenters' Union showed them the best way of driving a nail without endangering their own nails or spoiling their vocabulary, all with very satisfactory results.

Emily Stevens Has Strong Support in Metro Play

Emily Stevens' new production for Metro is still untitled. It will be in seven acts. It is said the denouement is unusually dramatic, giving ample opportunity for a display of the star's talents. Recently Miss Stevens took an equally exacting role in "The Slacker." Work is progressing rapidly on the play.

In the cast in featured parts will be Earle Fox, who was in "The Dream Girl"; Frank Currier, who supported Miss Stevens in "The Wager"; Ricca Allen, who took character parts in "Aladdin's Other Lamp," and Paul Everton, who is cast for the part of a Wall Street broker.

The play is the first Miss Stevens is to produce under the new agreement for six months between the Metro Pictures Corporation and Oliver Morosco.

"The Patriot," with the Drews, at the Rialto

Mr. and Mrs. Sidney Drew, stars of the Metro-Drew comedies, have enlisted their talents and time in the service of Uncle Sam in an effort to preach the gospel of food conservation. They carry this direct appeal to the millions of Americans by their work on the screen in "The Patriot," a Metro-Drew comedy.

In the picture Mrs. Drew appears in the new Hooveralls and displays to her cook just what must be done in the American kitchen of today to carry out the ideas of the food administration.

"The Patriot" will be shown for the first time at the Rialto theatre and following its performance, Mr. Drew, by an arrangement of the Hoover committee, will address the audience on food conservation.

First O. Henry Four-Reel Picture a Study of Pride

"Defeat of the City" has been chosen as the first O. Henry story to be picturized by General Film in four reels. J. Frank Glendon, who has been screened in several of the shorter O. Henry's takes the role of Robert Walmsley. Others in the cast are Agnes Eyre, Frank Chapman, Frank Heath, Alice Rodier and Virginia Spraggins.

The tale is one of the best by America's greatest writer of short stories. While the theme is simple it is for this reason all the more gripping.

Bob Walmsley is a son of the soil but achieves success and marries Alicia van der Pool, a frigid and faultless society girl. The interest centers in his visit to his old home where he jests, romps and is bucolic and hearty. He expects to feel the sting of his wife's displeasure; instead she falls upon him in worship of his real worth as a man.

It is planned by General Film that each of the four-reel O. Henry's will be followed by a two-reel release.

Have you sent for your sign to be used in gathering pennies for tobacco for our soldiers in France? Read about it in the front pages, and send for your sign NOW!

IN THE INDEPENDENT FIELD

Those Brown Eyes Will Shine Forth in the Future from Art Dramas Screens. Katherine Calvert (widow of Paul Armstrong) Has Just Signed with Bert Blache

Wharton's Feature Bought for Canada

John C. Green of Galt, Ontario, has purchased the Alaskan and Canadian rights to "The Great White Trail," produced by Wharton, Inc. Mr. Green, who has been in Ithaca, the home of the Wharton Studio, left last week for his home in Canada with three prints of this production. The production will be booked throughout Canada, through the Regal Films, Ltd. Arrangements have been completed for the picture's initial opening at one of the largest theatres in Toronto.

Peter Pan Productions to Be Made in New York

H. C. Allen Announces That Arrangements Have Been Made to Take Over Studio—Future Policies Outlined—Exchanges to Be Established in Foreign Countries

MO-TOY COMEDIES, as well as Black Magic, Mir-Roar Comedies and Shadowgraphs, all products of the Peter Pan Film Corporation, will be produced in New York instead of at the studio in Chicago in the future. H. C. Allen, president of this company, who has recently returned from Chicago, made this announcement after consulting with R. M. Vandivert, vice-president and general manager, who is in Chicago studying exchange conditions. Final arrangements have not been completed for the acquisition of a New York studio, but one will be taken over in the near future. The Chicago Studio, where Peter Pan subjects have been produced in the past, will be maintained as a branch.

The future policies of the Peter Pan organization are outlined by Mr. Allen in the following interview:

"Mr. Vandivert has just returned to Chicago after a trip through the West studying exchange conditions and reports such progress in that field as to insure the future of our productions. At present we are releasing through the Educational Film Corporation of America, which controls the territory of Greater New York, New York and northern New Jersey; the Standard Film Service Company for southern Ohio, Kentucky, Cleveland and northern Ohio and Michigan; the Lea Bel Company for Illinois, Indiana and southern Wisconsin; M. R. Dick for Minnesota, North and South Dakota and northern Wisconsin; Metropolitan Film Company for New England; Metro Film Service Company for Virginia, Maryland, District of Columbia, North Carolina and Delaware; Mayer and Rosenthal for California, Arizona and Nevada; William T. Binford for Wyoming, Utah, Colorado and New Mexico. We have the country pretty well covered and are now completing arrangements for taking up South America, beginning probably at Buenos Ayres. A representative left this week for London to attend to the details of our new English office, and will remain over there some time studying the conditions of all the various foreign markets.

"Our present plans are to release 1,000 feet each week, composed of two 500-foot novelties, the novelties to be released on alternate weeks. After September 1 a one-reel subject will be released in addition to this program, and after December 1 this plan will be augmented by a further release of one reel a week."

"Lincoln Would Have Been Believer in Pictures"—Chapin

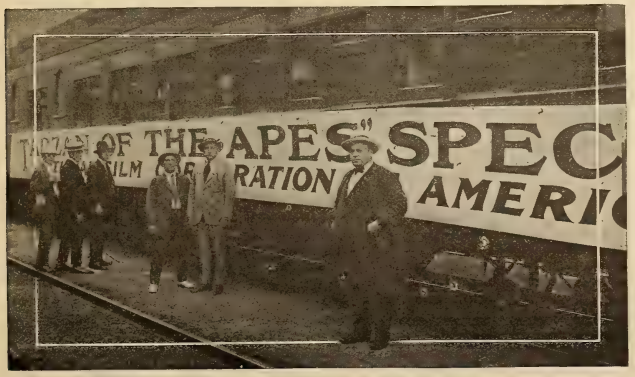
BENJAMIN Chapin, star and producer of the Lincoln cycle of pictures, in a written statement issued last week, said, in part:

"Abraham Lincoln was, first and last, a progressive. He stood for improvement and enlightenment. Had the motion picture existed in his day, he would have realized and made use of its advantage no less than Woodrow Wilson is doing to-day. He would have sought to educate the people of his time to the reasons for fighting the Civil War just as President Wilson is using the screen to impress upon us the need for the successful termination of this war.

Lincoln's bright mind would have seized on the "united we stand, divided we fall" slogan for a film scenario that would simply and clearly show the people why it was better that the union be preserved. He would have shown pictures of fanciful "independent" states waging war on each other. He would have shown, in this film, that continuous war would be the price of the loss of the great war.

Again, the Lincoln brain, always working at its best on the problem of "free" and "slave" labor, could have easily created a film-play showing the white workingman "where he got off"—to use a Lincoln expression—if the colored workingman was forever to be a slave laborer. He would have shown in this that as the colored race multiplied, the slave-holder would have, in time, such an excess of laborers that work of all sorts would, perforce, be performed at rates so low that the white worker, accustomed to receiving good wages, could not compete, and in other ways would he have advocated the use of the screen.

The strong point about the motion picture is that it tells its story so explicitly that even a child may understand."



"Tarzan of the Apes" Special, Which Took the National Film Players from Los Angeles to New Iberia, La. President William Parsons Is the First Figure

Edgar Lewis' New Production Shows Promise. It Has Not Yet Been Given a Name

Art Dramas Closes Deal for Southern States

Franchise Rights to Art Dramas Releases Sold for Practically Entire South—E. & H. Film Distributing Company Party of Second Part

A. F. BECK, general manager of Art Dramas, announces that he has closed a deal which involves the disposition of franchise rights to Art Dramas releases for practically the entire South. The states covered by the contract are North and South Carolina, Florida, Georgia, Mississippi, Alabama and Tennessee. The E. & H. Film Distributing Company, with central offices in Atlanta, is the party of the second part. This company has branch offices in all parts of the territory covered.

E. H. Harden is the president of the E. & H., and P. A. Engler, general manager. Both men are known throughout the Southern territory as veteran film men. The contracts were signed last week, and immediately a large consignment of film was shipped from New York to the Atlanta office. The first picture is released on August 27. Following close upon the announcement made last week that Ohio, Michigan and Kentucky had been sold to A. Warner, the news of the Southern deal is significant.

Negotiations with the Atlanta company, it is stated, have been pending for several weeks, but no announcement was made until all the details had been agreed upon.

Mr. Beck said in commenting upon this transaction:

"This is just a beginning of the big things Art Dramas plans to do in the near future. The company intends to expand in the next six months just as rapidly as it has done in the past half year of its existence. The disposing of the Southern territory means a great deal to the program, in that it was almost the only territory still unsold.

"All that the officers have to do is to make pictures as good as those they have made in the past. And they intend not only to do this, but to surpass them, raising the quality of the pictures with every production. Now that the executive management of the company has been turned over to me, all the producers for the program intend to concentrate on nothing but the making of artistic and first-class pictures.

"If the pictures had not been good in the past, and if the methods of distribution had not been businesslike and scientifically workable, the Art Dramas Program would not be here today. It is here, and going stronger every minute."

Welsh Succeeds Brock as Manager for Fisher

J. Edward Welsh has been engaged to succeed H. A. Brock as general office manager of the Bud Fisher Film Corporation. Mr. Brock has been called into the service of the Quartermaster's Department of the Army.

Mr. Welsh was formerly an exhibitor in Baltimore. Beyond a short career in this capacity he has had no experience in the motion picture industry. Since coming to New York about a year ago he has been engaged as artist engraver for the American Tobacco Company, with the exception of the short time he has been in the service of the Bud Fisher company.

Late Billy West Comedy Said to Be Best Yet

The late Billy West comedy, "The Fly-Cop," is said to be one of the best farce comedies yet produced by the King Bee Company. The comedian is assigned as a "plainclothes" man to obtain evidence against a ladies' gambling den. He obtains the evidence and attempts to make the raid single-handed. In doing so he arouses the anger of the rest of the force, but in the end is appointed chief of police by the mayor.

Eckert, Cleveland Manager for Wolfberg

Harris P. Wolfberg, of the Wolfberg Attractions, Pittsburgh, has engaged T. M. Eckert, formerly with the Pittsburgh branch of the Pathe service, to manage the Cleveland office for the distributing of Wolfberg attractions. Mr. Eckert assumes charge of the Cleveland office August 27.

Mr. Wolfberg says in this connection:

"It is essential that each of my men must be a specialist not only in selling big productions to the exhibitor, but in helping the exhibitor sell to the public. We are classed as state rights' buyers, but I am proud to say that we call ourselves state rights' distributors and are striving to live up to what that name implies."

Mr. Wolfberg says that he will make an important announcement in the near future explaining an important innovation in the matter of co-operation with the exhibitor. It is planned to have advertising agencies in every section of his territory to handle the publicity for his attractions. The service will be given free on three-day bookings and longer runs.

Good Reports on Mutt and Jeff Comedies

Mutt and Jeff Comedies, which the Electric Film Supply Company of Philadelphia are handling for the Bud Fisher Film Corporation in eastern Pennsylvania, Delaware, District of Columbia and southern Jersey, are being booked heavily in these territories. Henry M. Schwalbe of the above company reports that these comedies are booked solid at approximately one hundred of the Stanley theatres in eastern Pennsylvania. As proof of this, it is said that Mr. Schwalbe has asked the home office to furnish him with an additional print each week to supply the demand.

Word comes from Washington, D. C., that thirteen theatres in this city are showing these comedies weekly. From the South, the Rialto Film Company of Dallas, Texas, reports that more than sixty theatres in its territory are showing Mutt and Jeff Comedies under yearly contract.

Cleveland Office for New "Jewel" Pictures

"It's a Jewel" has struck Cleveland. Leon J. Bamberger, general publicity man of the Jewel Productions, Inc., was in town this week establishing a Cleveland office for the new exchange. Office space was secured at 812 Columbia Building, with A. J. Mentz as manager.

The Jewel Productions, Inc., is not a producing company, and has no ambitions along that line. They buy features and sell them to the exhibitor. They are more than willing to relinquish the trouble attendant upon high-salaried stars to their competitors.

Southwest Likes Billy West Comedies

Solid bookings are reported for the Billy West Comedies, released by King Bee Corporation, through California, Nevada and Arizona, by the All Star Features Distributors, Inc., of San Francisco.

Chicago Buyers Get Territory for "Mormon Maid"

Jones, Linick, Schaeffer & Ascher Bros., prominent buyers of Chicago, have purchased the Illinois and Indiana territorial rights to "A Mormon Maid," in which production Mae Murray is featured. The purchase price is said to approximate $25,000 for this territory. The production is to have its premiere in one of the large theatres in the Chicago loop district. Top prices will be asked.

Five prints of this production are now in Australia, where, the Friedman Enterprises announce, the feature is playing to capacity houses. The Chicago buyers are planning a thorough publicity campaign and expect to cover every place of importance in the two states with advertising matter. Robert Leonard directed the production.

Bernstein in New York with Two Features

Isadore Bernstein of the Bernstein Film Productions arrived in New York last week from Los Angeles to arrange with his agents, Shepard and Van Loan, for the exploitation of his two latest productions, "Humility" and "Loyalty," recently completed at the Los Angeles Studio. It is said that both are up to the Bernstein standard of production.

The cast for "Loyalty" includes Betty Brice, Murdock McQuarrie, Jean Hathaway and Jay Morley. Miss Brice is featured in both productions. The story tells of a girl's loyalty to a wealthy young society man who is addicted to the drug habit. She is starred in musical comedy and becomes a famous prima donna, but gives up her career on the stage for the man she loves. Both productions are said to present clean, wholesome drama. "Loyalty" is adapted from Ray Lewis's story by Rosalie Ashton and Beatrice Morse.

Miles Theatre Contracts for Billy West Comedies

The King Bee Company announces that it has signed a yearly contract with the management of the Miles theatre of Cleveland, Ohio, without a cancellation clause for the Billy West Comedies. The Miles theatre is one of the largest in Cleveland.

Ogden's Policy of Distribution Not Settled

First Production Featuring Lillian Walker Offered on State Rights' Market —Distributing Company Considering Proposition of Taking Entire Output

At a meeting of the executives of the Ogden Pictures Corporation at the New York office, the question of the future policy of distribution was discussed. The first production of the Ogden Company, "The Lust of the Ages," featuring Lillian Walker is now offered on the independent market but it is said that an organization is negotiating to take over this first production, as well as the entire series of pictures featuring Lillian Walker, for the next twelve months. The acceptance of the proposition is being delayed, it is said, to give the State-rights buyers an opportunity to secure the entire series.

Lester Park, general manager of the Ogden Corporation, made the following announcement:

"The company finds itself in somewhat of a peculiar position with respect to its future releases. We are thorough believers in the State rights methods of exploiting an individual star as Miss Walker, and particularly, when the production, in which she is to appear, is in every instance to be written especially for her. Naturally we desire the widest medium of distribution and one that is consistent with Miss Walker's drawing power; hence, the proposition we have received from a certain distributing company, the name of which we are withholding for obvious reasons, appeals to us, but the answer to that is that we have all of the well-known reasons for sticking to the State right field. However, we will definitely determine our policy for the next twelve months before the first of September. While we are not delaying in our producing end, we are proceeding slowly in the matter of definitely committing ourselves to our method of release."

Chapin Shows How Opinions Vary as to Drawing Qualities

BENJAMIN CHAPIN, known for his characterization on stage and screen, and particularly for his characterization of Abraham Lincoln in the "Lincoln Cycle," a series in four parts revealing important events in the life of Lincoln, has the following to say on the different opinions which exhibitors have concerning the booking possibilities different productions have:

"I believe that every exhibitor in America who is conducting a successful business, owes his success to his judgment of pictures and his knowledge of the fine points of showmanship. In presenting a feature for the first time, a producer is naturally keen for the opinion of successful exhibitors.

"When my Lincoln Cycle was ready for release, I consulted the manager of one of the biggest motion picture theatres in New York City and easily secured his interest to the end that we had an advance showing of the Lincoln Cycle in his private projection room.

"At the end of the showing I could see that his enthusiasm was all that I wanted except that there was an apparent lack of interest in one part of the Cycle of which I was particularly proud. The very part, indeed, that had seemed to me to give the picture a universal appeal.

"Frankly, he didn't care for the reels giving this part, at all, but thought the other reels were splendid and wanted to book them alone.

"Surely, thought I, this man must know what he is talking about and it was bitter disappointment. But I wouldn't give up. I asked for an opinion of the Cycle from still another representative exhibitor, a man as big in threaterdom as the first critic; and a showing in his private screening room was accordingly arranged.

"Anxiously but also curiously I awaited his verdict. 'It is all fine stuff but I think'—here he named a certain reel of it—'is your most artistic effort in the entire production.'

"And the part he named was the very part of the Cycle that Exhibitor Number One wouldn't enthuse over. If opinions of audiences are as evenly divided as the opinions of these men, the Lincoln Cycle will surely please all of the people part of the time, part of the people all of the time, and judging from theatres since consulted, most folks most of the time."

In the Center Are Ivan Mozukin and Tanya Fetner; the Outer Pictures Are Also Dramatic Cross-Sections of the Russian Art Film, "The Painted Doll."

Clara Kimball Young as Magda in Her New Production, "Magda"

Scenarioist Explains Work on "Garden of Allah"

GILSON WILLETS, who made the screen adaptation of Robert Hichens' novel, "The Garden of Allah," for Selig, points out in the following interview how he prepared for the work and gives advice to those assigned to adapt the action of a novel to the screen. He says:

Let me assure my brother writers that the adaptation of "The Garden of Allah" was no mere accident, but hard labor. As those who have read Robert Hichens' novel know, the story is a long one with word painting galore.

The first thing I did when commissioned by William N. Selig to write the scenario was to again read the book—not once, but five times. I think the trouble with many film adaptations of noted novels is that either the adaptor or the director strays away from the story, introducing action or situations of their own devising. There isn't an inch of film in "The Garden of Allah" that is not of the book. Even the sub-titles are copied verbatim from the novel. This all adds to atmosphere.

In the meantime Director Colin Campbell had also buried himself in the story of "The Garden of Allah," and his entire staff, including scenic artists, cameramen and assistants, all were asked to familiarize themselves with the story. Everyone, including the principals in the cast, were acquainted with the story, and this fact was most important to the faithful reproduction of the play on the screen.

There was no luck, no mystery, regarding the scenario. First there was thorough familiarization with the plot; secondly, putting down on paper the details of that plot step by step, scene by scene; thirdly, forgetting the word paintings for the story in hand. The result was a boiled down plot of a great story without circumlocution. Wherever sub-titles were essential they were taken from the book.

As to atmosphere and Oriental coloring, that was the work of Director Colin Campbell and his staff. Too many authors assume the duties of directors in writing and endeavor to supply all atmosphere and locations to the detriment of the story.

To those assigned to the adaptation of a difficult novel, I would say to stick to the story faithfully after a careful study of the book. If the director is capable he will also have studied the novel, not only for the story but for atmosphere, and the principal players will have studied the novel for characterization.

Petrova in Demand by Portrait Painters

Mme. Olga Petrova, who recently formed her own company for the production of pictures in which she will be featured, is spending most of her time between now and the first week in September when she will begin work on her first production, in sitting for oil, water color and pastel portraits by some of the leading portrait painters of New York. Neysa McMein, whose work is seen on many of the magazine covers has executed a pastel of Mme. Petrova which, it is said, will be reproduced on the cover of one of the leading magazines for the November issue. Emil Fuchs and Clarence Underwood will execute full length portraits of Mme. Petrova.

Fourth Terry Subject Ready for Release

The fourth of the series of the Terry Human Interest subjects has been completed and is now ready for release. It is titled "Character as Revealed by the Ear," and presents in pictures the result of the studies of Jessie Allen Fowler, the well known delineator of characters. The other subjects which have been released of the same nature are, "Characters as Revealed by the Eyes," "Characters as Revealed by the Mouth," and "Characters as Revealed by the Nose."

Schayer and Party Reported in Honolulu

Mr. and Mrs. E. Richard Schayer, whom the Peter Pan Film Corporation are sending on a trip around the world, are reported to have completed the first stage of their journey. Their arrival in Honolulu is announced. They expect to remain there several weeks before sailing for Japan, the next stop. They will make travelogue pictures to be entitled "The Honeymooners."

Los Angeles Sees Marine's First Production

LOS ANGELES.—Prior to the departure of M. Phillip Hansen, general manager of the Marine Film Company, and Gus Inglis for New York with the Marine Company's first production, "Loreli of the Sea," a private showing was given Tuesday evening at J. A. Quinn's Rialto theatre in Los Angeles.

An audience composed of players, friends, exchangemen and theatre owners were present at the showing, and it is the consensus of opinion that Director Henry Otto, aided by his cameraman, James Crosby, has put into this subject in five reels a beautiful collection of scenes.

The Marine Company's producing unit spent a number of weeks at Santa Cruz island and there secured exterior scenes of rugged coast, caverns, seabirds and sunset effects which were photographed to the best advantage. Tyrone Power is the featured player. The supporting cast includes Frances Burnham, Jay Balesco and others. The photoplay is by Richard Willis and is based on the German fairy tale of Loreli, a sea nymph, who attracted boatmen by her singing.

Billy West Comedies Liked in Middle West

Billy West, aided by a big newspaper advertising campaign, planned and executed by Manager C. W. Taylor, of the Omaha, Neb., exchange of the Standard Film Company, is going big in that territory. Last week saw this comedian booked at the Palace in Lincoln for four days, at the Strand in Council Bluffs for two days, and at the Strand in Ottumwa, two days. Dave Gilensky of the Strand in Council Bluffs, Ia., pronounces the Billy West campaign book one of the best he ever saw.

Vandivert Continues Trip Through West

R. M. Vandivert, vice-president and general manager of the Peter Pan Film Corporation, left Chicago for Denver and points West, last week after consulting with H. C. Allen, president of the Peter Pan company on future plans. Mr. Vandivert will make a thorough study of exchange conditions before returning to the New York office.

Have you sent for your sign to be used in gathering pennies for tobacco for our soldiers in France? Read about it in the front pages and send for your sign NOW!

Hiller and Wilk to Handle "Alma"

It is announced that Hiller and Wilk, prominent state rights' buyers and brokers, will handle the distribution of Hal Clarendon's production, "Alma, Where do You Live?" The production is in six reels, adapted from the musical comedy success of a few years ago. Ruth MacTammany is in the featured role of Alma. Supporting her are George Larkin, Jack Newton, John Webb Dillon, Frank McNish, Mattie Keene, Marian Kenmaire, Walter Mack, George Gaston and Joseph Phillips. It is officially stated that Marcus Loew is considering booking this feature for the Loew houses during Labor Day week. Hiller and Wilk will announce later their plans for the disposal of the rights for the country.

Schwartz Joins Short Features Exchange

Milton Schwartz has joined the selling staff of the Short Features Exchange. Mr. Schwartz comes from the ranks of the exhibitors. "I have joined the Short Features Exchange," said Mr. Schwartz, "to sell short subjects which I think have merit and I am sure that I will be able to convince the exhibitor that the Short Features Exchange has the product he wants."

"Manx-Man" Drawing Packed Houses on Broadway

"The Manx-Man," in its third week at the Criterion theatre, New York, is continuing to draw its full quota of the Broadway crowds. The screen version of Hall Caine's novel of the same name, the world rights to which are owned by Henry J. Brook, is scheduled for an indefinite run on Broadway. Fred Groves and Elizabeth Risdon are in the leading roles. George Loane Tucker directed.

Howard Hall, to Be Starred in Coming Edward Warren Productions

Hoffman Adds Three Features to List for Fall

"Silent Witness," "Madame Sherry," Together with One Under Production Written by Pierre Key, "The Fringe of Society," Among Recent Additions

H. M. HOFFMAN, who left last week for Chicago to establish another Hoffman Foursquare Exchange, announces his list of releases for the Fall season.

While "The Bar Sinister" and "The Sin Woman" have already been heavily booked in a number of territories, the greater part of this country will not have seen either of these features by the time the Fall season is underway. Therefore, each of these features is in every sense a Fall release and, according to Mr. Hoffman, should be so construed by progressive exhibitors as such.

Prominent in the list of Hoffman Foursquare Fall releases are "The Fringe of Society," "The Silent Witness," "Madame Sherry," "Her Fighting Chance," "Should She Obey?" and "A Trip Thru China," with "The Bar Sinister" and "The Sin Woman," as mentioned above.

"The Fringe of Society" is an original photoplay by Pierre V. R. Key, for the first Foursquare picture of the George Backer Film Corporation, and is said by the few who are acquainted with its theme to offer good possibilities. It is a story of New York people and the scenes are laid in New York. The two leading roles, which are of equal importance, are played by Ruth Roland and Milton Sills. In the supporting cast are Leah Baird, J. Herbert Frank, Ollie Kirkby, George Larkin, Tammany Young, and Jules Cowles, who presented the role of Buck Moe in "The Bar Sinister." Robert Ellis is directing.

In "The Silent Witness" M. H. Hoffman, Inc., believes it has a record-breaker. The world rights to this photoplay was acquired from the Authors Film Company and the star is Gertrude McCoy. Among other members of the cast, some of whom appear in the play during its Broadway run, are Frank L. O'Connor, Julius Mathews, Edward Fosberg, Rouloff Cutton and Jack Sherril. The story is one pertaining to the obstacles imposed upon an ambitious but poor boy working his way through college, and his efforts forced to compete with the sons of wealthy men who are jealous of his superior abilities.

"The Bar Sinister," Edgar Lewis's production, deals with the barrier of races and puts forward the undeniable claim that the color of man makes no difference spiritually. It is from the pen of Anthony P. Kelly.

"The Sin Woman" is a seven-part superfeature, with Irene Fenwick, Reine Davies and Clifford Bruce forming the tri-star cast, and its theme is the effect of heredity and the heroine who erred and was punished.

"Her Fighting Chance" has been acquired by M. H. Hoffman, Inc., for almost the entire country. The story is by James Oliver Curwood and Jane Grey is the star.

Brodsky's "A Trip Thru China" is a colorful photoplay in eight reels, which can be shown in its entirety or as a serial of one or two reels at a time.

"Should She Obey?" for which M. H. Hoffman, Inc., has the New York state rights, is a picture which shows the divorce evil in its true light and the harm which so often ensues through a hasty and ill-advised marriage. The story itself is one of unusual interest and the cast is splendid in its ensemble.

"Madame Sherry" is a picturized version of the famous play of the same name. Gertrude McCoy is featured. An additional advantage is the music score which helped to make the play so famous.

Sherman Says the "Sixth Sense" Necessary to Success

HARRY SHERMAN of the Sherman Pictures Corporation says that, in his opinion, state rights' men must acquire the "sixth sense" if they would meet with success in producing and buying pictures. The following statement by Mr. Sherman is the reason:

"I have been asked what reasoning I follow in determining what picture meets the current demand in the independent market. I know it is not a matter of luck and I can safely say that, in some instances it is not a matter of judgment.

"I can point to the fact that some of the wisest and most experienced men in the film business have exercised their best judgment in the past in making pictures for the state rights' market and have failed. The best answer that I can give to the inquiry under the circumstances is that it is the acquirement of a sixth sense.

"When I made my big plunge on 'The Birth of a Nation' the general attitude of the trade was that the picture would not stand up because of the tremendous price that was asked for it. When I put out 'The Crisis' I was told that the picture would not be a great attraction because there was no great star in the picture. In both of these cases, however, the sixth sense triumphed. I am proud of the success I made with both of them. When I took over the marketing of 'I Believe' I felt that the country being at war would sober the population so that a drama with a purpose might not appeal to the public taste, but as usual the sixth sense prevailed again. The acting, the story, the direction, and the vast public appeal of 'I Believe' has caused me to receive more offers from more territories than I could expect. I have no hesitancy in saying that when the Fall season opens this picture by George Loane Tucker will receive more public patronage than any picture now in the market. I consider George Loane Tucker one of the best directors in the motion picture business and I can say with him that 'I Believe' is his best picture."

Schnitzer Making Personal Canvass in Indiana

Joseph Schnitzer, manager of the Central Film Service Company of Indianapolis, Ind., is making a personal canvass in Indiana in the interest of the Billy West Comedies. He reports good business.

UNIVERSAL Advance Notices

RELEASED WEEK OF SEPTEMBER 17

Eileen Sedgwick and Fred Church in "The Last of the Night Riders"

EILEEN SEDGWICK'S daddy is an independent tobacco grower and her sweetheart, Fred Church, is the son of the deputy sheriff. Well, the night riders have been making things warm for everyone by burning the warehouse of the Union Tobacco Company. In a pitched battle between the officers and the masked night riders Fred's father is captured by Eileen's dad. Just at this moment up dashes Fred to say that Eileen's mother is very low. Eileen's dad gets through the officers' lines. Fred is captured by one of the night riders who places him in a shack—then blows up the shack. The sheriff thinks he sees his son's body in the ruins—

The Quarrel Between Parents

he dashes to Eileen's home and gets just as big a surprise as your crowds will when they see this gripping drama.

Molly Malone, Hayward Mack, Larry Peyton in "THE PULLMAN MYSTERY"

A Gripping Three-Reel Gold Seal Drama

SWEET little Molly Malone is loved by Hayward Mack; they are married. Hayward secures a position in the west and takes his bride. Larry Peyton has a quarrel with his employer, a wealthy mill owner, and while they are struggling the employer is stabbed. Before the police can arrive Larry makes his escape. He boards a moving train headed for the west and sneaks into a stateroom in which he finds the body of a man who has shot himself.

A Powerful Situation in this Drama

Larry assumes the personality of the dead man, even going so far as to present a letter the dead man carried to the same firm that has engaged Hayward. Larry falls in love with his employer's daughter; she returns his love. Hayward also loves the girl and is tired of Molly. In the denouement Larry is cleared through the death of a fanatic who confesses that he had committed the murder. It is full of absorbing situations and will surely please your patrons.

An L-KO SCREAM

"Prairie Chicken" is a Bird of a Comedy

MERT is fat and she is funny. In fact, she is a humdinger of a laff producer. And husky? Oh, my! She throws the fellows around as though they were lightweights. As *"The* Prairie Chicken" she comes to the effete east bringing her breezy western atmosphere with her. In her gay western manner she saddles an automobile and rides

Mert Rides the Buzz Wagon

it to her wealthy aunt's home—starting a few things on the trip. She soon turns the refined quietness of auntie's domicile into a very busy place. Vin Moore does the directing, under the supervision of J. G. Blystone, and Al Forbes helps Mert Sterling get the grins going.

GALE HENRY

"Circus Sarah," One-Reel Joker Scream

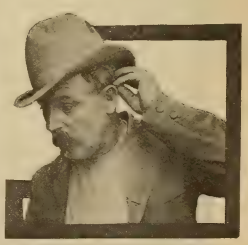
Gale Enters the Lion's Cage

GALE toddles out of a bank with a roll of bills—she has just been paid for her work as porteress of the bank. Milton Sims, leading his parade of marvelous circus attractions, sees Gale with her dough and falls in love—with the cash. Milt needs the money, but not Gale. Gale says, "Cash on delivery of wedding ring only." Milt comes through and gets control of Gale's fortune of one dollar and eighty-five. The lion is hungry — Gale will make a nice luncheon for him. She is coaxed into the cage, but with the aid of a hefty club she convinces Mr. Lion that his hunger is "an error of the mind." Then she comes out of the cage and shows Milt who is boss—and it isn't Milt by a long shot. It is packed with rib-tickling sensations for your patrons. You do need this one on your program.

WILLIAM FRANEY

"Hawaiin Nuts," an Unusually Funny One-Reel Joker

POOR BILL FRANEY gets the hook coming and going. First, he is tossed out of a recruiting office because his feet are so large that they would have to widen the trench to get them in. Then he sees a mysterious hand slip money into the hand of another and when Bill lines up to do the same trick he gets his by being yanked into a den of villainous blackhanders. The chief wants to get hunk on Gale's sweetheart, who has taught her to become a ukulele bug. He slips Bill a ukulele filled with dynamite and tells him to swap it for the one Gale's sweetheart is using and gold in plenty shall be his. He does; then some one passes the buck back to Bill. Bill gets his money—the blackhand get their explosive ukulele back—and a bang-up comedy is the result. Are your folks sober-minded? Book this film and they'll leave your place drunk with joy.



Bill is Puzzled

The One Best Bet of the Week

J. Warren Kerrigan in "The Right Man"

HERE'S one grand opportunity for every Exhibitor in the country to cash in on J. Warren Kerrigan's immense popularity. J. Warren is teller in a bank and in love with the president's daughter, who returns his love. But the cashier is also in love with the girl. Complications; may the best man win. The cashier steals a large sum of money from the bank and puts J. Warren's knife in the spot where the bank notes lay. Naturally the evidence looks bad for J.Warren. He is dismissed in disgrace. He goes to a ranch to start anew. Then the cashier starts in to make the most of a clear field. He gets the president under obligations to himself and gets the daughter's consent to marry him. But he over-looked the bank messenger who saw him steal the money. This messenger goes with his sister on a vacation where J. Warren is working. One day J. Warren saves the little sister from death. Some thrill! The messenger tells J. Warren who stole the money. Then a smashing ride, that is full of pep and ginger, J. Warren arrives just in time to break up the cashier's wedding to J.Warren's sweetheart. He doesn't say much to the cashier but what he does is aplenty, thank you. No, the girl's bridal finery is not wasted—J. Warren attends to that. Book this—it will prove to be a strong attraction.

J. Warren Kerrigan—"The Right Man"

"Welcome Home"

Eddie Didn't Expect The Welcome He Got

EDDIE writes a letter to Edith, his friend wife, telling her he is coming home and to warm up the hash for him. When he gets off the train Lee offers to carry Eddie's grips. Eddie forgets to pay Lee. Lee starts

Poor Eddie—Poor Lee—Poor Edith

to collect by sneaking into the house. Eddie bawls for a "welcome home" from the wif'. But Edith is shopping. Eddie, crabbed, starts to clean up—himself. While he is in the bawth, Edith returns home. Noise upstairs? Robbers! Assistance comes; two cops. Eddie lands in a hospital. Lee, full of pie, starts on his getaway. But he is handicapped; Edith had made the pies. The officer left to guard the house shows Lee how easily one may land in a hospital. Lost, one hubby. Found in the hospital. "Poor 'ittle goosey; did bad policemans hurt my big boy? Come home with wifie and she will kiss all those hurts well." This funny Nestor will turn your house into a laff factory.

The Best Magazine

Universal Screen Magazine Gains Popularity Each Week

SCREEN MAGAZINE is a powerful attraction to every fan who has seen one issue because it always contains interesting pictures of subjects that every one wants information of. They absorb such information in a sugar-coated way—without going through a lot of reading matter to get the guts of the subject. The current release covers such subjects as Fashions in Aviation Suits, Making Baskets out of that queer animal the Armadillo, Canning of Corn, Saving the Babies,

Testing Market Milk

Women Wireless Operators, and A Miracle in Mud by Willie Hopkins entitled "Der Kaiser's Thermometer." Book this release and start a Screen Magazine Day in your house.

Book the "RED ACE"
16 Weeks of Sensational Punches
BOOK IT BOOK IT

Two-a-Week News Service

Animated Weekly and Current Events Offer A Real News Service For Exhibitors

UNIVERSAL ANIMATED WEEKLY is a big boost for your theatre. It will pull out the crowds because it is the leading news film. For fifteen straight weeks it scooped all others. It is first on the field of action and first on the screen with all the news. There's lots of restrained excitement these days. Boys marching to training camps; others about to go over the big pond to action; our boys who have been drafted will soon rally around the colors. Think of

Reviewing Troops at Central Park

the thousands of fathers, mothers, sweethearts, sisters and friends who will be glad to pay you an admision price to see the films of these important events. Book Universal Animated Weekly through any Universal Exchange today.

Universal Current Events

LINK up UNIVERSAL CURRENT EVENTS with Animated Weekly and you will have the biggest and best two-a-week news service that can be got at any price. You will have the leading news service, too. UNIVERSAL CURRENT EVENTS shows the big punch in events just as they happened and at the actual time they happened. The people in the smallest village are just as anxious to see the big events that are daily happening as are the folks in New York City. And your people will flock to your theatre on the night that you show "CURRENT EVENTS," just as they do to the Broadway theatres when this feature is shown. Book this two-a-week news service.

MAX ASHER LOSES

In Victor Comedy "Marathon Maniacs"

MAX is out to win the heart and hand of the beauteous maiden—so is his hated rival after the same peach. "We'll settle this matter by holding a race." The training is a farce of the funniest kind. And the race, ye gods! It's enough to make a wooden Indian laugh until tears run down his

Max Shows No Hard Feelings

cheeks in rivers. Book it so that your crowd can have many good, hearty laughs.

SOLD

The Following Foreign Countries on "20,000 LEAGUES UNDER THE SEA"

France—and All French Possessions
Italy Spain Belgium
Portugal Switzerland Egypt
Greece Balkan States

FOREIGN TERRITORY STILL OPEN ON "20,000 LEAGUES UNDER THE SEA"

All South American Countries
China—Japan Mexico England—Ireland
Scotland Sweden—Norway
Denmark Wales
Russia and Possessions Netherlands

The Universal Film Manufacturing Company have acquired the foreign rights to those countries listed above in both lists. The top list are the foreign territories that have been sold up to date. The list below includes all foreign countries where territory is still open and for sale. For complete detailed particulars, terms, etc., on "20,000 LEAGUES UNDER THE SEA" in any of the foreign countries listed unsold, communicate immediately with the STATE RIGHTS DEPARTMENT of the—

UNIVERSAL
FILM MANUFACTURING CO.
1600 Broadway, New York City

A. Kay Company Gets Walt Mason Stories

Following the announcement in an earlier issue of this publication that the A. Kay Company had acquired the universal distribution of Walt Mason's Rhyme Reels, this company announces that it has received numerous inquiries from state rights' buyers. The Walt Mason subjects are produced by the Filmcraft Corporation and the distribution of their product is handled by the A. K. Company, as agents. Among the Walt Mason subjects which are now ready for distribution are "The Dipper," "True Love and Fake Money," "Hask" and "Bunked and Paid For." The Filmcraft Corporation announces that these releases will be followed by others taken from the most popular of the Walt Mason rhymes.

George W. Shephard, President Screen Craft Photoplay Co.

"Redemption," a Record-Breaker in Canada

"Redemption," Julius Steger's production, featuring Evelyn Nesbit and her son, Russell Thaw, is reported to have broken all records for attendance at Loew's Yonge Street theatre, Toronto, last week. The Yonge theatre is one of the largest in Toronto. It has a roof garden. It is playing to capacity at Gordon's theatre, Rochester, it is announced, and was held over for an additional week. The De Luxe Feature Film Company has purchased the rights for Washington, Oregon, Idaho and Montana; the Exhibitors' Film Exchange for Maryland, Delaware and Virginia. Jones, Linick & Schaffer of Chicago have bought the rights for Illinois and Indiana, and are negotiating for further Middle West territory. The Masterpiece Film Company, through Leon Netter, has purchased the rights for the state of Ohio.

Have you sent for your sign to be used in gathering pennies for tobacco for our soldiers in France? Read about it in the front pages, and send for your sign NOW!

Nat Spitzer Speaks Frankly on Independent Conditions

NAT M. SPITZER, sales manager for the King Bee Corporation, who has recently returned from a business trip through the West and South, which carried him through all the large cities of these parts of the country and gave him opportunity to judge pretty accurately the present condition of the state rights market, was asked on his return the question, "What's wrong with the state rights market?" Mr. Spitzer makes answer in the following interview:

"The state rights market lacks a proper foundation," Mr. Spitzer said. "Up to the present time the average state rights distributor has done business on a very loose basis. The general procedure seems to be to make a picture and spend a little or a great deal of money upon it. This depends on whether it is the desire of the company to play unfair with stockholders, or, if it is their own money that they are spending to cut expenses to the last detail.

"The next step is to splurge out in a lot of inconsistent advertising, and to spend more or less money unnecessarily, as the case may be. And the final move is to place an exorbitant price upon the rights for the various territories, and if the picture isn't "there," it gets cold waiting for buyers. It's a bloomer. The company goes 'bust.' However, another springs up in its place, for they're just like mushrooms; they come up over night.

"These are the methods that are doing the harm to the industry. We must seek a firmer business basis. We must reach a higher standard. There are too many wildcat schemes, and too few built upon really sound business principles. It is just a phase of the tremendous criminal waste of our industry.

"That's what is the matter with the present State Rights field—unsound principles and a waste of materials.

"My policy is to try to overcome this tendency, and we certainly have done so as far as the King Bee is concerned. In the first place we don't produce pictures that are not up to a certain standard, for Mr. Bernstein and Mr. Gildstrom personally pass on every script before it is finally accepted. We run our whole organization on a principle of efficiency, and every dollar paid out in expense brings in a certain amount of profit on the other side of the ledger. Therein lies the secret of our success."

Abramson Working on First of Series of Problem Plays

IVAN ABRAMSON, director general of the Ivan Film Productions, is now engaged in filming a new production entitled "Sins of Ambition." This is the first of a series of problem plays which Mr. Abramson will produce for the screen. "Married in Name Only," the last of the series of sex plays which have been produced by the Ivan Company, is practically completed. The cutting and titling has been done and the production will be given a pre-release showing in the near future. Gretchen Hartman and Milton Sills are in the leading roles.

"Sins of Ambition" marks the beginning of the series of problem plays to be produced by the Ivan Company. It is now in the making. Mr. Abramson says that he is not ready to make an announcement concerning the theme or the cast of characters. He says that it is one of the most elaborate productions he has yet undertaken since being in the business.

I. E. Chadwick, general manager of Ivan Films, left August 18 for a country-wide tour in the interest of his company. He will visit the different distributors and set in operation the company's plans for the Fall campaign. He will return to New York the early part of September.

Aubrey Comedies to Be Offered on Independent Market

Arthur N. Smallwood of the Smallwood Film Company announces that he will place the two-reel comedies, featuring James Aubrey, on the independent market. These comedies will be offered to the state rights' buyers as a series. Beginning in October, a two-reel subject will be released one a month for a period of ten months. The buyer will have to contract for the series as a whole, with a provision that the series shall be disposed of to the exhibitor in the same manner and during a specified time.

Plans for an extensive advertising campaign have been formulated and the Aubrey comedies will be given publicity in the leading newspapers and trade papers of the country. Mr. Smallwood said that he believes that he has the services of a top-notch comedian and that all that is required to make him a strong box-office attraction is a combination of good stories and adequate productions.

Noble's First Independent Production Entitled "Shame"

JOHN W. NOBLE'S first production for the independent market is entitled "Shame." Zene Keefe is in the featured role, with Miles Welch in chief support. The feature has been cut and edited and will be shown to the trade at an early date. Jules Burnstein will represent Mr. Noble in marketing the production.

The story opens with a prologue, the action of which takes place during this time when the country is drafting its army. Miss Keefe has the part of a young girl who is the innocent victim of circumstances brought about by the war. It is said to be a powerful plea for tolerance on the part of the world at large for those who although far from the battle front deserve the same consideration as the men in the trenches. It is said to abound in the recital of incidents consequent upon modern methods of warfare, and should prove a welcome feature at the present time.

The date for the trade showing will be announced, it is said, soon.

Italian Pictures Showing to Packed Houses

"The Italian Battlefront" Pictures Under the Direction of William Moore Patch, Showing to Crowded Houses in Four Cities

"THE ITALIAN BATTLEFRONT," pictures showing the activities of the troops of the Italian army in the Alps, in the trenches and before the first lines of the Austrian-Italian front, now showing to crowded houses in their fourth week at the Forty-fourth Street theatre, New York, are said by those who have seen them and by prominent army officers to present some of the most vivid scenes of war activities ever shown. The interest the Army and Navy men have shown in these pictures has been keen and the general public has packed the house at each performance since the opening night.

"The Italian Battlefront" pictures are having their American tour under the direction of William Moore Patch of the Fort Pitt Theatre Company. He says that the pictures have been received with equal interest in Pittsburgh, Buffalo and Chicago. They are showing at the Tremont theatre in Boston and the Auditorium in Chicago. Mr. Patch received last week a cablegram from the Italian General War Staff in Rome instructing him to admit all American soldiers and sailors in uniform to any seat in the Forty-fourth Street theatre at half price. A sign announcing this fact has been placed in front of the theatre, with the result that uniformed men have come in numbers to every performance since the posting of the notice.

It is understood that the Italian Government feels that the part which it has played in the great struggle is little understood by American army and navy men, and, anxious to have the approval and recognition of the United States military forces, they have decided to present these pictures as convincing records of their achievements. Military officials who have seen the pictures declare that they had no conception of the seemingly impossible feats which the Italian army has accomplished, and make the prediction that when the history of the war is written, the Italian army will be given credit for some of the most marvelous exploits of the world war.

Mr. Patch says that the showings in all of the cities mentioned above have been given practically free from "paper," excepting the usual courtesies to the press. "With prices ranging to $2 top, standing room has been at a premium," says Mr. Patch, "at every performance, for the past three weeks, at the New York showing. The reason for this is, no doubt, that 'The Italian Battlefront,' pictures differ so essentially from other pictures, having to do with war activities, which have been shown in this country.

"The demand has been so pronounced on the part of the New York public that I am negotiating for another Broadway theatre to extend the New York run."

"Fall of the Romanoffs" Practically Completed

Last Scenes of Brenon's Production Showing Events Leading to Revolution, Taken—Trade Showing, September 6, at Ritz-Carlton

THE last scenes of Herbert Brenon's "The Fall of the Romanoffs," depicting the events which led up to and immediately following the Russian Revolution, have been taken at the Brenon Studio, Hudson Heights. The production, it is said, will be ready for its trade showing September 6 at the Ritz Carlton, New York.

Mr. Brenon says that he is not a believer in leaving things to the last minute and so for a month or more the cutting and assembling has been going on, and for the past week he has held long sessions each evening engrossed in the work of making titles. Already five of the eight reels have been corrected and titled and are ready for release.

"Usually in the making of a picture," said Mr. Brenon, "the assembling is by necessity left until the very last scene has been taken, and then there is a scramble to get all the details polished off in time for production. But realizing the many difficulties attendant upon making a picture in which accuracy is so vital I have laid my plans far in advance so as to be able to pay sufficient attention to everything.

"The assembling of all the pieces of film was begun before the picture was actually finished, and upon the taking of the last scene last week the 'Fall of the Romanoffs' was practically ready to be titled in its entirety. I have found that all that is necessary to prevent the loss of time and energy that so often occurs during the finishing of the scenes of a production and its first showing are organization and system."

Berg on Way to Coast with Prints of "Man's Law"

Harry Berg, of Overland Film Company, Will Stop in All Large Cities for Trade Showing—Stars to Be Signed in Los Angeles

HARRY BERG, of the Overland Film Company, a comparatively newcomer in the independent field but who has proved himself to be one of the "live wires" of the industry, left Saturday on a trip that will carry him to the coast. Mr. Berg will make stops at all the important cities en route, including Chicago, Minneapolis, St. Louis, Denver, San Francisco and Los Angeles, where he will spend a week or more to complete negotiations now under way for the signing of long-term contracts with several screen stars who will appear in future productions to be made by this company for the independent market.

Mr. Berg will carry with him two prints of "Man's Law," a multiple reel feature, starring Irving Cummings. He will show "Man's Law" to the trade in all the principal cities between New York and the coast. It is said that this production ranks with the best on the state rights market.

"Les Miserables" to Be Released as Special Feature

Prints of Pathe's new edition in eight reels of Victor Hugo's immortal classic, "Les Miserables," have been sent to all the company's exchanges, and it is announced that the picture will be released as a special feature on September 9. In the meantime applications are said to be pouring in and advance bookings being made rapidly in all territories.

S. Barrett McCormick of the Circle theatre, Indianapolis, and the Sievers interests of St. Louis are among the important exhibitors who have hastened to book "Les Miserables" in its new form, it is stated. Big advertising will mark both presentations.

The engagement of "Les Miserables" at Orchestra Hall, Chicago, was extended to three weeks and drew big crowds despite the heat.

In this production, directed by Albert Capellani, it is claimed by Pathe, the high ideals of the master have been sustained throughout. The characters of this gripping story are played by a company of French players headed by Henry Krause, the most celebrated actor in France.

Selznick Building Village for Rita Jolivet Picture

The making of Rita Jolivet's first picture production which as yet has been given no name, is progressing at the Selznick Studio in the Bronx and on a great stretch of open country known as the Watson Farm in Westchester County.

On this tract of land for more than six weeks there has been in course of construction a village noteworthy even in this day of enormous picture spectacles.

A recent addition to the cast of this play is Roger Lytton, who will portray the role of a German master-spy. Mr. Lytton will be remembered in a similar character in "The Battle Cry of Peace."

Constance Talmadge's First Play Is "Scandal"

Constance Talmadge, latest addition to the Selznick company, will make her first appearance as a film star in a screen version of Cosmo Hamilton's serial, "Scandal," appearing in the Green Book.

The role of Beatrix Vanderdyke, "worst spoiled woman in America," gives Miss Talmadge an opportunity to show her talents.

Change Release Order of "Sub-Deb" Pictures

In order that the Paramount screen adaptations of the "Sub-Deb" stories in the Saturday Evening Post, starring Marguerite Clark, may follow in chronological sequence the order in which they were originally published the first of the series will be "Bab's Diary" instead of "Bab's Burglar," as previously announced.

As a matter of fact the title of the first story printed was "The Sub-Deb," but the incidents therein will be found in "Bab's Diary," which introduces the charming Barbara Archibald on her return from school for the Christmas holidays. This will be a September release.

CHICAGO NEWS AND COMMENT

By WILLIAM J. McGRATH

Leaks in the Loop

Evan Evans, director of the Bureau of Motion Pictures of the American Red Cross, has appointed Watterson Rothacker of the Rothacker Film Manufacturing Company as a member of the Advisory Committee of the American Red Cross Bureau of Motion Pictures. Mr. Rothacker announced his acceptance.

After a thorough Summer cleaning and renovating the Jackson Park theatre has opened again, the first attraction for the new season being Dustin Farnum in "Durand of the Bad Lands."

Unity Photoplays Company has gotten out some snappy advertising folders for the productions they are exploiting at present. One of them is in the shape of a fac-simile insurance policy and the other is devoted to one of their latest film acquisitions in this territory—the Rex Beach Travelogues.

T. E. Hancock, a former business associate of Manager Rozelle of the local World-Brady offices, is now being schooled in film exchange managership. He spent three weeks at the local World office with Mr. Rozelle, observing how the latter "does it." He will shortly be assigned a post in one of the Brady branch offices.

Manager Bill Jenner of the K-E-S-E offices here gave a special showing of Taylor Holmes' first Essanay picture, "Efficiency Edgar's Courtship," at Orchestra Hall on last Friday morning to local exhibitors. A ten-piece orchestra added to the showing with their music. "Efficiency Bill's Salesmanship" we would call the stunt.

Since the La Salle and the Colonial theatres have gone in for road shows and vaudeville respectively for the Winter season there is now a discussion started as to who is going to take the proverbial bull by the horns and build the first big Loop movie house. Several film companies have already "threatened" such an action.

Purveyors of war films are taking advantage of the martial spirit in Chicago at present. "The Retreat of the Germans at Arras" is running at Orchestra Hall and the "Italian War Pictures" are drawing them in at the Auditorium.

Miss E. Corbett, known to hundreds of exhibitors in Chicago as "Jim," has left her old stand in the Fox offices, where she was the feature booker, and gone over to the Bluebird local office in the same capacity.

Well, Charlie Pyle of Bartola is enriching the poor railroad companies again. He has left our midst and gone to New York. That generally means more work for the Bartola builders.

Walter Sanford, publicity manager of the Fox Film Company, visited the Chicago offices last week.

"Arem" Vandivert, former advertising manager of the NEWS, and now the vice-president and general manager of the Peter Pan Film Company, stopped off here for a few days last week while on a territorial trip. After cancelling two of our offers to take him to lunch Van promised to show up the day he was leaving—but he didn't. Ravanche!

George Kleine spent last week in New York.

Ralph Proctor and most of his office force were busy last week putting the fifth floor of the College Building into shape for occupancy by the Standard Film Company. Mr. Proctor's company will now have the greater part of the fifth and sixth floors in use with their business.

W. C. Lamoreaux, manager of Ascher's Lakeside theatre at Wilson avenue, has just returned from Minneapolis. He recently spent several days in Burlington, Iowa, opening the Grand Opera House there for motion pictures. Martin Bruhler is in charge of the Grand.

Merl LaVoy, well known here as the cameraman who took the pictures "Heroic France," is a member of the Red Cross Mission that sailed for France from here last week.

Military Officials Witness German Retreat—in Films

One of the latest war films, "The Retreat of the Germans at Arras," was given much impetus in Chicago last Friday night when under the auspices of the Chicago British Committee on Allied Recruiting the picture was shown to hundreds of military officials now gathered in Chicago and representing practically every one of the allied countries.

The occasion was designed as British Day. Besides the military officials, foreign consuls in the city were also present. There were short talks after the showing of the film by officers of the British and Canadian armies in charge of the recruiting here.

Have you sent for your sign to be used in gathering pennies for tobacco for our soldiers in France? Read about it in the front pages, and send for your sign NOW!

Operators' Demand Reveals Lack of Exhibitors' Co-operation

The motion picture operators of Chicago, those who are members of the recognized local, No. 110, I. A. T. S. E., have framed a new wage scale and have placed it before the exhibitors of the city for consideration. The presentation of the scale has had the peculiar effect of bringing forcibly to light here the fact that the Chicago exhibitors have not yet struck the necessary stride of organization and co-operation. Outside the new exhibitor organization formed several months ago, the Motion Picture Theatre Owners' Association, now aligned with the American Exhibitors, many of the other theatre men of the city are dealing with the operators' demands individually.

An attempt to rally the members of the old Exhibitors' League local at a meeting last week for a mutual consideration of the new wage scale is said to have failed deplorably. Members of that body, some of them among the largest and most important exhibitors in the city, it is stated on good authority, have met the operators' demand individually and in a manner that best suits their respective plans and operations.

Three years ago the operators presented a wage scale that was put into effect agreeably. It called for $21 a week for operators in houses having under three hundred seats and included Sunday work and matinees. For houses of over three hundred seats a scale of $23 was agreed upon and has since been in force.

The new scale calls for a weekly wage of $21 for all houses under three hundred seats capacity, but does not include matinees. For matinees they ask $3.75 extra for each one worked. For houses with over three hundred seats and up to nine hundred $23 is to be the wage, with the same matinee stipulations in force. With every increase of six hundred seats thereafter they ask $2 more per week.

This part of the new scale, when taken up for consideration at a meeting of the Motion Picture Theatre Owners' Association last week, was generally agreed upon as to be granted. Other new stipulations, such as extra overtime payment, have not yet been agreed upon by this body.

Band Against Music Tax

At a special meeting last week the Motion Picture Theatre Owners' Association of Chicago took up the present menace of the music tax. President Schoenstadt and Messrs. Choynski and Frank explained the situation of the music tax, and what it threatens, to about forty members gathered for the meeting, and it was voted to hereafter only use the music of the independent concerns. The recent list of these independent publishing houses as published in the MOTION PICTURE NEWS was furnished to the members for their guidance.

HOW PICTURES ARE BOOKING

Pathe's Pictures Hold Their Own Well at Portland, Ore.

PATHE, according to Oregon reports, is having things much its own way in Portland. W. W. Kofeldt, manager, booked four first-run features in four houses there in one week, there being "The Candy Girl," with Gladys Hulette, at the People's; "The Iron Heart," with Edwin Arden, at the Star; "Les Miserables," with Henry Krause, at the Majestic, and "Captain Kiddo," with Baby Marie Osborne, at the Hippodrome.

At the same time Pathe News was at the Majestic, Combitone at the same house. Scenic at New Liberty, Cartoon at the Hippodrome, "Neglected Wife" at Pantages, Cartoon at Star and "Lonesome Luke-Messenger" at the People's.

Pathe's five-reel Official British War Picture, "The Tanks at the Battle of the Ancre," was booked by Manager Kofeldt for the thirty days solid—he could get the print from Seattle. The bookings were so close that once Mr. Kofeldt personally had to carry the film from Camas to Newberg for a matinee because no express trains were running.

When "The Tanks" was on at People's theatre Mr. Kofeldt had a returned soldier who had fought at Vimy Ridge make speeches from the stage at each performance. With the closing words of the talk four soldiers from Battery B stood ready. The speaker, William Poteet, would say:

"I want to tell you ladies and gentlemen when the boys from our great U. S. A. get into the fighting the downfall of autocratic Germany is assured."

At the words the soldiers, two from each side, stepped forward on the stage, one with a company flag and the other with Old Glory. All five stood at attention while the audience was on its feet and the band played the "Star-Spangled Banner."

For "The Battle of the Somme" pictures Mr. Kofeldt invited to a special review all the newspaper men, the British consul, Mr. Sherwood; Sergeant-Major Kenning of the British recruiting office and the heads of the British Benevolent Society, St. Andrew's Society, Clan Macleay, Caledonian Society, the British National Red Cross and the Cambrian Society. Cards advertising the pictures were hung on the walls at Portland's banquet to Brigadier General W. A. White, head of the British recruiting service in the United States.

"See First, Then Book," Works Well for Keystones

The New York office of the Triangle Distributing Corporation recently sent out circular letters urging exhibitors to view all Triangle productions, including the Keystones, before showing them. It is believed that by this practice the exhibitor can best develop the power of the plays.

The Keystones, according to exchange reports, have been booked by more theatres than ever before. A number of houses that have not been showing the regular Triangle program have contracted for Keystones as supplementary attractions to their bills.

This Is How Pathe's "Retreat of the Germans at the Battle of Arras" Lined Them Up in Front of the Strand Theatre. Every Night the Line Was Longer

"Ten of Diamonds" on at Strand, New York

"Ten of Diamonds," by Albert Cowles, with the Triangle players, featured in "The Flame of the Yukon," is being shown this week at the New York Strand theatre.

A woman of a tenderloin cafe is suddenly transferred from her sordid environment to a Fifth avenue home, where she is taught how to become a lady. She misunderstands the motive of the "handsome stranger," whose coming she has found predicted in her fortune-telling cards. When she discovers that he does not love her and that he is using her merely as an agent for revenge against a man of high social standing she revolts.

Sherry Tells of Wonderful Booking in New York

Wm. L. Sherry, vice-president of Paramount Pictures Corporation, has returned to New York after a booking tour of the State. He says: "Every town and city of any consequence whatever has not only signed for the new product of the two big companies but has arranged for a wonderful program of exhibition, advanced admission prices, long runs, big newspaper and billboard advertising and all other improvements known to the exhibition end of the game.

"Just a few of the towns in which the new service has been arranged for, in addition to Buffalo, Syracuse and Rochester, previously announced, are Elmira, Binghamton, Cortland, Ithaca, Auburn, Saranac Lake, Malone, Plattsburg, Lake Placid, Salamanca, Hornell, Geneva, Glens Falls, Gloversville, Amsterdam, Utica."

Two Weeks Run in Newark for "The Slacker"

"The Slacker" and Emily Stevens broke all attendance records at the Goodwin theatre, Newark, N. J., last week. The film was so well received that Mrs. Webbe, of the Goodwin, made arrangements for its continuance for another week.

This marks the first time during the present summer season that a photoplay had been shown at a local theatre for two successive weeks. "The Slacker" played the entire week to capacity houses at every performance and began its second week under the most promising conditions.

Twenty-four Cleveland Theatres Take "Fighting Trail"

The Vitagraph sales force exerted its strength in Cleveland, O., getting contracts for "The Fighting Trail," to be released simultaneously all over the country September 10. They succeeded in signing up twenty-four theatres—this even before the picture is released.

This week the salesmen are combing Toledo for bookings with a like satisfactory result.

JUST FOR FUN

By LONGACRE

EIGHTEEN over-worked and famished editorial and advertising men of the trade and fan publications were given a royal time over a recent week-end by E. K. Lincoln, whose ability to act the role of host is matchless. The reviewers present thought, at least, that they were wandering through one of Harold McGrath's mythical kingdoms instead of Mr. Lincoln's estate in the Berkshires near Blandford, Mass. There was swimming, tennis, canoeing, eating and whatnot—everything to amuse and nothing to bother.

T. E. LETENDRE arranged the party and while no one was looking picked out a person, whom we will call William James Beecroft, as official clown of the outing. This particular member of the Beecroft family was in fine trim throughout the stay at Blandford, the various wines in the Lincoln cellar ably assisting him in performing his duties in a thorough fashion. When last heard from by the writer he was snoring loudly at 7 a. m. Monday, the twentieth of August. It is thought that someone, in all probability Monsieur La Roche, succeeded in rousing him from his peaceful slumbers.

IF you really want to know what kind of a time was had by all, ask any one of the eighteen (you can tell who they are, because they're much fatter now than they were before) and then get ready for an all-day monologue on his part. The name Lincoln will enter into it more frequently than at a recital by Ben Chapin.

JEROME N. WILSON has retired from the ranks of the Universal Animated Weekly and Current Events staff and is now indulging in a vacation at his home in Fort Lee, N. J., trying to pick the best of several offers that have swooped upon him. Jerome N. gained the personal thanks of the heads of the Universal Company because of the catchy and appropriate titles he composed for the Animated Weekly. He also had practically entire charge of the editing of Current Events since its inception.

HERBERT B. CROOKER, formerly a member of the publicity department of Triangle, is now taking his meals off German china, the answer being that he is a member of the Naval Reserve aboard the steamship "Hamburg," one of the German vessels taken over by the United States Government.

ADAM HULL SHIRK sailed gracefully into our sanctum last week, and, recalling only his former days on the Dramatic Mirror, we immediately began to conceal all valuable pieces of news matter lying about. But Adam, seeing our apparent confusion, immediately put us to rest with the important information that he had become a member of Paramount Pictures Corporation publicity department, which is a very good thing for both parties, and thereupon began spilling the week's news instead of searching around with his eagle eye for stuff to appropriate as of yore.

LARRY REID is back on the job again, this time reviewing pictures for the Shuberts on the New York Review. Nothing like progressing; Larry was formerly with the Motion Picture Mail.

EXHIBITOR'S NOTE: "The Seven Pearls," Pathe's latest serial, despite its title, has not got Pearl White as star, but Mollie O. King, the O. standing for osculating.

"VIVIAN REED has been learning to dive," says Selig, "and recently took a plunge of thirty-five feet amid the plaudits of the multitude." But after all, a common person has the easier time of it. He can dive amid the water and thus feel perfectly safe.

"IF anyone wants to find Enid Markey at the studio in which she is performing all he has to do is to peep into the doors of the different dressing rooms——" the press agent says more, but we cannot. It is time for some one to write another article on the immorality existing in the studio.

WILL some kind person tell us what conspiracy Frances Agnew, Laura Hochstetter and George Pardy were hatching last week when they were seen with heads close together on one of Broadway's busy corners?

THINGS are becoming settled again. The NEWS last week carried, among others, three advertisements of products bearing the personal endorsement of S. L. Rothapfel.

COLUMNISTS of the dailies seem to be fond of "riding" certain well-known motion picture stars of the male sex for not joining the Army. Wonder why they don't turn their attention to certain well-known millionaires who give a considerable portion of their time spending money and not even earning it.

REALLY, no actor or actress can go William Fox and his private barber shop any better. And he has pictures to prove it.

DORIS KENYON has a new roadster, of cerise and gray. This fact would warrant no other attention provided Doris hadn't chosen to wear cerise and gray the first day she ran the car. At that, though, she is bringing any number of converts into the temperance fold.

The Longacre Lampoon

All the News That Fits, We Print Longacre Square, N. Y., September 8, 1917

EDITORIAL

The big names of fiction still seem to exert something of a hypnotic influence over the scenario editors of the day. At times it is to good cause, but judging from the number of pictures seen lately bearing the names of celebrated magazine writers that fail to display any great amount of intelligence in originality or development, the magic of the big names is more of a myth than a reality.

When it comes to the day in and day out five-reel features, the stuff that is just now the backbone of the productions, it seems that the screen has cultivated its own authors until they have reached a plane far higher than that as yet attained by the story writer who turns to pictures merely for the purpose of unloading an astonishing amount of mediocre stories.

Of course, there are exceptions, but in a vain attempt to create an argument, we would like to challenge anyone to name as many "big names" that carry such a list of successes in the picture world as those of C. Gardner Sullivan, Jeanie MacPherson, J. G. Hawks and Hector Turnbull, writers who have made a study of the photodrama and whose recent efforts have been confined solely to its creation.

All of which proves that "It looks easier than it actually is."

LOCAL NEWS

—A fine new theatre is being erected diagonally across from the Lampoon office.

—The weather took a turn for the cooler last wk.

—A. J. Lang says he's been with the Nick Power Co. all along, which correction we make over our last wk's issue with much cheerfulness.

—Bess Meredyth is late in telling us that she has opened an office at 101 Park av., this city, yet it will come as news to some anyway.

—Geo. Graves, of the m. or. l. w. k. journal motography wishes it announced that he has been drafted and found physically fit.

—J. Victor Wilson, M.D., joined the boys at lunch the other day and none knew how to act in the presence of such a great celebrity.

—Ben Grimm has threatened to join the celebrated U. S. army and the U. S. army is now trying to find some way to escape him.

—Many from here were to Ed Lincoln's country place over one of the more recent wk. ends, a good time being had by each and every one.

—Bill Johnston and Ken Gillett, two of the operators of the leading trade publication are vacationing at the present writing.

—Jules Timer, the petite and graceful one of the m. p. bus. was a Lampoon caller last wk., he acting in a very mysterious way.

—Geo. Blaisdell, the popular traveler of the m. p. world, is doing more reviewing these days, it being vacation time.

—It is reported that Fritz Tidden tears the sheets at night, believing he is pulling the tape from the ticker. Too bad, Fritz, say we.

—Real, live news seems to be scarce this wk. and as we never print anything else, we'll have to close here.

Duncan, "Vita's" Director, a Fast Producer

Rushes "Dead Shot Baker" to Completion in Three Weeks—Does Daredevil Stunts in Automobiles and Aeroplanes

WILLIAM DUNCAN, who played with Carol Holloway in Vitagraph's outdoor serial, "The Fighting Trail," and also directed the picture, is proving himself a regular speed demon in the matter of production.

Duncan finished "The Fighting Trail" early in July, took a ten days' vacation and then was handed the script on "Dead Shot Baker," which is a Wolfville story by the late Alfred Henry Lewis. He got his company together and started work at once. Within three weeks the Vitagraph offices in the east received word that Duncan had finished his picture, a five-reel Blue Ribbon feature, and was waiting for another script.

Carol Holloway and Joe Ryan, who took leading roles in "The Fighting Trail," are two of the Vitagraph stock players who are cast with Duncan, the latter taking the title role in addition to directing the picture.

In "The Fighting Trail" a typical western mining camp was constructed near the Hollywood studios, a score of wooden stores, saloons and other shacks. Then it was burned, just to add one more truly realistic scene to the great all-outdoor serial. It was a fire that called out the entire Hollywood fire department and a thousand excited motorists. Duncan was mightily pleased until he discovered that the manuscript of the thirteenth episode of the serial had gone up in the flames. Such a catastrophe would have stumped many directors, but not Duncan, who jogged his memory by lighting another cigar and then directed the episode, one of the longest and most exacting of the serial, entirely from memory.

At another point in the making of the serial Duncan was trying to think up some variety of thrill he had not already put into "The Fighting Trail." He had blown up trestles, mines and valleys, and had thrown automobiles over cliffs, flooded mountain caves and sunk vessels. Then he remembered he had not wreaked vengeance on aeroplanes, so immediately betook himself to Venice and arranged for the flight from the studio of two flying machines.

Carol Holloways bears scars as mementoes of bouts she had with death in the making of the picture in the wild reaches of the Sierra Nevada Mountains. For instance, she was swung over the edge of a cliff at the end of a seventy-foot chain, waiting for Duncan to rescue her, when a mountain lion rushed from the mouth of an unused mine tunnel at Duncan. He wasted no time in slipping over the ledge and down the chain a safe distance, but his weight threw Miss Holloway with great violence against the sides of the cliff, bruising her body and badly lacerating her hands.

Pathe's Baby Star in New Play, "Stars and Smiles"

SINCE "Little Mary Sunshine," a year ago, Baby Helen Marie Osborne has appeared in "Joy and the Dragon," "Told at Twilight," "When Baby Forgot," and "Sunshine and Shadows," all five reels. The Pathe Company is enthusiastic about the bookings on these pictures. Exhibitors, Pathe says, sincerely hope that Helen Marie, like Peter Pan, will "never grow up."

Under the direction of William Bertram, out in the sunshine of the Lasalida Studio, Little Mary has just finished another feature—"Tears and Smiles." This picture is scheduled for release September 2.

It's all about a kiddie whose father and mother don't like each other any more. Baby runs out when father strikes mother and makes the acquaintance of another runaway—a puppy, which in the most ingenuous way leads her to the home of two people who want a baby more than anything else in the world.

How Little Mary takes charge of the hearts of the two; how Marie yearns for her mummy; how she cleverly manages to have her maid dismissed and her mother hired in the maid's place; and how, after her daddy and her adopted father's wife both take leave of this world, she joins the hands of mummy and "new daddy" forms the theme of a simple, charming tale in which our leading lady does not ever—well, hardly ever—look into the lens of the camera.

Little Marie is supported by Philo McCullough, Marie Warner, Katherine MacLaren and other Lasalida players.

Bluebird Schedule Is Ready for Three Months to Come

BLUEBIRD directors are making the most of their opportunities and the result of their work is shown in a schedule that is practically complete until December first. The fact that a few of the releases lack definite titles prevents a complete announcement, but it is declared that enough subjects are either finished or under way to round out the program well along toward the new year.

Mae Murray, directed by Robert Leonard, and Carmel Myers, under the screen management of Harry Solter will be two stars new to the program who will enter the lists within the next few weeks. Miss Murray is well along with her first release, "The Princess Virtue," and Miss Myers has almost completed "The Dynast" which brings her to the program in November.

The immediate issues include Dorothy Phillips, in "Triumph," Sept. 3; Franklyn Farnum and Brownie Vernon, appearing as joint stars for the last time, Sept. 10, in "A Stormy Knight"; Rupert Julian and Ruth Clifford in "The Mysterious Mr. Tiller," Sept. 17, and Herbert Hawlinson and Brownie Vernon, making their first appearance as co-stars, in "Flirting with Death," Sept. 24. Then, too, "Mother o' Mine," a Bluebird Extraordinary, will begin independent circulation along State-right lines during the week of Sept. 3.

"Bitter Sweet," the release with which Ella Hall will start the October issues arrived from the West Coast last Friday and was shown to Bluebird executives with an award of commendation. Franklyn Farnum will appear as a lone star, directed by Joseph De Grasse, in "The Maverick," Oct. 8, having Claire Du Brey as his leading lady. Dorothy Phillips, in "Bondage" produced by Ida May Park, will be the Bluebird for Oct. 15; Rupert Julian and Ruth Clifford will co-star in "The Desire of the Moth," Oct. 22, and Violet Mersereau returns to the program, Oct. 29, in "The Girl by the Roadside."

Charlie Chaplin in Stripes in His Last Mutual

Charlie Chaplin in the role of an escaped convict, flees over a rocky coast pursued by armed guards in "The Adventurer," the last of his productions for Mutual.

The $670,000 a year comedian is at work, with sleeves rolled up, cutting 20,000 or more feet of film which were taken in the course of the production down to the regulation 2,000 feet, which will be seen on the screen.

The forthcoming Mutual-Chaplin special is declared to be quite the funniest thing that the international comedian has yet done. The idea around which it is built provides so many humorous situations and so many opportunities for Chaplin to work in those subtle bits of humor which make his pictures so uproariously comical, that it cannot help being a masterpiece of comedy.

Edwin Carewe to Be Joined by Brother in Producing

Edwin Carewe, director for Metro, off the screen is Edwin Fox. His brother, Finis Fox, a business man, manager of the White Crown Fruit Jar Company of Louisville, is to join him in producing multiple reel pictures at the Metro Studio.

Finis Fox has branched into the movies before this, for he is the author of "The Jury of Fate," a Metro play in which Mabel Taliaferro stars. He has written other photodramas not yet released.

The business man will begin at the beginning, learning technical details about camera work, lighting and the cutting of film as he progresses. Working under the guidance and instruction of Edwin Carewe, he will be able to master the details of the industry in a much shorter time than would otherwise be required.

The brothers, Edwin and Finis, are quarter-blood Chickasaw Indians, and occasionally add to their revenues by the sale of lands inherited from their grandmother, the Chickasaw Princess Tabuscabano.

Ince Star Ready for Work

Dorothy Dalton is ready to begin her first Paramount production under the direction of Thomas H. Ince. This newest Paramount star has been spending a vacation of three weeks at Arrowhead Springs, California, where she has enjoyed a complete rest. Her past activity has been extensive and a recent affection of the throat was an added necessity for a vacation.

IN AND OUT OF WEST COAST STUDIOS

By J. C. JESSEN

THERE was general rejoicing at the Lone Star Studio this week when official notice from the British Embassy at Washington was received which exonerated Charles Chaplin from the charge of being a slacker, as made by Lord Northcliffe in his London paper. The statement from the representative of the British Government, in part, reads as follows: "We would not classify Chaplin unless we received instructions to put the compulsory service law into effect in the United States and unless after that he refused to join the colors.

"There are various ways for one to do one's share. Certainly the man who subscribes liberally to war loans and the Red Cross could not be said to be a slacker, especially when he follows his subscriptions with an announcement that he will serve in the trenches when called."

There has been considerable discussion as to whether Chaplin should give up his work in films and return to England and answer the call of his country. By many it is claimed Chaplin can, by staying, do more good toward the American cause. His income tax for the present year under the new schedule of taxation will amount to approximately $400,000. Chaplin recently invested $150,000 in Liberty Bonds, and prior to that time had purchased Canadian bonds to even a greater amount.

Chaplin Finishes Last Mutual

Charley Chaplin will have the twelfth and last release for the Mutual completed and ready for shipment within a week or ten days. All outside of the studio scenes have been filmed, and once the interiors are completed, it will take but a day or two to complete the editing, for in the making of this subject Mr. Chaplin has introduced a new policy for his plant. All negatives made during the day is developed immediately, and prints made so that Mr. Chaplin can see them the first thing in the morning. Five days of each week he makes scenes, and the sixth day he devotes to editing. This will result in making it possible to ship the film a day or two after the last scenes are made. No name has been selected for this subject.

A series of human interest comedy dramas depicting boy life in one-reel subjects is to be made at Universal City, according to plans being perfected now. Stories for this series, which may possibly consist of twenty separate weekly releases, are being written by Judge Willis Brown, late of the Juvenile Court of Salt Lake City, and will be based on incidents in boy life which came to the attention of Judge Brown. King W. Vidor is preparing continuity, and Director Raymond B. Wells, formerly affiliated with the Universal as feature director, is in charge of the producing company, which includes five permanent players—Chandler House, George Kirkland, Will Berry, Buster Emmonds and Guy Hayman. Mr. Wells and General Manager McRae organized the company Monday of this week, and since the first of the series, "The Fifth Boy," has been made. The next one to be made is titled "Matchmaking for Dad."

Special Attention to Mae Murray Film

Lula Warrenton, affectionately known as "Mother" to a majority of attaches of Universal City, has been engaged to play an important character role in the first Mae Murray production made by Director Robert Leonard, "The Princess Virtue." Mrs. Warrenton has been away from Universal almost a year, and during that time has produced a number of photoplays featuring children for the Freider Film Corporation, for which she served as manager of production, directoress, and author, and in which she owns considerable stock. "The Princess Virtue" is an adaptation from the story by Louise Winter, prepared for the screen by Fred Myton. The story has a French atmosphere, and prominent leaders of social and diplomatic life constitute the cast of characters. Universal City management has assigned special artists and decorators to the Leonard Company to give unusual attention to the building, decorating and dressing of sets. The producing unit has also been furnished with individual lighting equipment to make possible the desired lighting effects.

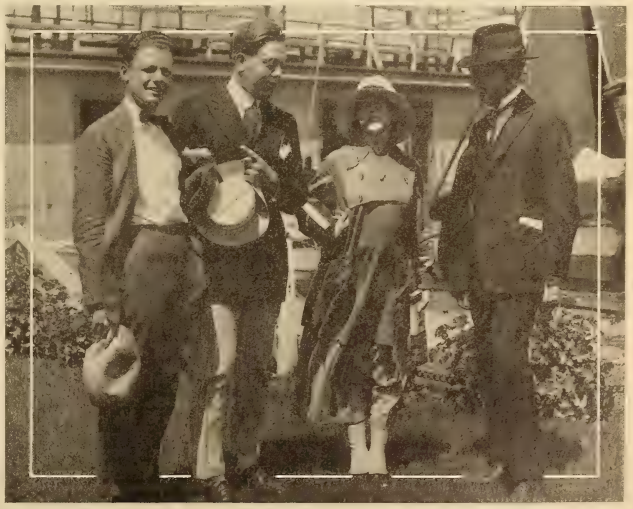
A change has been announced with respect to the next subject made by Director Allen Holubar, titled "The Twisted Soul." Brownie Vernon is to be leading woman, and Frank Borzage, formerly leading man and director for Triangle, has been engaged as leading man. Others appearing in the subject are Murdock MacQuarrie, Joseph Girard, Miles McCarthy and others. Filming of the picture was commenced this week upon completion of scenario by J. Grubb Alexander. This will be Mr. Borzage's initial appearance in Universal-made subjects. He has been seen in NYMP, American, Lasky and Ince-Triangle.

Universal Studio Jots

Hart Hoxie is a Western player who this week returned to U City, where he will be featured in a five-reel mountain story, "The Wolf and His Mate," to be filmed by Director Edward LeSaint, with a cast which includes Louise Lovely, Betty Schade, Hector Dion and others. Hoxie is one of the best cowboy actors of the West Coast colony and has appeared in many Kalem, Universal and other Western pictures made on the Coast.

A new department has been completed in connection with the scenario comedy section, and C. M. Hernandez, for almost three years affiliated with Mack Sennett, will have charge of this. The duty of this department will be to originate "tricks, gags and stunts" for comedies. Players look upon the new department as one to create ways and means for them to lose limb or life.

Two three-reel dramatic subjects were begun this week at U City. One is being made by George Cochrane and has Neal Hart and Mignon Anderson as leads. This is titled "The Get-A-Way," and is of a decidedly Western character. The second three-reel put in production is a railroad



Peter (Cap in Hand) Milne, one of Motion Picture News' Reviewers, Visiting the Bluebird Studios on His Vacation This Summer. Left to Right: Milne, Bob Leonard, Mae Murray and J. C. Jessen, Who Looks After Motion Picture News' Western Affairs

drama, "The Run of the Yellow Mail," adapted from a story written by Frank H. Spearman. George Marshall is the director and Helen Gibson appears in the featured role, with Val Paul, Buck Connors, Raymond Nye, Wadsworth Harris and others.

Lee Moran is this week playing the part of a new character for the screen—a Japanese comedy valet—in the two-reel Nestor comedy, "Too Much Women," written by Sam Comly, of the Los Angeles Moving Picture World staff. Featured with Moran are Eddie Lyons and Rosemary Theby, the latter a new member of this tri-star comedy producing unit. Roy Clements is directing this picture.

Craig Hutchinson is filming a Joker, which has a "slacker" as the principal character. This is titled "Dodging the Draft," and has David Morris and Gladys Tennison as leads.

"U" Serials Progressing

Henry Murdock, former comedian of the Kalem Ham and Bud Company, is a new member of the W. W. Beaudine Joker Company, and he will make his initial Universal appearance in "The High Cost of Dying," with Mildred Davis and Eddie Baker.

Jack Wells took up the filming of a five-reel photoplay which will have Dona Drew in the name part in a photoplay titled "The Ghost Girl," written by Patricia Foulds. Cassen Ferguson, Claire DuBray, Fred Montague, Victor Rotman and Willard Wayne are the principals.

Louis Chaudet has completed the direction of the first Grace Cunard five-reel Universal photoplay, and is now at work on a new story titled "The Blood of Gladness." Harvey Gates is the author of Miss Cunard's new vehicle, and William Musgrave, Charles West and Joseph Girard are the other principal players.

"The Gray Ghost" Serial Company, directed by Stuart Paton, is making the final scenes for the thirteenth release. In this episode the home of the Gray Ghost is stormed by a squad of police, and a greater portion of one of the large stages at U City took on the appearance of a cyclone having struck it by the time the scenes were completed. Priscilla Dean, who was injured while working in the fifth episode, appears in the thirteenth episode for the first time since the accident, without the accustomed bandages. Jacques Jaccard and "The Red Ace" Company are now on the ninth episode.

Japanese Star Injured

A new Sessue Hayakawa picture was begun at the Lasky plant this week, but, owing to an accident which befell the star, continuation of the work will be delayed for several days. William C. deMille is in charge of making this production. Mr. Hayakawa, who occupies one of the rooms on the upper tier, known as the aerial dressing rooms, slipped on the steps while on his way to a set, and is reported to have wrenched his back so badly that work for a week or more will be impossible. Hayakawa had just completed work in a picture made by George Melford, in which Florence Vidor played the feminine lead.

Cecil B. deMille will, upon the completion of editing the Geraldine Farrar-Artcraft picture, "The Woman God Forgot," begin the making of this star's second subject. Script for this, it is understood, has been prepared by Jeanie McPherson and Mr. deMille.

It will probably take Wm. S. Hart and company, which includes Sylvia Bremer as leading woman, and a number of actors, actresses and coyboys who have played with Hart in other subjects, fully a week more to finish his present subject, on which he has now been engaged four or five weeks. Mr. Hart and two players and cameraman went to San Francisco Saturday evening to make scenes of the star being shanghaied at the Bay City wharf. The thousand-mile trip was made by the four to secure less than 100 feet of negative.

The Mary Pickford-Artcraft Company is at work at the studio, where exteriors for "The Little Princess" are being filmed.

Fairbanks Company Home Again

Douglas Fairbanks and Company will be home from Laramie, Wyoming, early during the coming week, after spending ten days in the mountain country there for the Western subject now being made.

Another company headed by Julian Eltinge, and including Daisy Robinson, Frank Deshone, Noah Beery, Rosita Marstini, under the direction of Donald Crisp and managed by Fred Kley, will return within the next few days from filming scenes at Portland, Oregon. Mr. Kley will spend several days at the Lasky lumber mill at Hoquiam, Washington, before returning.

William D. Taylor, who is directing the Tom Sawyer picture which features Jack Pickford, has spent some time at Ria Vista, California. While there the hotel the company occupied caught fire and burned at two o'clock in the morning. Pickford is reported to have been the hero of the conflagration, rescuing a crippled woman and her brother. Jomer Scott, cameraman, gave his first thought to getting the instrument and film out of the building, and then from an adjoining building photographed the fire.

Preparations have been completed for a new picture to be made under the direction of Robert Thornby, with Vivian Martin as the star. This will be filmed at the Morosco-Pallas plant.

First Ince-Paramount Ready

The first Ince contribution to the Paramount program, "The Son of His Father," starring Charles Ray, has been completed at the Ince studios by Victor Schertzinger. The principals in the cast besides Ray are Vola Vale, Charles K. French, Robert McKim and George Nichols. The last scenes were made this week at Calabassas, California. The story is an adaptation from a popular book, and gives Ray the role of an idle son of the rich, who is given a small allowance from his father with the instructions that he use it to make good as a business man. The father becomes the victim of his son's deal in railroads when he forces a merger.

The second Ince Company continues at work on the first Dorothy Dalton starring vehicle for the Paramount, in which William Conklin plays the opposite lead. Conklin's most recent release is the leading role opposite Louise Glaum in "Golden Rule Kate," which was made by the Triangle. Thurston Hall, well-known leading man of screen and stage, formerly associated with Lillian Russell, has been engaged by Mr. Ince to play a leading role in the first Dalton picture.

Keystone Mermaids Again

Special attention is being given to the Eddie Cline Company at the Mack Sennett studio, in order that a picture featuring Charles Murray, Mary Thurman and Weyland Trask can be finished and ready for release as the first Sennett contribution to the Paramount program on September 30. This is partially a beach subject, and has the Sennett beauty squad, with a great array of new bathing costumes.

Two weeks later, "Roping Her Romeo," a Western comedy, filming under the direction of Fred Fishback, with a cast that includes Polly Moran, Slim Summerville and Ben Turpin, will in all probability be the release. This company has about finished the Western comedy, and rapid progress has been made in the cutting under the supervision of Mr. Sennett.

"The Pullman Bride," which director Clarence Badger is filming with Mack Swain, Gloria Swanson and Chester Conklin, will have a thrilling hold-up, kidnapping of a bride from the speeding Pullman, and other sensational thrillers. One of the big Sennett stages has been transformed into veritable railroad yards, with interiors and exteriors of Pullmans and other rolling stock in abundance.

Mack Sennett has cast Louise Fazenda in a slavery role in a picture to be filmed by Victor Heerman. All of the cast has not been selected for this subject, which is now in rehearsal, but it has been definitely decided that Glen Cavender will have a part of importance.

To Augment Vita Companies

Scenes of a South American atmosphere are being filmed this week by the William Wolbert Vitagraph Company on the peaks of several small mountains in the vicinity of Chatsworth Park, fifty miles northwest of Hollywood. These are for "The Red Prince," which has Alfred Whitman and Mary Anderson as leads. This photoplay also offers Otto Lederer, who has been in films for more than six years, in the role of an English lord. The mountains have been leased by Studio Manager W. S. Smith for a period of several weeks, and Director Wolbert and his entire organization are camping in the mountains that they may be there to work.

Another of the Wolfville stories, titled "The Tenderfoot," has been completed by the Vitagraph Company, directed by William Duncan. Duncan and Carol Halloway play the leads in this subject.

The third Vitagraph Company, which is directed by David Smith, is giving his entire attention to the making of O. Henry stories. The second, titled "The Troubadour," was finished this week, and now the organization is working on "The Lonesome Road."

At the Vitagraph studio it is stated the producing staff of this studio will be materially enlarged in October or November. According to report, there will be at least four more companies working at the Western studio, and it is understood the Eastern staff will be reduced to this number.

Lockwood with New "Vamp" Lead

From the Yorke-Metro studio comes the announcement that a new vampire has been discovered for the screen, and will make her debut in the Harold Lockwood release, "Paradise Garden," adapted from the George Gibbs novel. She is Virginia Rappae, who appears as Marcia Van Wyck. Others in the cast besides Lockwood, Vera Sisson, William Clifford and Leo Cuneo, the important roles are Kathrine Henry, Olive Bruce, Harry DeRoy, B. A. Sparette, George Hupp and Violet Eddy. More than a score of girls were tried out for the role of Marcia Van Wyck before Miss Rappae was secured. The part is that of a juvenile vampire.

John Schroenberg, leader of orchestras at popular Los Angeles cafés, and considered an exceptional "atmosphere violinist," has been engaged to play for scenes made at the Yorke-Metro studio.

Anita King with Balboa

Anita King, who appeared in a number of Lasky Paramount subjects, and was featured with Victor Moore, has been engaged by the Balboa Amusement Producing Company, and is at work on her first subject at the Long Beach studio. The Anita King subjects will be released on the Mutual program.

The Standard Film Corporation of Kansas City, one of the largest exchanges of that important point, has contracted for Christie Comedies for the states of Missouri, Kansas, Nebraska and Iowa, according to advice received at the studio from Charles Christie, now en route to the Coast from a trip to exchanges in all parts of the country. R. C. Cropper is manager of the Standard Exchange, and is one of the most successful film men of the Middle West. The sale of this territory is a very important one to the Christie Company, as it gets their product into some of the best theatres in this country.

The R. D. Lewis Film Service of Oklahoma City has made contracts with Mr. Christie for the territory of Arkansas, Oklahoma and Texas.

Pleasing Report from Christie

Charles Christie will arrive in Los Angeles early next week after making a tour of practically all of the exchanges handling comedies made by the Christie Film Company. Telegrams received at the studio tell of unusual success of the Al. E. Christie comedy productions in every territory that his brother, who is business manager of the firm, has visited. On his trip Mr. Christie has been very successful in adding a number of firms to the long list of exchanges who handle Christie comedies, and the company anticipate an era of continued successes as the result of his trip.

At the studio Al. E. Christie is filming "A Blessed Blunder," with Betty Compson, who has just returned from a long vacation in the featured part. Jay Balesco appears as a near detective, and by accident apprehends a genuine burglar and thus becomes the hero of the force. The producing organization has just finished "When Clubs Were Trumps," which has Margaret Gibson in the featured role.

Adding to Triangle Staff

The Triangle Kay-Bee producing staff is being enlarged as fast as facilities for production can be added to the studio. This week William V. Mong was engaged as director, and has already taken up the filming of a Canadian Northwest Mounted Police story, in which Marjory Wilson will be starred. Mr. Mong recently directed a seven-reel spectacle shortly to be placed on the market. This was titled "The Chosen Prince," and is based on the Biblical story of the friendship of David and Jonathan. Prior to this engagement Mr. Mong served for more than two years at Universal City, where he played leading man and character parts, as well as directed some of the most successful subjects made there. While mob scenes depicting the storming a jail by 100 men were made Friday night at Hartville for this Canadian Northwest picture, being directed by Mong, Mildred Delsino, a member of the Triangle stock organization, was knocked down and trampled by the rushing men. It is impossible at this time for the physicians at the Santa Monica hospital to ascertain how serious are the internal injuries. Charles Gunn is playing the male lead opposite Marjory Wilson.

As there is very little information in literature concerning conditions in the Northwest, the technical department of the Kay-Bee plant this week sought information from other sources and have employed a former member of the Mounted Police, who will work with Director Mong in the filming of the subject in order that proper uniforms and equipment and other properties are used, and that the genuine rules and regulations of the Mounted Police are complied with.

Army Officers in New Play

In the mountains of Hartville, the technical staff of the Triangle has erected a tenement street, a duplicate of a scene to be found in the New York East Side, and at the Culver City Studio are erected interiors of tenement houses, supplied by the Municipal Reform organization in New York. These will be used in a slum story centered about the heroism of a girl, which is to be titled "Doing Her Bit." The direction has been placed in charge of Jack Conway. At this time the cast for the subject has not been selected, but it is definitely known that a number of army officers will take part. The scenario required a number of military and naval scenes, and a score of shorts are being made at the local recruiting offices of the army and navy.

Bessie Love Quits Triangle

Bessie Love, it became known this week, has resigned from the Triangle and asked the company to cancel her two-year contract which was recently executed.

Hollywood Hookum

September 1, 1917 NEWS MORE NEWS

Bill Beaudine has a hat almost as big as U City.

Hal Cooley is making up his eye-lashes at U city nowaday.

Now they say its second nature for Herb. Rawlinson to be a crook.

Bill Hart says Fritz's picture now in the making will be finished in a week.

Jimmie Tynan has blossomed out as a full-fledged P. A. at the Signal studio.

And now Dale Fuller, Keystone comedienne, is raising Angora cats as a regular business.

Bob McKim is to continue to be a devil, or heavy, if you like the word better, with the Tom Ince troop.

Harry Carey is in a real-for-sure shadow stage subject now which has been named "The Trail of Shadows."

Blanche Payson, the six-foot-six Keystone actress, offers to take the place of any policeman who wants to enlist.

Craig Hutchinson missed the draft because of a week heart, which explains why he shunned a certain crap game we heard of.

Just why they selected the title, "The Gray Ghost," is causing much worry on the part of handsome Emory Johnson. Emory always thought ghosts were white.

Milt Sims, a Jokerite, claims to have a friend who enlisted in the army for three years just to prove to former employes that he could hold a job longer than a month.

Jack Mulhall, now that he is playing opposite Dorothy Phillips in Bluebirds, has grown extravagant. He finds it necessary to powder his nose before every scene.

A cartoonist has presented HOOKUM with a picture of Gene Lewis seated at his typewriter, but we can't find the typewriter in the picture so the picture must go unpublished.

Several bets have been placed on opinions of friends as to what "J" stands for in front of Grubb Alexander, but the consensus of opinion is that it should not be for Jonah.

Al Santell has had so much trouble with his automobiles that he has thrown all his experiences into a comedy named "Shifting Gears" which promises to be funny.

There is but a quarter of an inch difference in the height of Mary Pickford and Bessie Love, according to a decision rendered by "Judge" Marshall Neilan, who handled the tape.

A little girl came to keep the home of Director and Mrs. Stuart Paton awake, and she has been named Lillian. Mother and father are doing nicely, as they say in Tia Juana.

Big Bill Russell and his Director Ted Sloman are having a wordy duel to convince each other of their respective abilities as marksmen, and maybe it will come to the use of fire-arms.

Rae Godfrey was overcome by heat at the Keystone Triangle studio and fainted. She was playing the part of a bellhop, and a few minutes before had been given a fifty-cent tip.

A Los Angeles judge decided riot and dynamite scenes will not cause a cow to retain her milk, when a dairy farm brought suit against the Fox Company. By the way, the judge's name was Trippet.

Crane Wilbur, his friends have been advised, has decided to do everything in the future in just the opposite way that he has in the past, and so the friends have agreed to shun him at various watering places.

Carolyn Rankin, weight ninety-two pounds, Keystone comedienne, was found crocheting in the shade of Jay Dwiggins who tips the beam at near 300, and Dwiggins claims it's another case of ninety-two in the shade.

Censors just won't stay away from D. W. Griffith. The latest attack is by the European mail readers. His letters to friends in our midst bear the official sign of tampering on the part of the government employees.

Edgar Jones, who directs "The Twisted Thread," makes the latest lament about the high cost of living, being the reduction in the size of napkins at the Balboa studio beanery. Efficiency economy seems to be the watchword in the industry.

The Keystone girls have formed two basketball teams and the Peroxides will play the Hennas at an early date. Conspicuous members are: Myrtle Lind, Marie Manley, Clara Roberts, Nina Trask, Ruth Churchill, Myrtle Reeves and Dorothy Hagar.

Friends of Wheeler Oakman, who plays leads opposite Mabel in "Mickey," are urging him not to delay production of "The Princess Virtue" just because he is leading man opposite Mae Murray. Bob Leonard promises there will be none of this dilly dallying.

Helen Holmes ran her automobile up Ventura way just like she runs a locomotive, and the constabule got her. Yes, she was arrested, appeared before the jidge, fined for steppin' on it, excused on probation and everything, just like a regular speed fiend.

Friends gathered about at the Vitagraph studio and gave Alfred Vosburg a fond farewell when he departed for Oblivion, and in the next breath they made the welcome ring for Alfred Whitman—that's Vosburg's new name. It was a very awe-inspiring ceremony, and Mary Anderson did the christening.

One of the Fox kiddies, hearing J. Gordon Edwards crying "on to Alexandria," for the making of a "Cleopatra" scene, asked mama, who was in attendance, if all the actors and actresses were going there for tea. (To the uninitiated it may be said, Hotel Alexandria, Los Angeles, has a tea room very popular with our set.)

THE WORLD MARKET

Piedmont Distributes All Ivans—Lamy Big Factor in Co.

MUCH of the recent activity displayed by the Piedmont Pictures Corporation in the foreign trade is laid to the door of Joseph Lamy, manager of the export department.

Mr. Lamy has long been known in the export business and is regarded thoroughly conversant with the demands of the market, and has the confidence of the buyers.

For five years he was manager of a moving picture and exporting concern in Spain, having the exclusive agency of the Essanay, Edison and Universal Film Companies. Later he became commercial director of a French concern who were producers as well as exporters.

At the outbreak of this war Mr. Lamy came to the United States and formed the Hawk Film Company, which was financed by a large downtown banking concern. Merely on account of the larger opportunity offered, this concern amalgamated with the Piedmont Pictures Corporation.

The Piedmont Pictures Corporation is the sole distributor of the Ivan Film Productions, and the success that Mr. Lamy had while yet general manager of the Hawk Film Company, with a few of Ivan Film Productions' releases, has warranted the Piedmont Pictures Corporation to enter into an agreement to become purchaser of every picture produced by the Ivan Corporation.

American Productions Gaining Favor in Foreign Markets

J. FRANK BROCKLISS, INC., representing A. Charles Schuepbach, of the Mundusfilm Company, of Paris, speaking through its president, Sidney Garrett, with offices at 729 Seventh avenue, New York, has the following to say on Mme. Schuepbach's impressions as to existing conditions in the American market and the future of American pictures in foreign markets:

"Mme. Schuepbach feels that American pictures are steadily gaining popularity in all corners of the globe. There is a breadth of view and a lavishness of detail in their production that is lacking in the majority of those made abroad, and hence foreign audiences are coming to demand more and more of this type of work.

"Unfortunately, the American manufacturers do not really understand foreign market conditions. They look at a map, and gauge the financial possibilities of a territory by its size, and not by population, and thus fancy that France, Italy and the Balkans is a $20,000 proposition on a $3,000 picture. It is this mistaken attitude that is holding up the progress of American pictures abroad.

"Mme. Schuepbach is on the point of closing several large deals, and has already purchased a number of subjects. She has visited the various film centres of the world in the interest of her company, and finds that at the present moment there is better material in the American market. She is of the opinion, however, that after the war, the European manufacturers will again come into their own."

Mme. Schuepbach is making a study of conditions in America in the interest of her firm in Paris.

Canadian Rights to "The 13th Labor of Hercules" Sold

The Cinema Distributing Corporation, 220 West Forty-second street, New York City, of which Henry J. Brock is president, announces through its general manager, Leon Schlesinger, that the series of the Panama-Pacific Exposition known as "The Thirteenth Labor of Hercules" has been sold for the Dominion of Canada to Chas. Stevens, general manager for Superfeatures, Ltd., of 59 Victoria street, Toronto, Ont.

Superfeatures, Ltd., will release same in series form, commencing the forepart of September, with one series each week.

The Rialto theatre, New York City, completes the run of the series this week. Favorable comment from all sides has been attributed to these series since the opening series three months ago.

Inter-Ocean last week sold 100 World-Brady reels to Stockholm, and in addition acquired sole export rights to "The Littlest Rebel" with E. K. Lincoln.

Deal on Fisher Cartoons

Crest Pictures, through Carle E. Carlton, last week bought the Bud Fisher animated pictures for Lief Gihbsson, representing Nehlien, Limited, Christiana, Norway, and for the Crest exchanges throughout South America. The deal was closed after negotiations extending over five weeks.

Close Fox Program for Scandinavian Countries

Among other deals closed by John Olsen & Co. (Oversea Film Trading Company), E. Mattsson, general manager, last week reported the sale of the Fox program for Scandinavia.

The "Jimmie Dale" series of Mutual was also closed for the Scandinavian countries and a number of big deals are hanging fire.

Turn to Page 1608 and send for your sign *now*

Standard Contract Asked to Protect Foreign Buyers

A plea for the establishment of a standard, equitable contract for export buyers was made last week by Carle E. Carlton of Crest Pictures.

"As things go now on we buyers must wait, wait, wait," said Mr. Carlton. "Negotiations extend over weeks before we can get a reply either favorable or unfavorable to our offer for rights to a picture.

"Even then we buy the rights, and going into the territory, find that duplicate prints in use and being exploited. Complaint to the producer brings merely the reply that we have the rights, and should take measures to stop the pirating. This involves long trips, legal action, etc., all of which we must stand the expense on.

"In other words, we get no protection. It would seem to me there should be a different arrangement."

Head of Export Firm Gives Tobacco to Soldiers

In line with the campaign started by MOTION PICTURE NEWS to supply cigarettes and tobacco to the soldiers in France, it was learned Henry J. Brock, president of Inter Ocean, has for some time been active in contributing to funds raised for this purpose.

Last week in response to one gift the following letter was received by Mr. Brock from J. Rosen of Paris:

"Permit me to thank you once more, in the name of our soldiers of France, for your kind contribution of $27, to be applied to the purchase of cigarettes, which will be forwarded to the soldiers in the French trenches.

"I am sure, Mr. Brock, that you will realize with me that this will be highly appreciated by them, not alone from the material point of view, but still more so from the point of view that this will stand as a symbol that they have with them in this trying hour, the prayers and good wishes of their friends, of whom you can justly be considered one.

"Therefore, I thank you again, not only in the name of our gallant soldiers, but also in the name of our dear country, and with my heartiest personal greetings, remain."

Territory on Billie Burke Picture Almost Sold

Joseph R. Miles last week placed "Gloria's Romance" in Porto Rica and San Domingo, and "The Million Dollar Mystery" in Hayti.

"Gloria's Romance," in which Billie Burke stars, has also been sold by Mr. Miles for the Guianas, Trinidad and Lesser Antilles. There now remains only Chili, Colombia and Venezuela in South America open on "Gloria's Romance," the rights to which Miles controls in this section.

SCREEN EXAMINATIONS

"The Lust of the Ages"

(Ogden-Independent Production—Five Reels)

REVIEWED BY JOSEPH L. KELLEY

SOME one has said that a string of episodes, no matter how brilliant, can never have the attraction that belongs to unity and grandeur of movement. As a general statement, this is true, but Harry Revier has proved by his expert handling of Aaron Hoffman's script of "The Lust of the Ages" that there is at least one exception to this rule. Mr. Revier has created for screen presentation a production that will stand the scrutiny of the classes and motion picture audiences will commend this work.

There is not the unity that is commonly spoken of when commenting upon that rather vague, technical essence of a story—continuity in action. The very episodic nature of this production implies that strict adherence to continuity in the presentment is waived in favor of its more vital quality—propaganda. Its objective point is propaganda and it registers with all the convincing force of an experienced and qualified teacher. The story moves in individual scenes rather than in unbroken, dramatic narrative. It is a story of the ages, told in five reels of pictures and must necessarily waive one or more of the ingredients that go to make for perfection in story telling.

There is a certain grandeur about this exhibition that holds. Some of the best "double exposure" work ever shown on the screen comes to light in the presentment of this product of the Ogden Studios. To Harry Revier, the director, is due much of the credit for its entertaining value. He has been painstaking in detail, careful in generalizations, and has attributed to the minor but necessary scenes just the right proportion of reelage. The sub-titles are well chosen and to the point. There is no superfluous dictum. The lighter and serious veins of this production are intermixed so as not to detract from either one or the other but to hold the attention on the one main thought—the lesson that greed for gold brings unhappiness. There are one or two mob scenes that have been staged with a marked degree of finesse. They have been made spectacular without exaggeration and the action that results is enough and no more.

Lillian Walker's first appearance in independent productions after an absence of several months from under the glare of the calcium lights is evidenced in a most convincing manner in this episodic narrative. She fully realized that she was not portraying the comedy element for which she is best known to the picture world, and her endeavors to convincingly interpret a difficult role have brought results that will elicit praise from her many admirers. She tries hard and wins out. Jack Mowers, who has the only other important role, does fairly well, what some others could have done much better. One point noticeably in his favor is that he screens like a winner. But his action is at times not of the "sure-fire" brand. The photography is exceptionally good. If there is any reason why the exhibitor in any locality cannot book this feature and "cash in," the reviewer has failed to recognize it in its last trade showing.

THE STORY AND PLAYERS

For the first two reels the scenes are in the nature of a prologue setting forth the reasons why Lois Craig (Lillian Walker), just out of school, conceived the idea for a story which she writes and entitles "The Lust of the Ages." Her mother, because of her father's greed for power and money, had neglected his wife and her life had been one of unhappiness. Lois becomes engaged to Byron Masters (Jack Mowers), who is the head of a powerful organization. The financial help from this organization supports the college from which Lois graduated and of which a Professor Mason is Dean. At graduation, Dean Mason delivers an address on the iniquities of wealth wrongfully applied and arouses the enemy of Masters who asks for his resignation. The Dean tells Lois, and she, after a vain attempt to persuade her fiance that he has done wrong in forcing the resignation of the Dean, breaks the engagement.

Here the main story begins. Masters is shown reading Lois's book and as he reads the story is related in pictures. Lois and Masters are seen in the garb of shepherds in the ancient times. Their lives are full of happiness with only the necessities of life. But the invaders come and drive the inhabitants of the "valley of contentment" from their homes. Again Lois and Masters are shown this time as Princess and army official, respectively. Masters as an officer in the army of one of the world powers, by chemical process, has discovered a liquid fire that destroys any metal, even gold. The Princess surprises him one day as he is working in his laboratory and convinces him that war is not to be tolerated. The rulers of his country have for a half century prepared for a war that would bring all the world under their command. The young officer consents to destroy the gold that is held in a mammoth war chest and is starting to do so when the monarch detects him and both he and the Princess are put to death. Masters is impressed by the story he has read and he communicates with Lois, says that he has reinstated the Dean of the college and that her book has convinced him that money does not bring happiness.

"The Mysterious Miss Terry"

(Famous Players-Paramount—Five Reels)

REVIEWED BY PETER MILNE

"THE MYSTERIOUS MISS TERRY," Billie Burke's first Paramount picture, written specially for her by Gelett Burgess, turns out to be more of a joke on the audience than a mystery. The Miss Terry of the opening reels, introduced robbing a house and later living in a cheap rooming place, turns out to be none other than a society lady of great wealth just taking a fling at adventure. It must be confessed that the S. R. O. audience at the Strand one afternoon last week seemed to expect something more substantial in the way of a story, particularly after the preliminary suspense took a big drop when the identity of the heroine was revealed. It is mainly comedy, but even that element fails to get moving at anything approaching an interesting gait until the last reel.

Miss Burke's following, consisting largely of matinee girls, will doubtless enjoy watching her pose and subsequently smile as if at herself in a "now-I've-done-it applaud-me" way. Any latent histrionic ability which she may have concealed about her person the light character of the situations fails to bring out. Her support is efficient all down the list, comedy honors going to Walter Heirs, the heavyweight actor who has made such a fine mark for himself during the past year.

The production, which was in charge of J. Searle Dawley, Famous Players' veteran director, is adequate in every respect.

THE STORY AND PLAYERS

Miss Terry (Billie Burke) is introduced robbing the home of Helen Wentworth, a society girl. She takes gowns and money. Back in a cheap boarding house she engages in flirting with True (Thomas Meighan), a striving author; Freddie (Walter Hiers), a hardware clerk, and Quig (Gerald O. Smith), ribbon clerk. True is her favorite. She tests his honesty and finds it synonymous with his name. Then it is revealed that Miss Terry is Helen Wentworth. Still playing the game, she makes all her suitors happy with money, and later even though True is terribly cut up when he learns her identity she accepts his proposal.

"The Seven Pearls"

(Pathe—First and Second Episodes—Three and Two Reels)

REVIEWED BY PETER MILNE

CHARLES W. GODDARD, equally well known as a writer of plays and pictures is the author of "The Seven Pearls," Pathe's latest serial of "romance, adventure and thrills." Mr. Charles W. Goddard has evolved a wonderfully melodramatic plot which gives brilliant promise of catering straight to the taste of the serial public much in the manner as did those of his two former successes "The Perils of Pauline" and "The Exploits of Elaine." All the above-mentioned qualities, without which no serial would be actually complete are present in abundance in the

opening episodes of "The Seven Pearls." The action is keyed at what is conventionally known as lightning speed and counterplots are introduced as rapidly as one can grasp them.

Mollie King and Creighton Hale, together a new combination, by their respective selves highly popular, will doubtless double past successes by their appearance in this serial. Miss King was never prettier than she appears in her various attitude and many gowns of the two opening numbers and Creighton Hale though he is more of the poser than the actor embodies those qualities which make for the "matinee idol" type. Leon Bary is the usually present mysterious member of the cast, constantly hounding the footsteps of heroine and hero.

This time there are seven separate pearls which Ilma, the heroine, must gain possession of, else become a member of a Turkish harem, with the alternative of seeing her father meet a terrible death. She is aided in her quest by Harry Drake responsible for the initial loss of the jewels and abetted by a persistent guardian and the Mysterious Masked Character. The conflict lies in the fact that the jewels are in the possession of various members of a gang of international crooks who naturally are loathe to part with the valuable stones.

The first two episodes are briskly developed and contain a wealth of fast action and exciting mystery. Outside of the fact that at first glance there seems to be a superfluous character in the person of the part carried by Mr. Bary, all is well with the serial. It launches itself with a splash and will probably continue at top speed throughout all its numbers much in the same manner as have Pathe serials of the past.

THE STORY AND PLAYERS

Harry Drake (Creighton Hale) traveling in Turkey is taken in by a crook, Grady (John Dunn) with the result that he steals a necklace of seven pearls, which the Sultan has left in charge of Bey. Discovering the loss the Sultan demands either the death of Bey, the addition of his adopted daughter Ilma (Mollie King) to his harem, or the return of the pearls within six months. Ilma, guarded by one of the Sultan's men, follows Harry to America and there communicates her mission to him. Resolving to help her he joins Grady's gang, each member of which possesses one of the pearls. Harry gains possession of one of the pearls but it is stolen from him by a mysterious character.

Handsome Jack (Henry Gsell), one of Grady's gang has possession of two of the pearls at the opening of the second episode. Learning his trade, Ilma surprises him while he is in the act of robbing a house. She holds him up demanding the pearls and he hands them over but when he goes the pearls are taken from Molly by her body-guard.

"Grafters"

(Triangle—Five Reels)
REVIEWED BY PETER MILNE

"GRAFTERS" is a comedy-drama with a number of attractive points, although the melodramatic note played strongly for a while seems too heavy, with its introduction of the Mann Act, to be awarded such prominence. However, one can overlook this angle of the story and turn instead to its serio-comic high lights and the fine suspense that has been built up for the ending, which is of the all-to-seldom surprise variety.

Jack Devereaux appears as the young millionaire who is of the opinion that everyone is honest and no one wants his money. His personality is an engaging one. He is bright and breezy, although he interpolates some bits of business that detract from both the picture and the character he is playing. Mr. Devereaux is not, however, able to withstand the closeup, particularly in full face or at any angle that shows his somewhat pugilistic lower lip.

Anna Lehr as the emoting heroine does some very good acting. In fact, the cast is an exceptional one in every respect. Frank Currier, George Siegmann, Robert Crimmins and Irene Leonard perform well in roles of more or less importance.

James W. Adams wrote the story and Arthur Rosson directed under the supervision of Allan Dwan.

THE STORY AND PLAYERS

Jack Towne (Jack Devereaux), millionaire, is warned by his Uncle Mark (Frank Currier) to beware of strangers. In a cafe Jack sees Doris Ames (Anna Lehr) and a little later he is seeing her every day. He proposes and she, torn with emotion, refuses. The people with whom she lives, "Mrs. Ames" (Irene Leonard), "The Menace" (George Siegmann) and "Laughing Louie" (Robert Crimmins) force her to take Jack to a disreputable roadhouse and spring the old "betrayed" trick. Jack is all cut up about it. Later it develops that the whole thing was a frameup on the part of Mark Towne. Doris had spoiled it all by really falling in love. Mark goes to pay off the trio and they, double-crossing him, demand more money, but luckily Jack is on hand with the police.

"Little Miss Optimist"

(Pallas-Paramount—Five Reels)
REVIEWED BY PETER MILNE

"LITTLE Miss Optimist" is the story of Maizie-Rosie, a waif of the streets who paves the way for the regeneration of a young man by her hopeful preachments and who later solves a murder mystery absolving her brother of the guilt. Vivian Martin has seldom had a better vehicle for the exploitation of her charming talents than that provided her in this story by Gardner Hunting. It is originally treated in practically every respect; for instance the mystery is solved in church on a Sunday morning with a large congregation in attendance. Save for the fact that some of Mazie-Rosie's sub-titular philosophy is somewhat too sugary and metaphorical to slip from the tongue of a news girl and work convincing results, the picture can be listed among the very best of Miss Martin's productions.

Robert Thornby has given the picture a careful production. The settings of the church are praiseworthy and the manner in which the light effects have been handled merits nothing but commendation. The comedy relief is adequate and while some portions of the dramatic action, particularly the scene in which Winter slips the "thin" dime into the church offering, fail to register without a touch of comedy, these points do not appear in a ridiculous light.

Tom Moore is cast as Hendrie, the young man whom Mazie-Rosie sets on the road to good fortune. Charles Gerard gives an excellent characterization of Winter, the heavy of the picture. His acting is nicely restrained yet at the same time he gets the utmost from his part.

THE STORY AND PLAYERS

Mazie-Rosie Carden (Vivian Martin), news-girl, proves a friend in need for Deal Hendrie (Tom Moore), a starving young musician. In parting she gives him a worn out dime for a keepsake. Hendrie obtains a position as organist in a church through West (Ernest Joy), who operates a coal company. Winter (Charles Gerard) his manager, who has been meddling with the accounts, blames Ben, (Charles West), Mazie-Rosie's brother, for the crime and discharges him. Later West discovers the truth and summoning Winter discharges him. Winter in a rage kills his employer and rifles his pockets, taking the dime which Hendrie lost. Ben coming to the house to plead with West encounters Winter. They fight and Ben is stunned by a blow on the head. He is accused of the murder but through the efforts of Mazie-Rosie who sees Winter attempting to dispose of the dime, the real culprit is identified. Hendrie proposes and is accepted.

"Golden Rule Kate"

(Triangle—Five Reels)
REVIEWED BY JOSEPH L. KELLEY

LOUISE GLAUM in this late production of the Triangle Studios, gives to Monte M. Katterjohn's drama of western life a certain impetus that carries it through five reels with an "hurray" written in capitals at the final "fade out." As the owner and proprietor of "The Red Light," a western dance hall, she registers in every scene and action, and her facial expressions are done with feeling. Miss Glaum typifies the part—lives in the western atmosphere and from the screen tells what the woman of the dance hall would have told in the days when the Golden West was in its infancy. She gets away from the cold proposition of just acting and puts herself in the place of "The Sage Brush Hen." "Golden Rule Kate" will "go over" by virtue of a good story and Miss Glaum's excellent characterization. The dramatic element is par excellence.

Reginald Barker's mob scenes are a finished product and the action which takes place both in the dance hall and in the church are examples of careful, painstaking direction. From first to last the scenes in this Triangle production will touch the responsive chord in the hearts of the most discriminating audience. Perhaps Mr. Katterjohn has attempted too much of the original in making his character of the minister of the gospel serve the same purpose as that of the rough-neck bartender, but this violation of the clergy's code of ethics is forgiven when we see the excellent moral effect the turn has upon the prosjective parishioners. William Conklin as Rev. Gavin McGregor is presumably of the Billy Sunday type, without the gestures. He needed to be to fill the

position in Paridise, Nevada. Jack Gilbert, who impresses as the William Hart type, is fine in the role of "The Heller." Other members of an excellent supporting cast are: Mildred Harris, who is pretty and capable of handling a more important role than that of Olive Sumner; Gertrude Claire, H. Milton Ross and Josephine Headley. We have to remark upon the photography—it is a little bit better than the average. The lighting effects were in charge of an expert.

THE STORY AND PLAYERS

Mercedes Murphy (Louise Glaum), known as the "Hen," conducts a saloon and dance hall in the heart of the West. The resort is known as the "Red Light." She handles a "Colt's" with "sure-hit" fame and could and did command the respect of men and women alike. At heart, the "Hen" is a woman of true goodness. She watches over her younger sister, Olive (Mildred Harris) with the care of a mother. "Slick" Blaney (Jack Richardson), the "Hen's" right-hand man, is interested in Olive. The "Heller" (Jack Gilbert) is interested, also, in Olive. A reform wave hits the town and a church is built across the way from the "Red Light." Rev. Gavin McGregor (William Conklin) starts in to clean out the dance hall and the "Hen" makes equal efforts to oust the church. The minister is taken from the pulpit, taken to the bar of the "Red Light" and commanded to drink. His open defiance gains the respect of the "Hen" and she allows him to go. Later the minister calls at the "Hen's" house and consents to "tend bar" for one hour if she will attend church services. It is agreed and both carry out their agreement.

Olive has been betrayed by "Slick" Blaney, and the "Hen" thinks the guilty party is the minister. She goes to the church with revolver in hand. Outside the "Heller," having learned of Blaney's betrayal of Olive's confidence, shoots him. The "Hen" and the minister become friends and the "Red Light" is no more.

"Think It Over"

(Art Dramas—Five Reels)

REVIEWED BY JOSEPH L. KELLEY

WITH an original twist given a rather conventional story, Herbert Blaché, author and director, has fashioned for the Art Dramas' program a production that will prove satisfactory to exhibitor and patron. The author-director had a simple, straightforward story to work from and he has not attempted to go beyond its apparent limitations in presentment. The comedy element which is nicely interspersed with the more serious vein, is of the clean, humorous kind that strikes an audience at the right time and in the right place. The commonplace idea upon which rests the main theme of the story is lost in the original turn taken in arriving at the climax. The suspense is well sustained. At no time does the action drag.

In shaping his plot material, the author resorted to legal technicalities to bring about a happy ending. This is not to be discouraged in any script but Mr. Blache, however, has interpreted the statutes in a way that best serves his purpose.

Catherine Calvert, in the leading feminine role, presents a pretty picture. Her role offered opportunities for "over-acting," but Miss Calvert seemed to appreciate that such temptation was offered and carefully avoided being drawn into the net. Her work is to be commended. Richard Tucker, playing opposite, executes a good fall from a window, carries the comedy element without exaggeration and, in general, affords good support. A. Lloyd Lack and Eugene Borden are real villains. Auguste Burmester has a minor role.

THE STORY AND PLAYERS

Alice Rowland (Catherine Calvert), an orphan of means, is the ward of George Baring (A. Lloyd Lack), whose only purpose in life seems to be to gain control of his ward's fortune. To further his ends he attempts to force a marriage between Alice and his son, James Baring (Eugene Borden). Henry Whitworth (Richard Tucker), an old friend of Alice's mother, thinks it his duty to protect Alice from the unscrupulous guardian and prevents him from carrying out his plans to force a marriage between Alice and his son. Baring, fearing that Whitworth's influence with Alice is defeating his plans, keeps her prisoner in her room. She escapes and goes to the home of Whitworth. Whitworth realizes that Baring's position as guardian gives him the right to claim Alice. Whitworth and Alice in order to defeat the plans of Baring decide to hold themselves out to the world as married. Baring resorts to the law courts, to compel her return, and the two decide that they will be married for all time. The ceremony is performed and Baring's relation of guardianship ceases.

"The Divorcee"

(Vitagraph—Five Reels)

REVIEWED BY PETER MILNE

THE chief trouble with "The Divorcee" is that it starts out on the grounds that it is a comedy but fails, both in treatment and effect, to carry its original purpose through to the finish. The vitals of it are played in a strictly serious vein and even the humorous possibilities in the fact that the girl believes the minister a highway robber, and the minister the girl a notorious divorcee fail to create any considerable amount of amusement in the ranks of the spectators. The extremely obvious character of the story also has much to do with its rather unattractive progress, inasmuch as its diluted mixture of comedy and drama fails to register.

The first reel when Wanda decides to become a divorcee because it is the fashionable thing in Reno and when she is forced to concoct a husband's name, inform her attorney the grounds for her required separation and tell the whole story of her supposedly married life to a group of sympathizing women starts the picture off to the tune of a number of smiles and chuckles. Likewise when the minister proves himself a "regular fellow" by riding a bucking broncho after seeing a cowboy thrown from its back is the humor of a generally good sort, but subsequent events prove more tiresome than entertaining.

Mary Anderson and Alfred Vosburgh are featured. They make an attractive pair and do their best to put the picture over. Rufus Steele is author and William Wolbert director.

THE STORY AND PLAYERS

Wanda (Mary Anderson) on a visit to Reno decides to pose as a divorcee and consequently is welcomed into divorce society by Mrs. Pelham-Wilson (Jean Hathaway), its leader. Rev. Jerry Ferguson (Alfred Vosburgh) is presented with a regular western outfit by admiring cowboys. When Wanda's horse decides to run away, he is on the spot to rescue her and subsequently they enter the lists of romance, each believing the other a fearfully romantic personage. The sheriff hunting for a real outlaw and Wanda's brother discovering her at one and the same time roll the clouds of illusion away and a general happy ending results.

"A Bushranger's Strategy"

Episode "Further Adventures of Stingaree"

(Kalem-General-Film—Two Reels)

REVIEWED BY W. K. STEWART

AS the title implies, strategy is the very essence of this plot, and while Stingaree, the gentleman bushranger, carries off the lion's share, the rascal who attempts to undo him is by no means lacking in resource.

Stingaree and his partner, Howie, are disturbed when they hear music in the vicinity of their retreat. They investigate and discover an Italian violinist, seated under a tree playing a sonata. The virtuoso introduces himself as "Rampora" and explains that he came to "zis wild plas" for "ze gran' inspirash." Howie suggests holding signor for ransom, and the Italian, believing in advertising, apparently falls in with the scheme. It develops, however, that the Italian is a police spy, and when he plays for Stingaree, whose love of music is well known, the strains of the violin lead the police to the camp. When it seems certain that Stingaree will be captured the wily bushranger slips away in a manner worthy of Raffles, and takes Howie with him.

Further mystery is introduced in the character of a young woman who is trailing the Italian. Developments show that she was a chorus girl in the same show in which the Italian led the orchestra. When the show stranded he robbed her of the savings which were to take her back to England. Stingaree and Howie, learning the girl's story, not only recover the money but wreak vengeance on the spy by taking off his socks and making him walk across the desert.

The action of the plot is entirely outdoors and many new and beautiful locations are introduced. The characterizations are interesting, particularly that of Barney Furey as the Italian, and it is apparent that Furey knows how to handle a violin. There are two feats of horsemanship which are genuine thrills and the episode may safely be classed with the best in this interesting series.

THE STORY AND PLAYERS

A police spy (Barney Furey) who has robbed a chorus girl (Edythe Sterling) attempts to capture Stingaree (True Boardman) by playing upon the bushranger's love of music. Stingaree penetrates the subterfuge and with his partner, Howie (Paul Hurst), escapes when capture seems certain. They overtake the fleeing spy and recover the girls' money.

"The Barker"

(Selig—Five Reels)

REVIEWED BY WILLIAM J. McGRATH

WITH the exception of the fact that Lew Fields is playing the leading part and playing it well, the latest Selig release, "The Barker" is a very ordinary picture. It is chock full of villiany, conspiracy and double dealing. Right near the finish a lot of "love stuff" comes to light and after almost four and three-quarter reels of heavy melo-dramatic action there is an expected bright finish that is really the only cheery chapter in the whole.

But all of the "heavy stuff," heart burns, deviltry, etc., that makes up the picture works as a good garnishment for the particular pathetic and all-sacrificing role that Mr. Fields is called upon to play, and fits into so well when one remembers that most of his life has been spent in creating laughter rather than tears. The circus angle in the majority of the picture is interesting enough and well handled, with scenes aloft on trapeze in the "big top" and plenty of flavoring added with the side show banners and freaks. Taking an average audience into consideration in the judgment of the picture, and especially the type known as the "neighborhood audience," "The Barker" will have a good mete of appeal and sustaining interest.

THE STORY AND PLAYERS

Professor Leo Fielding (Lew Fields) is happy and contented as a professor of languages in the King's University and idolizes his motherless little daughter Floria. His brother Henri (A. Franz Lenz) is a member of a secret anarchist society whom the Government is hot after. While Professor Leo is attending one of the meetings as the guest of his brother one night the King's minions raid the place and both brothers are arrested. Rather than have his brother sacrifice his youth, position and married life, Professor Leo decides to confess as the guilty one and swear that his brother is innocent. This results in the professor's banishment from the country. He goes to America and leaves his young daughter behind with his brother. They wilfully neglect the child and when it is old enough to be sent to its father in the States, Count DeGrasse, a returned exile, and very much of a villian, agrees to take the professor's daughter with him to America. The ungrateful brother of the professor hates the child and infers to the banished count that if she falls overboard en route a reward will be his.

The Count takes the little girl (Amy Dennis) through safe however and when in the States makes a circus performer out of her. He lives off her earnings and treats her cruelly. By this time Professor Fielding reduced to poverty gets a job as a barker for the same circus where his daughter, whom he believes dead, is the star performer. Through a series of circumstances he comes to know that it is his daughter and a happy reunion results. It is further added to when the young owner of the circus confesses love to Floria and they are married.

"Straight Shooting"

(Butterfly—Five Reels)

REVIEWED BY PETER MILNE

AS the title very truthfully implies this picture is a western melodrama. Further than that it is filled with fine, effective western action, containing thrilling climaxes that never allow the interest to falter. Superior locations were selected for its enactment. The long shots of the cattle herds and the numerous bands of horsemen were picked with an eye to their appropriateness and in addition have been superbly photographed. The horsemen, incidentally, perform with an unusual disregard for their respective lives. In fact the stunt stuff in the last fight between the cattlemen and the bandits is loaded with sensational feats of daring that even go as far as to surpass most of the kindred action we have seen before.

George Hively, the author, has drawn upon reliably familiar situations for his story, yet the new setting he has laid them in sheds something of a new light over the whole. The reform of the bad man by the yearning look in the heroine's eyes paves the way for the final rout of the villainous cattlemen who would drive the settlers out of cabin and home. The ride taken by Joan to warn the settlers of the uprising of the cattlemen has all the thrill of Paul Revere's famous gallop, while the succeeding fight in which the marauders ride round and round the lone cabin, until the kind-hearted highwaymen arrive and save the day, is engineered on the style of the Indian attack in the comparatively ancient pictures.

Harry Carey, with his very own mannerisms makes a likable figure of "Cheyenne" Harry and Molly Malone is the typically sweet heroine. Jack Ford produced and has laid great stress on terrifically fast action, particularly when he is dealing with horses and riders. If he had left out a few of these riding scenes more connected results would have been attained but on the whole "Straight Shooting" leaves little to be desired from the viewpoint of the fan who devours the Westerns.

THE STORY AND PLAYERS

"Cheyenne" Harry (Harry Carey) and "Placer" Fremont (Vester Pegg) are employed by "Thunder" Flint (Duke Lee), to rid the land of settlers. Fremont kills the son of Sims (George Berrell), and when Harry sees the old man and his daughter, Joan (Molly Malone), mourning their loss he decides that the job is too dirty for him. Flint, learning this, sends Fremont to put him out of the way but in the gun fight that follows Harry triumphs. The cattlemen, led by Sims, plan to raid the settlers but Harry comes to their rescue at the last with a band of outlaws. After the fight Harry sees the love that one, Danny (Hoot Gibson) bears for Joan and he decides to leave, but Joan thinks quite differently on the subject and there is the happy ending.

"The Charmer"

(Bluebird—Five Reels)

REVIEWED BY PETER MILNE

ELLA HALL, reappearing in a small girl's part, is featured in "The Charmer." It is a light comedy offering with little to become excited about, but much to amuse in the way of kid stuff. Many of the gags are well worn, but no one will deny the humor in the old maid catching the boys in swimming and the judge sneaking off to try his luck at the hook and line before going to court. None of the comedy is the least bit boisterous but practically all attempted laughs register as such.

"The Charmer" will find its greatest appeal among children. Miss Hall has a clever little opposite in the person of James McCandlas, while a tattle-tale fat boy is present to burlesque the villain. Ambrosia, the part played by Miss Hall, is forever dreaming of fairies and imagining her little playmate, Don, as a Prince Charming come to life. Such elements will probably make "The Charmer" a success before the sort of people it mirrors. Of suspense, there is none. It is just plain, quiet, wholesome comedy, its effect to be measured largely by the popularity of the lead.

J. Grubb Alexander wrote the story, Fred Myton did the continuity and Jack Conway produced. The photography is clear enough, but the lighting in its constant brilliancy is far from realistic. A young pickinniny and his pet monkey are two of the important comical factors in the picture.

THE STORY AND PLAYERS

Ambrosia (Ella Hall), sets out for America to join her relatives, the Whitneys (Belle Bennett and George Webb). The ship is torpedoed and Ambrosio finds herself in a life boat with Ceasar, a little negro boy and his pet monkey as her only companions. They are washed ashore in Penntucket, a staid New England town, and then follows Ambrosia's experiences with Cynthia Perkins (Martha Mattox), an old maid, her youthful romance with Don Whitney (James McCandlas), and the reunion of the parted Whitneys, chiefly through her influence.

"Scenes from Great Screen Plays"

(National Association of the Motion Picture Industry—Three Reels)

REVIEWED BY JOSEPH L. KELLEY

"LOVE Scenes," "Great Fights" and "Dare Devil Deeds" are the separate titles under which the National Association has assembled scenes taken from well known screen plays by courtesy of World, Metro, Bluebird, Universal, Vitagraph, Mutual, Fox and Triangle Film companies. Three reels were shown for review. It was announced that two reels would be shown in the near future making five in all which number will complete the set or series.

In these scenes appear Rupert Julian and Ella Hall, Carlyle Blackwell and Ethel Clayton, Donald Cameron and Lillian Walker, Mary Miles Minter, Franklyn Farnum, Anita Stewart and Evart Overton, Francis X. Bushman and Beverly Bayne, Clara Kimball Young, Madame Petrova, Alice Brady, Mary Pickford and Henry Walthall, Earle William and Edith Storey, Harold Lockwood and May Allison, E. H. Southern, Neal Hart, Jack Sherrill, Robert Warwick, William S. Hard, House Peters, Douglas Fairbanks,

Charles Chaplin, Helen Holmes, Joseph Kilgour, Virginia Pearson, Charles Richman, Mary Anderson and Antonio Moreno.

The three reels shown for review bring together many of the acknowledged screen stars. Each reel shows a few selected scenes coming under a general head such as "Love Scenes from the Great Screen Plays." It would be difficult to select one scene as better than another because they all are clearly entitled to the designation, "Love Scenes" and for those who are impressed by such, these depicted in the National Association's assemblage will serve the purpose, excellently. The same may be said of the scenes coming under the other two general heads, "Great Fights" and "Dare Devil Deeds." The "Great Fights" are well staged and the participants show that they "mean business." The "Dare Devil Deeds" have been selected for their thrilling qualities and some real "thrillers" are given.

Considered as a whole and as an attraction of unusual appeal, it is safe to assume that this collection of scenes will be received with enthusiasm by a picture audience. Because of the wide selection of screen favorites interpreting roles that are pretty generally accepted with favor, this offering of the National Association should prove a winner to the exhibitor and of exceeding interest to the patrons. Some of the scenes are shown with little more than a flash on the screen, others run to some length, but the main purpose of all is brought out.

"War Films of the Russian Revolution"

(Skobeleff Committee—Ten Reels—State Rights)
REVIEWED BY JOSEPH L. KELLEY

THE awful devastation wrought by the Germans on Russian soil and the desecration of the sacred monasteries, together with the events which transpired immediately following the revolution in Russia, are revealed in ten reels of authentic war films which were shown for the first time at the Rialto theatre, Sunday. The gruesome acts of desecration perpetrated by the Germans when they destroyed the Cathedral of Pochayev, dug up the graves of the monks and fairly littered the ground surrounding the cathedral with their corpses, are evidenced by these pictures taken shortly after the German troops had left the scene of their conquest.

So gruesome were these scenes that the management of the Rialto theatre had thrown on the screen an explanatory message, telling the audience that it was not customary for such pictures to be shown but in this particular case it was thought advisable because of the news value of these events. Sub-titles announced that after the Germans had taken possession of the Cathedral, a moving picture machine was installed on the altar and pictures shown for the amusement of the German officers. The walls of the Cathedral were covered with obscene drawings.

"The Caucasus Front," "The Fall of the Trebizond," "The Russian Southwest Front," the procession which followed the dethroning of the Czar and the royal family, are the four principal episodes of these vivid pictures of Russia's part in the great world war.

"Mother Love and the Law"

(Crystal Photoplays Company—Seven Parts)
REVIEWED BY WILLIAM J. M'GRATH

IF the state rights market was the incentive for an independent producing company to make such a good picture as this is, then we say long live the state rights market. "Mother Love and the Law" is the first effort of the new Crystal Photoplays Company of Peoria, Illinois, and by the employment of skill and craftsmanship, labor and effort they have made their first picture a worthy one, a production that makes it seem as if it was their tenth and founded on experience, rather than their first.

The pictured story is suggested by the well remembered Dolly Ledgerwood Matters case and that young woman's famous fight for her child and a fortune that created a sensation in the courts last year. George A. Siegmann, a former associate of David W. Griffiths, directed it, and as the result there is no reason hereafter for him to depend on the influence of his association with that peer of directors. He has proved his own worth in this picture and it stands as a tribute to his craftmanship in the field. Unlike the general run of independent productions, there is photography here that will vie with the best that we know.

The story has been ingeniously handled, it has not been padded and the interest grows with every reel. The selection of Dolly Ledgerwood Matters to be the principal in this screen story, whose chapters are so much akin to the actual circumstances in her own life, was more than a wise one. Her name and her actual appearance in a reel life role that was a real life parallel is not the only ace in the case that the Crystal holds. Miss Matters, even though it was her first appearance before the camera, has acquitted herself splendidly and seemingly done the impossible with her work throughout. And hers was no little job in this tale.

The rest of the cast make-up is small in numbers, but large in ability and good work. O. A. C. Lund, who aided in the direction and also played the part of Jimmy Harwood, the whole-souled, well-meaning but misunderstood suitor for Miss Matters' heart in the picture has laid himself open to undiluted commendation for his work. A hard and enthusiastic worker and called upon to shoulder several of the biggest thrills in the picture, he stands out as one of its mainstays.

Patrick Calhoun, remembered recently in "On Trial," is the chief of "heavies" and he leaves nothing to be desired in his work. Thomas Flynn, F. D. Wood and Mabel Bardine all did their excellent bit in their supporting roles.

One bit of work in the picture, that one might say smacks of Director Siegmann's connection with Griffiths, is a bit of dream allegory well placed that vividly brings out better than any famous work of art that Biblical incident, in all its splendor and wisdom, of Solomon making his decision as to which of two claimant mothers deserve the disputed possession of the child. It is an artistic and refreshing bit and adds greatly to the picture.

"Pride and the Man"

(Mutual—Five Parts)
REVIEWED BY WILLIAM J. McGRATH

THE true-to-life details of a prize fight, with genuine looking seconds, ring, audience and even the gore and knockout stand out in this picture featuring William Russell. The rest of the picture follows the usual trend of many of the movie plots; young man of low station marrying society debutante. Both loving and faithful to the other but both feeling the continual sting of the mesalliance.

The prize fight upon which hinges most of the action and excuse for the story will be the big point in this picture from an attraction standpoint. There is nothing lacking in making it vivid and realistic—in fact a better one than is staged these days in metropolitan athletic clubs. The photography on it has been particularly good, and Mr. Russell himself does some superb acting in it—for good acting is necessary in an effort to make a prize fight realistic. The fact that Al. Kauffman, well known heavyweight pugilist, appears as the other combatant in the scene has been a good move and a big advantage from a drawing standpoint.

The rest of the picture, as said before, is good but contains nothing unusual. It will fit in on any program however and should make a good proposition for a theatre situated within the bright-light section of a city. The production has been well cast, besides Mr. Russell, as the following names will show: Francelia Billington, Clarence Burton, George Fisher and Paul Weigil.

THE STORY AND PLAYERS

Jack Hastings (William Russell), a well-bred young man, has entered pugilism because of his love of boxing. He is a champion and a social lion. In this manner he meets Thelma Everett (Francelia Billington), a wealthy young woman with whom he falls in love. He abandons his ring career and marries Thelma.

His efforts to make money and a business name for himself as a contractor are futile due to the conspiracy of Thelma's father, and Warren Leonard, a young society blade and business man, who was a disappointed suitor for Thelma's hand. Hastings' firm goes to smash and he secretly learns that he owes his pretty and faithful wife $50,000 that she slyly stuck into the business in an effort to save it. In order to meet thise debt he decides to break his vow and fight one more fight. He does this, gets the $50,000 and, although Thelma had left him for breaking his promise to her not to fight again, she sees the motive and they are reconciled.

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For Manufacturers' Addresses, Names and Addresses of Buyers handling films in any territory, or any other additional information write—State Rights Department, Motion Picture News

American News Weekly
One reel each week exclusively on Army and Navy activities.

American Standard M. P. Corp.
May 5. Jones' Jonah Day (Sunshine) C..1 reel
May 7. When Justice Errs, D.....5 reels
May 12. (Educational Subject) .....1 reel
May 14. The Daughter of Darkness, Episode No. 1, D.....2 reels
May 19. Ghosts (Sunshine), C.....1 reel

Anti-Vice Film Company
Is Any Girl Safe?.....5 reels

Argosy Films, Inc.
The Celebrated Stielow Case.....6 reels
Where D'ye Get That Stuff.....5 reels
Absinthe (King Baggott), Universal Reissue .....5 reels

Arizona Film Company
Should She Obey.....— reels

Arrow Film Corporation
The Deemster (Derwent Hall Caine).....9 reels

Bernstein Film Production
June —. Who Knows? .....6 reels

Bluebird Extraordinary
Sept.3.. Mother o' Mine (Rupert Julian and Ruth Clifford) .....5 reels

Cardinal Film Corporation
Joan the Woman (Geraldine Farrar).....11 reels

Century Comedies
(FEATURING ALICE HOWELL.)
Balloonatics .....2 reels
Automaniacs .....2 reels
Neptunes Naughty Daughter.....2 reels

Benjamin Chapin Productions
(CHARTER FEATURES CORP.)
My Mother.....2 reels
My Father.....2 reels
Myself .....2 reels
The Call to Arms.....2 reels

Christie Film Company
Father's Bright Idea.....1 reel
With the Mummies' Help.....1 reel
The Magic Maid.....1 reel
The Milky Way.....1 reel
His Last Pill.....1 reel

Claridge Films, Inc.
The Birth of Character.....5 reels
The Heart of New York.....5 reels

Clune Productions
Ramona .....8 reels
Eyes of the World .....9 reels

Corona Cinema Company
The Curse of Eve (Enid Markey).....7 reels

Cosmofotofilm Company
Incomparable Mistress Bellairs.....4 reels
Liberty Hall .....4 reels
The Black Spot.....4 reels
Victoria Cross.....4 reels
O 18 .....4 reels
His Vindication.....5 reels

Creative Film Corporation
The Girl Who Didn't Think (Jane Gail)..6 reels

Dixie Films
Tempest and Sunshine (Evelyn Greely)...5 reels
Just a Song at Twilight.....5 reels

Frank P. Donovan Productions
July—Billy Goes to War (Billy Quirk)....1 reel
July—Billy's Day Out (Billy Quirk)....1 reel
July—Billy's Elopement (Billy Quirk)....1 reel
July—Billy, the Governess (Billy Quirk)..1 reel
Aug.—Butting in Society (Lou Marks)..1 reel
Aug.—After Her Dough (Lou Marks)....1 reel
Aug.—Bunked in Bunkville (Geo. Ross)..1 reel
Aug.—His Dirty Career (Lou Marks)....1 reel
Aug.—Trying it Twice (Mabel Trinneer)..1 reel
Aug.—Helen of Troy (All-Star Cast).....5 reels
Sept.—His Foolish Way (Geo. Thelian)..1 reel
Sept.—At the Barber's Ball (Lou Marks)..2 reels
Sept.—Was She to Blame? (in prep.)....2 reels
Sept.—In and Out (Tammany Young)....1 reel
Sept.—His Flying Flivver (C. J. Van Duesen and Pearl Shepard).....2 reels

Ebony Film Corporation
A Natural Born Shooter.....1 reel
Dat Blackhand Waitah Man.....1 reel
Shine Johnson and the Rabbit's Foot.....1 reel

E. I. S. Motion Picture Corp.
Trooper 44 ..... 5 reels

Elmont Feature Film Co.
People vs. John Doe.....6 reels
God's Law .....6 reels

Enlightment Corporation
Enlighten Thy Daughter.....7 reels

Eugenic Film Company
Birth .....6 reels

European Film Company
Fighting for Verdun.....5 reels

Exclusive Features, Inc.
Where is My Father?.....7 reels

Export and Import Film Co.
Robespierre .....— reels
Ivan the Terrible.....— reels

Fairmount Film Corporation
Hate .....7 reels

Flora Finch Film Co.
War Brides.....2 reels

First National Exhibitors' Circuit, Inc.
On Trial .....
Charles Chaplin .....

Bud Fisher Film Corporation
July 9. Cows and Caws
July 16. Submarine Chasers
July 23. Cheese Tamers
July 30. Janitors
Aug. 6. A Chemical Calamity
Aug. 13. As Prospectors

Fox Film Corp.
(Standard Pictures)
The Spy ....
The Honor System..... ....
Jack and the Beanstalk..... ....
The Conqueror ....

Fraternity Films, Inc.
The Devil's Playground (Vera Michelena)— reels

Frieder Film Corporation
The Birds' Christmas Carol (Mary Louise) .5 reels
A Bit O' Heaven (Mary Louise).....5 reels

Friedman Enterprises
A Mormon Maid (Mae Murray).....6 reels

Frohman Amusement Corp.
The Witching Hour (C. Aubrey Smith, Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Connes).....6 reels
Conquest of Canaan.....5 reels
God's Man .....9 reels

Gold Medal Photoplays
The Web of Life (Hilda Nord, James Cruze, George Spencer).....5 reels

Grand Feature Film Company
Rex Beach On the Spanish Main.....5 reels
Rex Beach in Pirate Haunts.....5 reels
Rex Beach in Footsteps of Capt. Kidd....5 reels

Graphic Features
The Woman and the Beast.....5 reels

D. W. Griffith
Intolerance .....9 reels

Frank Hall Productions, Inc.
(A. H. Jacobs, Prod.)
Her Fighting Chance (Jane Grey).....— reels

Hanover Film Company
Maciste ..... — reels
How Uncle Sam Prepares.....4 reels

Hawk Film Corporation
Monster of Fate ..... — reels

Herald Film Corporation
Around the World in 80 Days.....6 reels

Hiller & Wilk, Inc.
The Battle of Gettysburg..... — reels
The Wrath of the Gods (Sessue Hayakawa).5 reels

Hippodrome Film Co.
At the Front with the Allies..... ....

M. H. Hoffman, Inc.
The Sin Woman (Irene Fenwick, Clifford Bruce and Reine Davies).....7 reels
Who Knows? .....5 reels
The Bar Sinister.....8 reels
Her Fighting Chance.....5 reels
Madame Sherry .....5 reels
Should She Obey?.....5 reels
A Trip Thru China.....10 reels
The Silent Witness.....10 reels

Iliodor Picture Corporation
The Fall of the Romanoffs (Iliodor, Nance O'Neil, Ekaterina Galanta, Alfred Hickman and Conway Tearle).....— reels

Juvenile Film Corporation
World War in Kidland.....1 reel
A Chip Off the Old Block.....1 reel
Chip's Elopement .....1 reel
Chip's Backyard Barn-Stormers.....2 reels
Chip's Rivals .....1 reel
For Sale, a Dachshund .....1 reel
Chip's Carmen .....2 reels

A. Kay Co.
Twenty Thousand Feats Under the Sea.....
Golden Spoon Mary.....1 C
Some Barrier .....1 C
His Trial .....1 C
(Terry Human Interest Reels)
No. 1. Character as Revealed in the Face...Ed.
No. 2. Character as Revealed in the Eyes...Ed.

King Bee Comedies
Back Stage .....2 reels
The Hero .....2 reels
Dough-Nuts .....2 reels
Cupid's Rival .....2 reels
The Villain .....2 reels
The Millionaire .....2 reels
The Genius .....2 reels
The Modiste .....2 reels

Klotz and Streimer
Whither Thou Goest.....5 reels

Lincoln Motion Picture Company
The Realization of a Negro's Ambitions....2 reels
Trooper of Troop K.....3 reels

C. Post Mason Enterprises
The Wonder City of the World (Greater N. Y. by Day and by Night).....4 reels

Masterpiece Drama Productions
Who's Your Neighbor ....

Moral Uplift Society of America
It May Be Your Daughter..... ....

Mo-Toy Comedies
Midnight Frolic.
Jimmy Gets the Pennant.
Out in the Rain.
In Jungle Land.
A Kitchen Romance.
Mary and Gretel.
Dinkling of the Circus.
A Trip to the Moon.
Goldie Locks and the Three Bears.
Dolly Doings.
School Days.

B. S. Moss M. P. Corporation
The Power of Evil.....5 reels
Boots and Saddles.....5 reels
The Girl Who Doesn't Know.....5 reels
In the Hands of the Law.....5 reels
One Hour (Sequel to "Three Weeks").. ....

Newfields Producing Co.
Alma, Where Do You Love?.....6 reels

Paragon Films
The Whip.....8 reels

(Continued on page 1672)

FEATURES—CURRENT AND COMING

Have your releases in by Saturday noon—The Exhibitor wants them

Art Dramas, Inc.

Sept. 3. Behind the Mask (Catherine Calvert) U. S. Am. 5
Sept. 10. Blood of His Fathers (Crane Wilbur) Horsley 5
Sept. 17. Peg o' the Sea (Jean Sothern) Van Dyke 5
Sept. 24. (Undecided) (Catherine Calvert) U. S. Am. 5

Bluebird Photoplays

Aug. 20. Mr. Opp (Neva Gerber and Arthur Hoyt) 5
Aug. 27. The Charmer (Ella Hall) 5
Sept. 3. Triumph (Dorothy Phillips) 5
Sept. 10. A Stormy Knight (Brownie Vernon and Franklyn Farnum) 5
Sept. 17. The Mysterious Mr. Tiller (Rupert Julian and Ruth Clifford) 5
Sept. 24. Flirting with Death (Brownie Vernon and Herbert Rawlinson) 5

Butterfly Productions

Aug. 20. The Lair of the Wolf (Donna Drew, Gretchen Lederer and Joseph Girard) 5
Aug. 27. Straight Shooting (Harry Carey and Molly Malone) 5
Sept. 3. Who Was the Other Man? (Francis Ford) 5
Sept. 10. The Little Pirate (Little Zoe Rae and Gretchen Lederer) 5
Sept. 17. The Spindle of Life (Ben Wilson and Neva Gerber) 5

Fox Film Corporation

July 1. Patsy (June Caprice) 5
July 8. Two Little Imps (Jane and Katherine Lee) 5
July 15. To Honor and Obey? (Gladys Brockwell) 5
July 22. The Innocent Sinner (R. A. Walsh and Miriam Cooper) 5
July 29. Wife Number Two (Valeska Suratt) 5

Ivan Feature Productions

Mar. 18. Two Men and a Woman (James Morrison, Christine Mayo, Ruybe De Remer, Guy Coombs, John Reinhardt and Helen Arnold) 5
June — One Law For Both 9

Kleine-Edison-Selig-Essanay

Sept. 3. Efficiency Edgar's Courtship (Taylor Holmes) (Essanay) 5
Sept. 10. Pants (Mary McAllister) (Essanay) 5
Sept. 17. The Awakening of Ruth (Shirley Mason) (Edison) 5
Sept. 24. Men of Desert (Jack Gardner) (Essanay) 5

Metro Pictures Corporation

Aug. 6. The Jury of Fate (Mabel Taliaferro) Metro 5
Aug. 13. The Girl Without a Soul (Viola Dana) Metro 5
Aug. 27. To the Death (Mme. Petrova) Metro 5
Sept. 3. Under Handicap (Harold Lockwood) Yorke 7
Sept. 10. The Lifted Veil (Ethel Barrymore) Metro 5
Sept. 17. Their Compact (Francis X. Bushman and Beverly Bayne) Metro 5
Sept. 24. Silent Sellers (Mme. Petrova) Metro 5

Mutual Film Corporation

Sept. 3. Charity Castle (Mary Miles Minter) 5
Sept. 3. Reputation (Edna Goodrich) 5
Sept. 10. The Bride's Silence (Gail Kane) 5
Sept. 10. Outcast (Ann Murdoch) 5
Sept. 17. The Rainbow Girl (Juliette Day) 5
Sept. 17. The Girl Who Couldn't Grow Up (Marguerita Fischer) 5
Sept. 24. Sands of Sacrifice (Wm. Russell) 5
Sept. 24. The Runaway (Julia Sanderson) 5

Paramount and Artcraft Pictures Corp.

Sept. 10. Rebecca of Sunnybrook Farm (Mary Pickford) 5
Sept. 10. The Hostage (Wallace Reid) 5
Sept. 17. On the Level (Pannie Ward) 5
Sept. 17. Double Crossed (Pauline Frederick). 5
Sept. 17. The Sunset Trail (Vivian Martin) 5
Sept. 24. The Countess Charming (Julian Eltinge) 5
Sept. 24. Bab's Diary (Marguerite Clark) 5

Pathe Exchange, Inc.

Aug. 5. Captain Kiddo (Baby Marie Osborne, Philo McCullough, Marion Warner, Henry Van Meter and Roy Clark), Lasalida 5
Aug. 12. The Streets of Illusion (Gladys Hulette, J. H. Gilmour, Wm. Parke, Jr., Richard Berthelmess, Wm. Dudley), Astra 5
Aug. 19. Miss Nobody (Gladys Hulette, Cesare Gravina, Marcia Harris, A. G. Andrews, William Parke, Jr., J. H. Gilmour), Astra 5
Aug. 26. Iris (Alma Taylor, Henry Ainley, Stuart Rome), Hepwood 5
Sept. 2. Tears and Smiles (Baby Marie Osborne), Lasalida 5

Selznick Pictures

May —. The Lone Wolf (Hazel Dawn and Bert Lytell), Brenon —
May —. Poppy (Norma Talmadge) —
May —. A Modern Othello (Robert Warwick) —

Triangle Distributing Corporation

Sept. 2. Ten of Diamonds (Dorothy Dalton). 5
Sept. 2. The Man Hater (Winifred Allen)... 5
Sept. 9. Idolaters (Louise Glaum) 5
Sept. 9. Polly Ann (Bessie Love) 5
Sept. 16. Mountain Dew (Margery Wilson).. 5
Sept. 16. The Haunted House (Dick Rossen and Winifred Allen) 5
Sept. 23. Flying Colors (Wm. Desmond) 5
Sept. 23. Devil Dodger (Roy Stewart) 5
Sept. 30. Broadway, Arizona (Olive Thomas) 5
Sept. 30. The Tar Heel Warrior (Walt Whitman) 5

Vitagraph V-L-S-E.

Aug. 13. Mary Jane's Pa (Marc MacDermott and Mildred Manning) 5
Aug. 20. Transgression (Earle Williams and Corinne Griffith) 5
Aug. 27. The Divorcee (Mary Anderson) 5
Sept. 3. Soldiers of Chance (Evart Overton, Miriam Fouche, Julia Swayne Gordon) 5
Sept. 10. An Alabaster Box (Alice Joyce, Marc MacDermott) 5
Sept. 17. For France (Edward Earle, Betty Howe) 5
Sept. 24. Sunlight's Last Raid (Mary Anderson), Alfred Whitman) 5

Favorite Film Features

Aug. 20. The Violin of M'sieur (Clara Kimball Young, James Young, Little Helen Connelly, Etienne Girardot) 5
Aug 20. An Elopement at Home (Norma Talmadge, Flora Finch, Leo Delaney, Van Dyke Brooks, Harry Lambert) 5
Aug. 27. The Feudists (Sidney Drew, John Bunny, Wallie Van, Lillian Walker, Flora Finch, Josie Sadler, Little Helen Connelly 5
Aug. 27. The Master Painter (Rosemary Theby, Sidney Drew, Courtney Foote) 5
Sept. 3. Her Husband (Clara K. Young, Earle Williams, James Lackaye, Darwin Karr) 5
Sept. 3. Fanny's Conspiracy (Norma Talmadge, Leo Delaney, Van Dyke Brooke, Ethel Lloyd, Harry Northrup) 5
Sept. 10. When Women Go on the Warpath (Clara Kimball Young, Sidney Drew, James Young, Flora Finch, Rose Tapley, James Lackaye, Wm. Shea, Kate Price) 5
Sept. 10. How States Are Made (Fred Burns, Anne Schaefer, Robert Thomby). 5

Wholesome Films Corporation

The Penny Philanthropist (Peggy O'Neil and Ralph Morgan), D. 5
Cinderella and the Magic Slipper (Special Children's Cast), Juv. 4

World Pictures

Aug. 6. Youth (Carlyle Blackwell and June Elvidge) 5
Aug. 13. Jerry for Short (Madge Evans)... 5
Aug. 20. Souls Adrift (Ethel Clayton) 5
Aug. 27. The Guardian (June Elvidge, Montagu Love and Arthurd Ashley), 5
Sept. 3. The Marriage Market (Carlyle Blackwell, June Elvidge and Arthur Ashley) 5
Sept. 10. Betsy Ross (Alice Brady) 5
Sept. 17. Creeping Tides (Alexandra Carlyle). 5
Sept. 24. The Woman Beneath (Ethel Clayton) 5

RELEASES IN THE INDEPENDENT FIELD

(Continued from page 1671)

Peter Pan Film Corporation

(Mo-toy Troupe)

May 10. Jimmy Gets the Pennant.....1 reel
May 17. Out in the Rain.....1 reel
May 24. Jungle Land.....1 reel
May 31. A Kitchen Romance.....1 reel
June 7. Mary and Gretel.....1 reel
June 14. Dinkling of the Circle.....1 reel
June 21. A Trip to the Moon.....1 reel
June 28. Goldie Locks and the Three Bears.1 reel
July 5. Dolly Doings.....1 reel
July 12. School Days.....1 reel
July 19. Little Red Riding Hood.....1 reel

Popular Picture Corporation

Corruption .....6 reels

Private Feature Film

Ignorance (Earl Metcalfe).....6 reels

Public Rights Film Corporation

The Public Be Damned (Charles Richman and Mary Fuller).....5 reels

Radio Film Company

Satan the Destroyer of Humanity.....7 reels
The Spirit of 1917 (James J. Harkness and Carl Sturmer).....— reels

Renowned Pictures Corporation

In Treason's Grasp (Grace Cunard and Francis Ford) .....5 reels

Selig Special

Beware of Strangers.....7 reels
The Ne'er-Do-Well.....8 reels
The Garden of Allah (Selig).....10 reels
Who Shall Take My Life?..... — reels

Frank J. Seng

Parentage .....7 reels

Sheriott Pictures Corporation

The Black Stork (Dr. Harry J. Haiselden) .....5 reels

Sherman Elliot, Inc.

The Crisis .....10 reels

Sherman Pictures Corporation

I Believe .....7 reels
The Land of the Rising Sun

Signet Film Corporation

The Masque of Life.....7 reels

Standard Newsfilm, Inc.

Demons of the Air.....2 reels

Submarine Film Corporation

The Submarine Eye.....7 reels

Superior Films Company

The Faucet..... 5 reels
The Cowpuncher.....6 reels

Ultra Film Co.

A Day at West Point.....
West Is West.....
The Rustler's Frame-up at Big Horn.....

Unity Sales Corporation

The Bishop's Secret.....4 reels
The Lottery Man.....5 reels
The Marriage Bond.....5 reels

Universal Film Mfg. Company

Idle Wives .....
Where Are My Children?.....5 reels
Twenty Thousand Leagues Under the Sea .....10 reels
People vs. John Doe (Harry De More, Leah Baird).....5 reels
Robinson Crusoe (Robert Leonard and Margarita Fischer).....4 reels
Hell Morgan's Girl.....5 reels
Come Through .....7 reels

Variety Films Corporation

My Country First.....6 reels
The Pursuing Vengeance.....5 reels
The Price of Her Soul.....7 reels

SHORT SUBJECTS CURRENT AND COMING

Educational Film Corp. of Amer.

SCENICS—EDUCATIONAL

Aug. 15. Hard, Hard Road to Adventure.
Aug. 22. China and the Chinese No. 5.
Aug. 29. First American Apartment House, Nature's Theatricals.
Sept. 5. Land That Doesn't Wiggle Much.
Sept. 12. Tinklebottom Passes Through.
Sept. 19. Fading of Local Color.
Sept. 26. Tinklebottom's Finish.

DITMARS "LIVING BOOK OF NATURE"

Aug. 13. Animals in Winter.
Aug. 20. Ancestors of the Horse.
Aug. 27. Orang Volunteers.
Sept. 3. Kangaroos and Their Allies.

Foxfilm Comedies

July 9. Bing! Bang! (Charles Conklin).....2 C

General Film Company

BROADWAY STAR FEATURES
(O. HENRY STORIES)

The Furnished Room (Agnes Eyre, J. Frank Glendon).....2 D
The Defeat of the City (Agnes Eyre, J. Frank Glendon).....4 D
The Atavism of John Tom Little Bear (Al Jennings, Mary Brittain).....2 D

ESSANAY
("THE BLACK CAT STORIES")

Our Boys (Ellis Paul).....2 C
Pete's Pants (Ben Turpin).....2 C
Vernon, the Bountiful (Virginia Valli)....2 C-D
The Long Green Trail (Virginia Valli, Rodney La Rock).....2 D
Don't Lose Your Coat.....2 C
Star Dust (Margaret Clayton).....C-D

George Ade Fables

Twelve Cylinder Speed of the Leisure Class..2 C

KALEM
(AMERICAN GIRL SERIES WITH MARIN SAIS)

The Vanished Line Rider.....2 D
The Man Hunt at San Remo.....2 D
The Door in the Mountain.....2 D
Sagebrush Law.....2 D

("THE FURTHER ADVENTURES OF STINGAREE" WITH TRUE BOARDMAN)

At the Sign of the Kangaroo.....2 D
Through Fire and Water.....2 D
A Bushranger's Strategy.....2 D
The Stranger at Dumcrieff.....25D
A Champion of the Law.....2 D

(HAM AND BUD COMEDIES)

A Menagerie Mix-Up.....1 C
A Hobo Raid.....1 C
A Day Out of Jail.....1 C

JAXON COMEDIES

The Baggage Man.....1 C
Getting the Coin.....1 C
Tough Luck.....1 C
Love Letters.....1 C
Play Ball.....1 C

JOHNNY AND EMMA RAY COMEDIES

Casey the Fireman.....1 C
The Candy Jag.....1 C
Muggsy in Bad.....1 C
A Laundry Mix-Up.....1 C
A Peaceful Flat.....1 C
Cheating His Wife.....1 C
"A Bathtub Marriage".....1 C

KLEINE
(GEORGE BICKEL COMEDIES)

Love, Luck and Loot.....1 C
A Mixed Color Scheme.....1 C
A Suit and a Suitor.....1 C
Nearly a Husband.....1 C
Some Statue.....1 C

SELIG

World's Library (every Wednesday)....1 Ed.
The L. X. Clew.....1 D
The Toll of Sin.....2 D
The Bush Leaguer.....1 C
The Smouldering Spark.....2 D
The Love of Madge O'Mara.....1 D
A Man, A Girl and A Lion.....2 D
Her Perilous Ride.....1 D
The Sole Survivor.....2 D
Her Heart's Desire.....1 D
Between Man and Beast.....2 D
Her Salvation.....1 D
Pioneer Days.....2 D
In After Years.....1 D

Falcon Features

The Mainspring (Henry King).....4 D
The Martinache Marriage (Margaret Landis, Philo McCullough).....4 D
The Stolen Play (Ruth Roland, Wm. Conklin).....4 D
The Phantom Shotgun (R. Henry Grey, Kathleen Kirkham).....4 D
His Unpolished Self (Harry Ainley, Mary Dibley).....4 D

SPARKLE COMEDIES

An Attorney's Affair.....1 C
Her Peignor.....1 C
Those Terrible Telegrams.....1 C
The Stag Party.....1 C
Bragg's Little Poker Game.....1 C
Mixed Nuts.....1 C

Inter-Allied Films

July 14. Cine Topics.....1 Ed.

Kleine-Edison-Selig-Essanay

CONQUEST-EDISON
Saturday, August 25, 1917

T. Haviland Hicks, Freshman.....3 reels
Gallegher.....2 reels
Turning Out Silver Bullets.....1 reel
Young Salts.....
The Holy Land..... } 1 reel

Saturday, September 1, 1917

The Princess' Necklace (featuring Katherine Townsend and Walter McDonald.4 reels
The Puzzling Billboard.....1 reel
The Brook, Woodcraft for Boys, and Shipping Live Fish in Sealed Bottles..... Combined in 1 reel
The Blind Fiddler.....1 reel

ESSANAY-LINDER COMEDIES

Max Comes Across.....2 C
Max Wants a Divorce.....2 C
Max in a Taxi.....2 C

ESSANAY SERIES—DO CHILDREN COUNT? (Featuring Little Mary McAlister)

Aug. 1. The Season of Childhood.....2 D
Aug. 8. The Little White Girl.....2 D
Aug. 15. The Bridge of Fancy.....2 D
Aug. 22. The Kingdom of Hope.....2 D

SELIG-HOYT COMEDIES

Aug. 6. A Dog in the Manger.....2 C
Aug. 20. A Trip to Chinatown.....2 C
Sept. 3. A Midnight Bell.....2 C
Sept. 17. A Contented Woman.....2 C

SPECIAL TWO-REEL COMEDIES

Apr. 15. The Fixer (Harry Watson, Jr.)..Kleine
May 13. The Politicians (Harry Watson, Jr.) Kleine

Metro Pictures Corporation

Monday, August 6, 1917

DREW—His Ear for Music (Mr. and Mrs. Sidney Drew).....1 C

Monday, August 13, 1917

DREW—Her Economic Independence (Mr. and Mrs. Sidney Drew).....1 C

Monday, August 20, 1917

DREW—Her First Game (Mr. and Mrs. Sidney Drew).....1 C

Monday, August 27, 1917

DREW—The Patriot (Mr. and Mrs Sydney Drew).....1C

Mutual Film Corporation

Wednesday, September 5, 1917

MUTUAL—Mutual Weekly No. 140, 1 Top.

Thursday, September 6, 1917

CUB—Jerry Tries Again (George Ovey)....1 C
GAUMONT—Real Life, No. 71, A Watering System for a Small Farm, Pets Which Will Never Be Popular, Handling the Mail—Parcel Post, Money Orders, etc. The Five Senses—in Business and Pleasure. A Leaf from "Life": "Fresh Advances in the Champagne District."
"Her Thoughts of Him—Before and After the Engagement" (Animated drawing).

Wednesday, September 12, 1917

MUTUAL—Mutual Weekly No. 141, 1 Top.

Thursday, September 13, 1917

GAUMONT—Reel Life, No. 72—Tree Planting in the National Forests, An Unusual Colt, Hunting Turtle Eggs, Testing an Auto Tube, The Midnight Sun.

Serials

Sept. 17. The Lost Express, No. 1 (Featuring Helen Holmes).....2 D
Sept. 24. The Lost Express, No. 2 (The Destroyed Documents).....2 D

Paramount Pictures Corporation

Monday, August 6, 1917

BURTON HOLMES—Geysers of the Yellowstone, 1 Trav.....

Monday, August 13, 1917

KLEVER PICTURES—Summer Boarding (Victor Moore).....
BURTON HOLMES—Wonders of Yellowstone.....1 Trav

Monday, August 20, 1917

KLEVER PICTURES—Egged On (Victor Moore).
KLEVER PICTURES—The Cinderella Husband (Victor Moore).
BURTON HOLMES—Madrid to Madeira.1 Trav

ARBUCKLE COMEDIES

April 23. The Butcher Boy.....2 C
May 21. A Reckless Romeo.....2 C
June 25. The Rough House.....2 C

Pathe Exchange, Inc.

Sunday, September 2, 1917

The Fatal Ring, No. 9 (The Dice of Death) (Pearl White, Warner Oland, Ruby Hoffman, Tom Gsell), Drama, 2 R. Astra.
Know America, No. 21 (Central Colorado), Sc., 1 R, Combitone.
Luke's Wild Women (Harold Lloyd, Bebbe Daniels, Harry Pollars), 2 C, Rolin.
Cartoon and Scenic (International). Titles to be announced later. 1 R.

Wednesday, September 5, 1017

Hearst-Pathe, No. 72, Topical, 1 R.

Saturday, September 8, 1917

Hearst-Pathe, No. 73, Topical, 1 R.

Triangle Komedies

Sunday, September 2, 1917

A Fallen Star.....1 C
His Foot-Hill Foll.....1 C

Sunday, September 9, 1917

A Dark Room Secret.....1 C
A Warm Reception.....1 C

Sunday, September 16, 1917

His Baby Doll.....1 C
His Unconscious Conscience.....1 C

Sunday, September 23, 1917

His Taking Ways.....1 C
Her Fickle Fortune.....1 C

Sunday, September 30, 1917

His Saving Grace.....1 C
Caught in the End.....1 C

KEYSTONE RELEASES

Sept. 2. A Shanghaied Jonah (Billy Armstrong, Maude Wayne, Guy Woodward).
Sept. 9. His Precious Life (Charles Murray, Slim Summerville, Louise Fazenda).
Sept. 16. Hula Hula Land (Billy Armstrong, Maude Wayne, Guy Woodward).
Sept. 23. The Late Lamented (George Binns, Mary Thurman, Claire Anderson).
Sept. 30. The Sultan's Wife (Bobby Vernon Gloria Swanson, Joseph Callahan).

Universal Film Company

Week of September 10, 1917

GOLD SEAL—The Perilous Leap (Helen Gibson and Val Paul).....3 D
NESTOR—The Boulevard Speed Hounds (Eddie Lyons, Lee Moran and Edith Roberts).....1 C
L-KO—From Cactus to Kale (Gladys Varden, Walter Stephens and Harry Griffith.2 C
UNIVERSAL ANIMATED WEEKLY—Weekly No. 89.
STAR FEATURETTE—To the Highest Bidder (Mary Fuller).....2 D
JOKER—Short Skirts and Deep Water (William Franey and Gale Henry).....1 C
VICTOR—In the Clutches of Milk (Max Asher and Gladys Tennison).....1 C
UNIVERSAL SCREEN MAGAZINE—Issue No. 36.
UNIVERSAL CUURRENT EVENTS—Issue No. 18 (Shipping date September 8).
JOKER—Nearly a Queen (Gale Henry and Milton Sims).....1 C
BISON—The Texas Sphinx (Harry Carey and Alice Lake).....2 W-D
UNIVERSAL SPECIAL—Episode 12 of "The Gray Ghost" (Title not announced).....2 D

Vitagraph

Sept. 10. The Fighting Trail, No. 1 (The Precious Ingredient) (William Duncan, Carol Holloway).....
Sept. 17. The Fighting Trail, No. 2 (The Story of Barra) (William Duncan, Carol Holloway).....
Sept.224. The Fishing Trail, No. 3 (Will Yaqui Joe Tell?) (William Duncan, Carol Holloway).....

(BOBBY CONNELLY SERIES)

Sept. 3. Bobby's Bravery.....1 C
Sept. 10. Just What Bobby Wanted.....1 C
Sept. 17. Bobby's Secret.....1 C
Sept. 24. When Bobby Broke His Arm.....1 C

BIG V COMEDIES

Aug. 20. Shells and Shivers (Lawrence Semon.....1 C
Aug. 27. Chumps and Chances (Lawrence Semon.....1 C
Sept. 3. Gall and Golf.....1 C
Sept. 10. Slips and Slackers.....1 C

MONTHLY INDEX OF RELEASES

All releases of the month are listed. In the index, C. stands for "Comedy"; Cart., for "Cartoon"; C.-D., for "Comedy Drama"; D., "Drama"; Juv., "Juvenile"; Sc., "Scenic"; Top., "Topical." The figure before the abbreviation is the number of reels, date is the date of release and the figure the page of Motion Picture News on which the picture was reviewed. The second number refers to the music chart for the picture. The number in parentheses ( ) refers to the page whereon will be found the "Ready-Made Ad-Talk."

FEATURES

ALMA, Where Do You Live? (Newfields Prod. Corp.), 6D... 864 (1118)
Amazons, The (Paramount-Artcraft), 5D, Aug. 5..... —— (1117)

BAB, The Fixer (Horkheimer-Mutual), 5D, Aug. 13..... 1319 (1117)
Barker, The (K-E-S-E—Selig), 5D, Aug. 13..... 1489 (1443)
Betty in the Lion's Den (Favorite Film), 5D, Aug. 13..... ——
Brown of Harvard (Selig-K-E-S-E), 5D, Aug. 27..... ——
By Right of Possession (Vitagraph-V-L-S-E), 5D, July 30..... 1021

CAPTAIN Kiddo (Laslida-Pathe), 5D, Aug. 5..... 1024 (978)
Chains of an Oath (Favorite Film), 5D, Aug. 13..... ——
Charmer, The (Bluebird), 5D, Aug. 27..... ——
Clean-Up, The (Bluebird), 5D, Aug. 6..... 1319 (1511)
Close to Nature (Paramount-Artcraft), 5D, Aug. 26..... ——
Crystal Gazer, The (Lasky-Paramount), 5D..... 1151 (979)

DIVORCEE, The (Vitagraph—V-L-S-E), 5D, Aug. 27..... ——
Double Standard, The (Butterfly), 5D..... —— 1041
Down to Earth (Paramount-Artcraft), 5D, Aug. 12..... 1320 (1118)

EFFICIENCY Edgar's Courtship (K-E-S-E—Essanay), 5D, Sept. 3 ——
Even Break, An (Triangle), 5D, Aug. 5..... 1151 (1117)
Eye of Envy (Art Dramas-Horsley), 5D..... 1319 (1117)

FATHER'S Hatband (Favorite Film), 5D, Aug. 20..... ——
Feudists, The (Favorite Film), 5D, Aug. 27..... ——
Flame of the Yukon, The (Triangle), 7D, July1..... 434 (1170)
Follow the Girl (Butterfly), 5D, Aug. 6..... (1172)
Food Gamblers, The (Triangle), 5D, Aug. 5..... 1318 (1117)

GARDEN of Allah, The (Selig), 9D..... 1150 (827)
Girl Without a Soul, The (Metro), 5D, Aug. 13..... (1443)
Golden Idiot, The (K-E-S-E—Essanay), 5CD, July 23..... 866 (827)
Golden Rule Kate (Triangle), 5D, Aug. 12..... ——
Greater Law (Bluebird), 5D, July 16..... 625 890
Guardian, The (World), 5D, Aug. 27..... 1490 (1444)

HAPPY Go Lucky (Favorite Film), 5D, Aug. 6..... ——
Hashimura Togo (Paramount-Artcraft), 5D, Aug. 19..... 1491 (1275)
Haunted Pajamas, The (Yorke-Metro), 5C, June 11..... 4113 1171

IN Slumberland (Triangle-Ince), 5D..... 865
Innocent Sinner, The (Fox Film), 5CD, July 22..... —— 1340
Iris (Hepworth-Pathe), 5D, Aug. 26..... 1317 (1443)
Iron Ring, The (Peerless-World), 5D, July 30..... 1022 (978)
Italian Battle Front, The (Wm. Moore Patch), 9 Top..... 1323

JACK and the Beanstalk (Fox), 10, July..... 1151 (1275)
Jerry for Short (World), 5D, Aug. 13..... ——
Jinx Jumper, The (Triangle), 5CD, Aug. 26..... ——
Jury of Fate, The (Metro), 5D, Aug. 6..... —— (1275)

KISS for Susie, A (Paramount-Artcraft), 5D, Aug 2..... 1148 (979)

LAIR of the Wolf, The (Butterfly), 5D, Aug. 20..... 1489 1511 (1443)
Law of the Land, The (Paramount-Artcraft), 5D, Aug. 12..... —— (1274)
Light of Western Stars, The (K-E-S-E—Selig), 5D, Aug. 13..... ——
Little American, The (Artcraft), 5D, July 2..... 432 890
Little Chevalier, The (Conquest-Edison), 4D, Aug. 11..... 1490
Little Duchess, The (Peerless-World), 5D..... 1317 (1275)
Little Miss Optimist (Paramount-Artcraft), 5D, Aug. 26..... ——
Little Terror, The (Bluebird), 5D, July 30..... 1023 1510 (978)
Lone Wolf, The (Selznick), 8D, May..... 282 (1171)
Long Trail, The (Famous Players-Paramount), 5D..... (1021)
Lost in Transit (Paramount-Artcraft), 5D, Sept. 3..... ——

MARY Jane's Pa (Vitagraph-V-L-S-E), 5D, Aug. 13..... 1321
Master of His Home (Triangle), 5D, Aug. 12..... —— (978)
Master Painter, The (Favorite Film), 5D, Aug. 27..... ——
Midnight Man, The (Butterfly), 5D, Aug. 13..... 1320 (1340)
Miss Nobody (Astra-Pathe), 5D, Aug. 19..... 1488 (1443)
Miss Robinson Crusoe (Metro), 5D..... —— 1172 (1118)
Mother Instinct, The (Triangle-Ince), 5D, July 15..... 866 1512 (826)
Mother o' Mine (Bluebird), 5D, Sept. 3..... ——
Mr. Opp (Bluebird), 5D, Aug. 20..... 1490 (1443)
Mysterious Miss Terry, The (Paramount-Artcraft), 5D, Aug. 19.—— (1274)
One Touch of Nature (Triangle), 5D..... 1023 (978)
Open Places (K-E-S-E—Essanay), 5D, Aug. 20..... 1492 (1117)

PARENTAGE (Frank J. Seng), 5MD..... 3945 (1340)
Patsy (Fox), 5CD..... 1042
Pay Me (Jewel Prod., Inc.), 5D...— 1321
Peggy, the Will o' the Wisp (Rolfe-Metro), 5D, July 9..... 864 (826)

REBECCA of Sunnybrook Farm (Paramount-Artcraft), 5D, Sept. 3 ——
Regiment of Two, A (Favorite Film), 5D, Aug. 6..... ——
Rescue, The (Bluebird), 5D..... 867 1042 (827)
Richard, the Brazen (Vitagraph), 5D, July 23..... 865 1510 (826)
Right of Way Casey (Gold Seal-Universal), 3CD, July 30..... 877

SAWDUST Ring, The (Triangle), 5MD, July 15..... 627 1339
Second Mrs. Tanqueray, The (Vitagraph—V-L-S-E), 5D, Aug. 6, 1149.(1118)
Self-Made Widow, A (World Film), 5CD, July 23..... 867
Seven Keys to Baldpate (Paramount-Artcraft), 5D, Aug 19..... ——
Show Down, The (Bluebird), 5D, Aug. 13..... 1511 (1274)
Skinner's Baby (K-E-S-E—Essanay), 5CD, Aug 6..... 1150
Slacker, The (Metro Special), 6D..... 1020 1170 (979)
Souls Adrift (World), 5D, Aug 20..... 1148
Souls in Pawn (American-Mutual), 5D, Aug 6..... —— (978)
Spy, The (Fox), 6D..... 1149
Squaw Man's Son, The (Lesky-Paramount), 5D..... 1021 (827)
Stormy Knight, A (Bluebird), 5D, Sept. 3..... ——
Straight Shooting (Butterfly), 5WD, Aug. 27..... ——
Streets of Illusion, The (Astra-Pathe), 5D, Aug. 12..... 1149

THEY'RE Off (Triangle), 5CD, Aug. 19..... —— (1274)
To Honor and Obey (Fox Film), 5D, July 15..... —— 1172 (827)
To the Death (Metro), 5D, Aug. 27..... ——
Trail of the Shadow, The (Rolfe-Metro), 6D, July 2..... 866
Transgression (Vitagraph—V-L-S-E), 5D, Aug. 20..... 1489 (1444)
Triumph (Bluebird), 5D, Sept. 3..... ——
Two Little Imps (Fox Film), 5D, July 8..... ——

VARMINT, The (Paramount-Artcraft), 5D, Aug. 5..... 1321 (1118)
Violin of M'sieu, The (Favorite Film), 5D, Aug. 20..... ——

WARRIOR, The (Itala), 7D..... 864
Wee Lady Betty (Triangle), 5D, Aug. 19..... (1444)
What Money Can't Buy (Lasky-Paramount), 5D, July 16..... 867 (826)
When You and I Were Young (Art Dramas-Apollo), 5D, July 16, 865 (826)
WIFE on Trial, A (Butterfly), 5D..... —— 1042
Woman in White, The (Thanhouser-Pathe), 5D, July 1..... 115 (1042)
Wooden Shoes (Triangle), 5D, Aug. 26..... 1488 (1275)
YOUTH (World), 5D, Aug. 6..... 868 (826)

SHORT SUBJECTS

ALGERIA, Old and New (Powers-Universal), Split reel, Sc, Aug. 13 ——
Almost a Scandal (Christie), 1C, Aug. 11..... 1155
Along the Baltic, Sweden (Sveafilms-Pathe), Split reel, Sc, Aug. 19..
At the Sign of the Kangaroo (Kalem), Episode of "Stingaree" Serial, 2D, Aug. 13..... 1317

BACK to the Kitchen (Joker-Universal), 1C, Aug. 13..... ——
Battling Bellboy, The (Joker-Universal), 1C, Aug. 6..... 877
Beach Nuts (Cub-Mutual), 1C, Aug. 16..... ——
Behind the Map (Joker-Universal), 1C, Aug. 20..... ——
Birds of a Far-Off Sea (Conquest, Edison), Split reel, Ed, Aug. 11... ——
Blackboards and Blackmail (L-Ko—Universal), 1C, Aug. 6..... ——
Boasts and Boldness (Big V), 1C, Aug. 5..... ——
Bobby, the Boy Scout (Bobby Connelly-Vitagraph), 1C, Aug. 6..... ——
Bobby, Movie Director (Bobby Connelly-Vitagraph), 1C, Aug. 13.. ——
Bobby, the Pacifist (Bobby Connelly-Vitagraph), 1C, Aug. 27..... ——
Bobby, Philanthropist (Bobby Connelly-Vitagraph), 1C, Aug. 2..... ——
Boy Who Cried Wolf, The (Conquest Edison), 1D, August 4..... ——
Brass Girl, The (Victor-Universal), 2CD, Aug. 13..... ——
Bridge of Fancy, The (Essanay—K-E-S-E), Episode of "Do Children Count?" Serial, 2D, Aug. 15..... ——
Busting Into Society (Joker-Universal), 1C, Aug. 27..... ——

CHEYENNE'S Pal (Universal), 2WD, Aug. 13..... ——
Chumps and Chances (Big V), 1C, Aug. 27..... ——
Colonel Pepper's Mobilized Farm (Powers-Universal) Split reel, C. Cart., Aug. 20..... ——
Crystals in Formation (Conquest, Edison), Ed. Split reel, Aug. 4.. ——
Customary Two Weeks, The Conquest-Edison), 4D, Aug. 18..... ——

DANGER Underground (Astra-Pathe), 5th Episode of "The Fatal Ring" Serial, 2D, Aug. 5..... 866 (979)
Desperation (Balboa-Pathe), 14th Episode of "The Neglected Wife" Serial, 2D, Aug. 12..... ——
Dinosaur and the Baboon, The (Conquest-Edison), Split reel, El Aug. 11..... ——
Do Children Count? (Essanay—K-E-S-E Serial):
The Season of Childhood, 2D, Aug. 1..... ——
The Little White Girl, 2D, Aug. 8..... 1318
The Bridge of Fancy, 2D, Aug. 15..... ——
The Kingdom of Hope, 2D, Aug. 22..... ——
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No. 19. Southern Colorado, 1Sc, Aug. 12 ——
No. 20. Near Pike's Peak, Colo., 1Sc, Aug. 26 ——

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Worries and Wobbles (Big V), 1C, Aug. 13 ——

YOUNG Salts (Conquest-Edison), Split reel, Top, Aug. 25 ——

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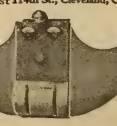

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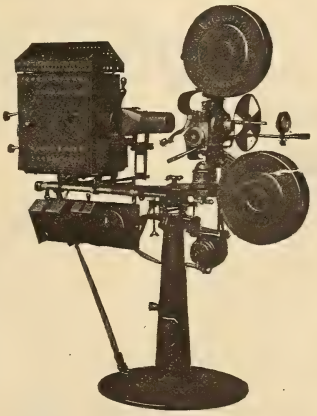

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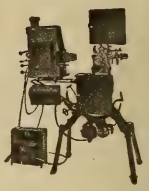

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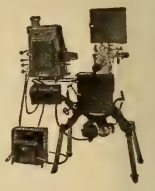

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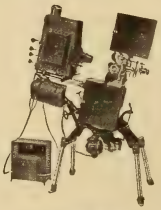

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The Exchange Man

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Here is a letter from an exchange man who writes as he sees conditions and who is willing to jump in and help at this time when help is needed in order to keep pictures in that enviable position which they hold at the present time. If other exchange men will show the same co-operative feeling as Mr. Shapiro we will soon be beyond the danger mark when patrons are being driven away from the picture houses because of the absolutely inexcusable condition of films.

DETROIT, MICH., August 16, 1917.

Motion Picture News,
Projection Department,
729 Seventh Avenue,
New York City, N. Y.

Gentlemen:

Just a few lines to assure you of the deep appreciation I personally feel for your reference to what you have deemed wise to call "NATIONAL ANTI-MISFRAME LEAGUE."

In my opinion, better words or suggestions have, at no time, ever been printed in any trade magazine, in the interest of the producer, exchange or the exhibitor.

I want to compliment you most highly for your reference, and also want to assure you of my sincere desire to co-operate with, and be of any assistance to you, at any time and all times that you may deem necessary.

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A. I. SHAPIRO, Manager.

IF any exchangeman could see the sample clippings of film which come in to us, some from junk, some from second run, and a great deal from stock only used two and three times, they would swear that it had never left their exchange in that condition. However, it had left in just that state of neglect.

The exhibitor claims he can not pay the price, and only for one reason—because the people will not come into his house. No theatre man begrudges the exchange any price, no matter how high, providing the picture will play to enough money to leave him a decent profit. However, if the money is not there the rentals must be on a descending scale or the house may be closed.

It is another case of biting off your nose to spite your face. How can you as an exchange man hope to show the home office a passable report unless the theatres you serve are making money? This is one reason why the advance deposit system seems necessary to many, yet as usual the bird comes home to roost and we find the exchange man near the root of the trouble.

He allows those under him to send out patched, torn, greasy, worn out film ready to be junked and expects the American public to pay to see it. If that same man had his own intelligence insulted in the same manner a few times he would soon learn why his exchange was showing a gradual falling off in profits.

We are apt to forget that pictures are in the main produced with the aim of entertaining and that the public is not forced in against their will and separated from their money without having something to say themselves. If they are not given something which pleases them, they stay at home in the evening, so why fool ourselves by thinking that we are handling something which cannot be gotten along without.

Every exchange man must supply film in the very best possible condition at all times or he is helping to ruin a well established and profitable business. It is up to him.

E. K. GILLETT.

EQUIPMENT OPERATING

PROJECTION

By I. G. SHERMAN

QUESTIONS ANSWERED

'Twas Kaplan of 306

San Diego, California, writes: "Brother Sherman. Will you please give me the name and address of the delegate to the last I. A. convention from New York, who works, I believe, for the Precision Machine Co. He is not only some booster for their machine, but he gave me more information, and showed me how little I really knew about the Simplex mechanism while at Cleveland, and I want to correspond with him if he is agreeable, regularly. Hoping to see you at the next convention, I am fraternally yours."

In Reply: There can be no other inference than that the brother you have in mind is Sam Kaplan, of Local 306. He, in company with Brother Harry Mackler, were the delegates from New York, and Kaplan *is employed by the Precision Machine Company.* Here is his biography: Sam Kaplan, born in the year 1887. He began working as operator when nineteen years of age, being employed at what was then known as Webers Music Hall, on Broadway, between Twenty-ninth and Thirtieth streets, New York City. After holding down several "jobs" as they were then called, he entered the employ of the Precision Machine Company, with whom he has been employed ever since, first as testing inspector, and now chief inspector of projection; it is he who gives the final O. K. to every Simplex projector leaving the factory. In addition to this he has been the mechanic for some of the leading Broadway photo-play productions. He is married and has one child. On June 7, this year he was elected as president of the local which he represented at the convention—306. After perusing the above you can readily see where the "boosting" part comes in. He is undoubtedly well qualified to give information on this subject, having grown up with the business as it were, and it is to his energetic boosting that much of the success of his company is directly attributable. The accompanying photograph is a good likeness of Brother Kaplan, and I will turn your communication over to him for his consideration, and if he can find spare time I am sure he will be glad to correspond with you.

American Projection Society to Hold First Banquet Sept. 18

THE first annual banquet of the American Projection Society will be held at the McAlpin Hotel, New York, on Tuesday, September 18, 1917, at twelve o'clock midnight.

A number of guests eminent in the profession will be present, and hearty co-operation is asked, to make this affair a big success, and place it permanently on the map of the projection world.

Tickets including lady and gentleman are $6.00. Remittances may be made to J. Basson, Rialto theatre; George Bothwell, Criterion theatre, or to George C. Edwards, secretary banquet committee, Forty-fourth street theatre.

Fame of Simplex Machines Spreads Widely

The Orpheum Circuit of Theatres recently ordered Simplex projectors for the new house at New Orleans, and also for the Orpheum theatre at St. Paul, Minn.

Walter Rosenberg has selected Type S Simplex projectors for his new $250,000 St. James theatre at Asbury Park, N. J.

From far away Australia, L. H. Cornell, operator of the Grand theatre, Perth, West Australia, writes that his Simplex projectors are giving satisfaction in every respect. The Precision Machine Company will be pleased to learn they have added another member to the Simplex Boosters Club.

National Anti-Misframe League

Pledge

AS a motion picture operator who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the operating-room, I promise that I will to the best of my ability return films to the exchange in first-class condition. Furthermore, I will when it becomes necessary remedy all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

ROLL OF HONOR

1. Joseph E. Allen, Brockton, Mass.
2. Fred W. Pierce, Abington, Mass.
3. Ferdinand Collette, Pelham, N. H.
4. Robert R. Reid, Brockton, Mass.
5. George E. Durbeck, Stoughton, Mass.
6. Henry J. Stone, Middleboro, Mass.
7. M. A. Godwin, Bridgewater, Mass.
8. Ray A. Shattuck, North Middleboro, Mass.
9. Frank T. St. Peter, Middleboro, Mass.
10. William H. Kelley, West Stoughton, Mass.
11. Augustus W. Tracy, Stoughton, Mass.
12. Hugh T. Kennedy, Brockton, Mass.
13. Luther S. Thomas, Bridgewater, Mass.
14. Alfred H. Lawrence, Stoughton, Mass.
15. Leroy C. Tinkham, Middleboro, Mass.
16. Harold A. Mann, Rockland, Mass.
17. Roy C. Wenstrom, Brockton, Mass.
18. Frank Motta, Brockton, Mass.

Members previously recorded	278
Members registered this week	18
Total membership to date	296

Addresses Wanted

THE following list of members in the N. A. M. F. L. are requested to send in their correct addresses so that cards and buttons may be sent them:

A. B. Freeman, Philadelphia, Pa.
Sam Freeman, Philadelphia, Pa.
H. C. Smith, Chicago, Ill.
C. W. Langford, Lewistown, Pa.
W. A. Sholes, Providence, R. I.
G. H. Summitt, Sheridan, Ind.

Indoor Sport

MEMBER No. 20 writes: "At our last regular meeting held on August 5, I took up the subject of the A. M. F. L., and when I was through the local voted to enroll the entire member-

ship. The boys were very enthusiastic over the proposition; especially the ones employed in out-of-town theatres. They get the rub. To give you an idea what they are up against I will mention one incident. I covered one of those out-of-town jobs on the 18th of July and ran a Fox feature entitled 'The Prison Without Walls.' I only made nineteen patches in the first reel. Talk about indoor sport, I had some time that night; I was there *one evening and worked a week!* To be serious, there is no doubt in my mind that the A. M. F. L. will go a long way toward remedying this imposition on the operator by the exchanges. It should prove a great help also to the theatres using the so-called 'old film.' The city operators do not complain for they rarely run anything over sixty days old. I will now close with best wishes to you and the League. P. S.—You may publish this letter along with the list of names if you think it worth while. I wanted to meet you when you were in Cleveland, but for some reason or other I let the opportunity slip by and before I realized it I was on my way home. Better luck next time."

Comment: I am publishing your letter for the reason that a number of local unions are under the impression that I am trying to shift work from the proper persons onto the shoulders of the operator. Nothing could be further from my thoughts than this, as you and all fair-minded operators who have read my writings will concede, but I will take this subject up later. "The Prison Without Walls" was not a Fox feature but a Paramount, released March 15, and the five months' run this film has had, with the lack of proper inspection probably accounts for the enjoyable time you had. The Paramount company is, however, doing exceptionally well in their film inspection at present and we hape they will continue along these lines—if as General Grant said—it takes all Winter. If the rest of the brothers have any desire to meet yours truly, perhaps I can arrange to visit you at one of your regular meetings. Don't think that I am looking for any brass band to greet me at the depot, or any elaborate banquet in my honor. I am an operator, and not ashamed of it. And when that's said, all's said.

U. T. E. Reports Big Demand for Powers Machines and Minusa Screens

P. CALLEGES, who operates the Grand Opera House and Royal theatre, both in Salem, O., has just installed two Power's 6B machines, which he purchased from the Cleveland branch of the U. T. E. Corporation. Mr. Calleges reports good business in both houses.

The following theatres have recently purchased new Power's projectors from the United Theatre Equipment Corporation branch at Omaha, Neb.: Laemmle Film Service, Omaha, Neb.; George A. Lee, Colome, S. D.; Paulson Bros., Schleswig, Ia.; A. M. Beardsley, Shenandoah, Ia.; M. W. Sells, Randolph, Ia.

Recent installations of the Minusa Screen, as reported by F. A. Van Husan, manager of the United Branch at Omaha, are as follows: Fred Smith, Wahoo, Neb.; Empress theatre, Fremont, Neb.; A. M. Beardsley, Shenandoah, Ia.; Hipp theatre, Omaha, Neb.

Griffin Returns to Nicholas Power Co.

HERBERT GRIFFIN, who left the Nicholas Power Company last June to accept a position in Detroit, has again joined the staff of the Power Company's selling batteries. Prior to leaving the Power Company, Mr. Griffin traveled throughout the country boosting the Cameragraph for five years, and his return as traveling representative will be welcome news to exhibitors and supply men throughout the industry.

Film Trimmer

CLEVELAND, OHIO, and particularly Local 160, I.A.T.S.E., should be proud indeed of those among its membership who are of an inventive turn of mind. Last week we mentioned the device of brother Weiss, known as the "Weiss Film Waxer." This week we are pleased to illustrate another device of benefit to the operator, and the invention of an operator.

Amos J. Smith, a member of Cleveland Local 160, is the father of the little tool or instrument shown herewith. He calls it a "Filmtrim." I call it something more. *It is a necessity!* Brother Smith called at my office several times, finding me out each time, which I consider most unfortunate. However, upon his return to Cleveland he sent me the sample illustrated on this page, and which we shall try to describe and pay tribute to.

If you are planning to buy a new projector, make sure that it is equipped with a

Marlux

lens, which will bring out sharply every detail in every part of every picture.

Marlux lenses combine the highest perfection of optical corrections with a mechanically perfect focusing construction.

Your operator will be delighted with the sureness with which the Marlux focuses, for as there is no rotation in focusing, there is no possibility of a displacement of the image on the screen.

For further information ask your Dealer, or write direct to

CROWN OPTICAL COMPANY

Rochester, N. Y.

ADVANCED PROJECTION

When you place your order for a machine, do you realize the importance of GETTING the PROPER LENSES?

Our engineers are in a position to advise you as to the proper lenses for your requirements.

Write us today in regard to your PROJECTION PROBLEMS and we will help you out; no charge is made for this service.

AMUSEMENT SUPPLY COMPANY

Largest Exclusive Dealers to the Moving Picture Trade.

Dealers in Motiograph, Simplex, Powers, Edison and Standard machines, Transverters, Motor Generators, Rectifiers and Everything pertaining to the Moving Picture Theatres.

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We sell on the installment plan.

MOTION PICTURE MACHINES

Use The SIMPLEX

The Dependable Machine Made by a Dependable Company—

Motor Generators and General Supplies
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SPEER CARBONS for Perfect Projection

We are equipped to give you expert service. We repair machines with tools made by the factories. No other concern can offer better service than we. *Try us.*

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NOT IN THE TRUST

A PICTURE PROJECTED WITHOUT A FLICKER

Front View

Side View

By Using SPEER HOLD-ARKS

Exhibitors should endeavor to gain the confidence of their patrons. Prove to them that the same intense bright light is used every day. No flickers or sputters and a perfect picture.

The demands of the public today are very severe, but to satisfy them means success. It also means the adoption of the famous "Speer Hold-Arks" as the negative carbon.

Write today for descriptive literature

"THE CARBONS WITH A GUARANTEE"

SPEER CARBON COMPANY
ST. MARYS, PA.

OPERATORS KNOW that thorough inspection of film cannot be made when there is a constant fear of their fingers being cut by broken sprocket holes, badly made patches and the time-worn V cut which has been the cut made from time immemorial. Even though they tape their fingers or wear gloves to protect them, there will be more damage done to the film than would otherwise occur from being run through the machine in poor condition. With the "Filmtrim" such a fear cannot exist in the mind of the operator, for the perfect, round and smooth notch cut by this little tool makes film inspecting a pleasure. As shown, no matter

how badly a film has been misused, this little device can "fix it." There are no parts to become worn, and if properly used it will last a lifetime; the cutting tool being made of case-hardened tool steel and for use on celluloid film only, it will hardly ever become necessary to sharpen it even.

It is not only a tool to be recommended to the operator, but is one that exchange managers would do well to equip their film inspectors with. A number of exchanges have already done so, and it is hoped that others will follow their example. Several of the *best operators* have for a long time been using the "Filmtrim," and one noticeable instance is the Stillman theatre, Cleveland, Ohio, where one of these devices is in use by Messrs. Canady and Gleichman, operators. Brother Gleichman says: "There is more use for such a device in a house of this kind than you may imagine. [The Stillman uses first run pictures.—ED.] Film sent us direct from the producer very often contain many broken perforations." The "ticket punch fiends" may keep their hand in and yet do some good by using this device. The members of the N.A.M.F.L. would also be benefited by its use, and last, but not least, *the film exchange would positively be the gainer if all their inspectors had one* AND USED IT. The price is not exorbitant—five dollars, I believe. Further particulars can be had concerning this device, by those interested, by writing to the Filmtrim Manufacturing Company, Cleveland, Ohio.

Girl Film Inspector

L. A. Pfenning, New York City, writes: "Have been reading MOTION PICTURE NEWS for the past five months and have always been real interested in all your writings and feel that what you write contains much truth. However, after reading the issue of August 25, I must beg to differ with you in your opinion on the

(*Continued on page* 1685)

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Projection Screen

The Only Surface that will deliver perfect pictures.

The ONLY True Screen.

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Makes YOUR pictures "Stick Out" and puts them in a class by themselves.

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THE CAMERA

Optical Glass

(Continued from last week)

"Coming now to speak of the further development of the manufacture of optical glass, the scientific treatment of the process disappeared with the death of J. Fraunhofer, as has previously been mentioned. The Optical Institution carried on the technical work as before, but produced only enough glass for its own requirements and for those of the Merz firm. The quality of this glass appears to have remained on a par with the product of other European glass-makers. What great importance must be attached to J. Utzschneider's personal influence may be inferred from the fact, mentioned by E. Voit, that a competitive manufactory was established in the very year of J. Utzschneider's death. The latter died on January 31, 1840, from the results of an accident, and in the same year the Munich banker, Ruedorfer, founded an Optical Institute with glass-works in Kohlgrub, near Murnau, in which the meltings were carried on under the supervision of a workman, formerly employed by J. Fraunhofer. This Institute did not remain long in existence, owing to the lack of scientific assistance required for the computation of the lenses which were to be ground from the finished glass. The glass produced at this works was utilized, up to the "fifties," by the optician, Baader, of Munich.

"Here we may also mention the attempts of the mechanic, Friedrich Korner, who, under the patronage of the Grand Duke of Saxe-Weimar, tried to melt Flint glass at Jena between the years 1826-46. His endeavors, which were directed solely toward the melting of ordinary Flint glass, remained, however, without result.

"C. A. Steinheil, as A. Safarik reports on M. Perty's[1] authority, had also set himself the task of melting glasses with proportionate run of dispersion. To this end he had spectrometrically examined the different varieties of optical glasses, and succeeded in inducing the celebrated J. Liebig to undertake the chemical analysis of the glass samples. He hoped to discover, by simple calculation, the proportions of the various components required, in order to arrive within certain limits, at the prescribed variation in dispersive power. Concerning Steinheil's attempt nothing has been published.

"George Merz, succeeded, after his death in 1867, by his son, Sigmund, continued, to a certain extent, the attempts of J. Fraunhofer to obtain glass which would exhibit proportionality of dispersion. S. Merz's meltings in the year 1868 showed the influence of the percentage of lead upon the Optical properties of glass, and in his account, published in 1882, he came to the conclusion that the requirements, as regards parallel run of dispersion, could be satisfied by suitable regulation of the amount of lead entering into the composition of the glass.

"This is all that is known with regard to the art of glass-melting in Germany in the earlier days. Nearly everything relates to J. Fraunhofer, or to his successors and zealous imitators. Manufactories for the exclusive production of optical glass, and having nothing to do with the grinding of lenses, do not appear to have existed anywhere.

"Vastly different was the outcome of J. Fraunhofer's art in other countries, and primarily in the French speaking domain. After the death of P. L. Guinand the secret remained in the possession of his two sons, one of whom, probably the oldest, was the previously mentioned Aime Guinand. The two brothers separated, the elder becoming proprietor of a glass-works in the vicinity of Neufchatel, which was later operated in Solothurn by his successor, Theodore Daguet.

"The younger son formed a connection with G. Bontemps (one of the directors of the Choisy-le-Roy glass-works), and the Paris optician, N. J. Lerebours, and produced glass in conjunction with them according to his father's methods; the information which he imparted was considered insufficient, however, so the partnership was dissolved. According to Sh. Muspratt's statement[2], Thibeaudeau, the technical director of the glass-works, was thereupon drawn into consultation, and as a result of their joint efforts, they were successful, in 1829, in producing glass discs, free from defects, of 13 to 15 inches diameter. Relying on G. Bontemps' account, we are able to speak of the regular production of optical glass in France from this time on. This was first taken up by G. Bontemps, and later by P. L. Guinand's youngest son, who was succeeded, after his death in 1851, first by his son-in-law, and afterwards by his grandson, Ed Feil. The Guinand method of glass production was published, almost contemporaneously, in 1840, by G. Bontemps and the younger Guinand. Most probably the statement made by Ch. Fabre[3] that: "Guinand had introduced boracic acid into the glass in 1842," refers to the younger Guinand. The kind of glass produced in this fashion does not, however, appear to have been very durable."

It may prove of interest to set forth here the formulae employed by Guinand and Bontemps, respectively, in the production of Flint and Crown glass. The following formulae are reproduced from George Dawson's English translation of Monckhoven's "Photographic Optics"—London, 1867, pages 39-40:

Flint Glass

Ingredients.	Bontemps.	Guinand.
White silicious sand	261	225
Red Oxide of Lead	261	225
Potash (1st Quality)	60	52
Borax	18	4
Nitre	—	3
Manganese	—	1
Arsenious acid	—	1
Waste pieces of Glass (Cullet)	—	89

Crown Glass

Ingredients.	Bontemps (1846).	Guinand (1840).
White silicious sand	360	400
Carbonate of Potash	—	160
Carbonate of Soda	150	—
Carbonate of Lime	84	—
Borax	—	20
Red Oxide of Lead	—	20
Peroxide of Manganese	—	1
Arsenic	6	—

"Somewhat later on, in 1848, Bontemps, finding himself politically compromised, resigned his position at Choisey-le-Roy and accepted an invitation from the firm of Chance Brothers to come to Birmingham. His removal thence carried the art of glass-making into England, and the Chance firm acquired a considerable reputation as makers of optical glass; as a matter of fact the growth of the Guinand-Fraunhofer art in England was very creditable with respect to its technical excellence, and we may safely say that up to more recent times photographic objectives were made exclusively from French or English glass.

"The great success which had attended the technical manufacture of glass in Benediktbeuren in J. Fraunhofer's time, and Fraunhofer's brilliant achievements in telescopic optics, had become widely known, and had aroused great interest. This was all the more natural inasmuch as the production of glass, and particularly Flint glass, had always been looked upon as a trade secret. In 1824 the London Astronomical Society appointed a commission to conduct an inquiry into the methods of manufacturing Flint glass. The commission, whose membership included J. F. W. Herschel, Michael Faraday, G. Dollond and P. M. Roget, came to the conclusion that the improvements necessary in the manufacture of optical glass were of a mechanical, rather than a chemical nature, and they concluded that glass free from striae could only be obtained by constant agitation (*stirring*) of the molten mixture. The leading spirit of this commission, Michael Faraday, did not confine himself, however, to this purely theoretical discovery, but busied himself, both in his own laboratory and in the Pellat glass-works, with the practical solution of the question. By making some changes in the chemical composition he produced readily fusible glass, which therefore greatly facili-

[1] "On the Extent of the Visible Universe, According to the Present Revelations of the Microscope and Telescope," by M. Perty. Berlin, 1874.

[2] "Chemistry—Theoretical, Practical and Analytical," by Dr. Sheridan Muspratt, F.R.S.E. Glasgow, 1860, pages 236-238.

[3] "Bulletin Société Francaise de Photographie"—2nd Series, Vol. 8 (1892), pages 69-72.

tated the constant stirring operation. This substance, which possessed remarkable limpidity, was known as 'Faraday's Heavy Glass,' and proved very important for use in experiments on the polarization of light by magnetic action. According to Sh. Muspratt (*loc. cit.*) it is composed of the following ingredients:

Protoxide of Lead	104 parts
Silicate of Lead	24 "
Dry Boracic Acid	25 "

"The next advance, made independently of the Guinand-Fraunhofer school, was of French origin, being the production of Zinc-Crown glass, by Mäes, of Clichy. The exact date of this discovery is not known with certainty; its first appearance seems to have been at the London Exhibition in 1851, where the Zinc-Crown glass was distinguished by the award of a Council Medal. It contained oxide of zinc and a certain percentage of borax or boracic acid, and was colorless and homogeneous in the mass. We learn from Ch. Chevalier's communications that this glass was used in the construction of his photographic objectives. (*Chevalier was one of the first to produce camera lenses.*—Ed. Camera Dept.).

At the London Exhibition, however, greater stress had been placed upon the applicability of the new glass to the construction of telescopic objectives, and two plates, colorless and free from striae, were exhibited, one of 4½ inches and another of 7 inches diameter.

"Most interesting is the abstract given by Sh. Muspratt from the report of the Council jury on Optical Glasses. In this abstract considerable attention is drawn to the importance of Mäe's attempt at the removal of the secondary spectrum (*when achromatising a telescope objective*) by the use of Zinc-Crown glass in place of Flint glass, while the customary Crown glass was to be replaced by a hypothetic glass 'in which fluorine enters as a distinguishing ingredient, in combination with silica, aluminum, or other materials.' Such hypothetic glasses, colorless and homogeneous in appearance, have been made in small quantities. Since this report of the 1851 jury, however, nothing more has been heard of the matter, and it does not appear that this method of trying to construct objectives with diminished secondary spectrum has been followed up.

"Following the Mäes process, which seems to have been carried out on a large scale—the regular production of Zinc-Crown being mentioned even as recently as 1856—only one new variety of glass of French origin has come to my (*Von Rohr's*) notice. This glass, the particulars of which became known in the year 1867, was melted by the Parisian glass-manufacturer, Lamy. It was a heavy Thallium-Flint glass of specific gravity, 4.18, yellowish in color, and possessing the following refractive indices:

(nD—1.673) (nB—1.661) (nH—1.710)

Whether this glass ever came into use we are unable to say. From the foregoing it is apparent that the realization of the importance of new glasses had not lain dormant in France and England at this period when the business of optical glass manufacture was in a flourishing condition. In France some new glasses did appear, but it does not seem that the attempts at their production were conducted in any systematic manner.

"Not long after the death of J. Fraunhofer—in the year 1834 to be exact—William Venables Vernon Harcourt, an English clergyman, commenced some experiments in glass-making. At first he could make but few tests, on account of the hindrances which are always incident to experimental laboratory meltings. A fresh impulse was given to his endeavors, however, by George Gabriel Stokes, whose acquaintance he made on the occasion of the British Association's meeting at Cambridge in 1862. This savant had made extensive researches upon fluorescence, and as he had investigated this phenomenon in the case of various substances, he evinced great interest in W. V. V. Harcourt's work. Stokes' investigations on flourescence, which appear to have been taken into consideration, were soon abandoned, however, in consequence of the greater importance attached to the spectrometric examination of Harcourt's glasses. From this time experiments were systematically carried on, and in the course of 166 different meltings a series of widely different compounds were tested, in order to ascertain their influence upon the dispersion of the resultant glass, throughout the different regions of the spectrum. It was, doubtless, very difficult to determine this influence exactly, because W. V. V. Harcourt was not successful in producing small pieces of perfect homogeneity, and the striae present in the prisms ground from these samples made exact spectrometric measurements impossible. Placing reliance upon their measurements, however, Harcourt and Stokes were able to set forth certain rules concerning the influence of various components upon the dispersive properties of the glass. They stated, for instance, that Titanic acid increased the dispersion at the blue end of the spectrum, whereas Boracic acid extended the red end. The principal aim of their researches was J. Fraunhofer's old object of producing glass suitable for removing the secondary spectrum, in the case of achromatic objectives. They considered that they had practically attained this end, and produced, according to A. Safarik[4], two discs of Titanic glass and two of Terborate. These discs were 3 inches in diameter, and were to be used in the construction of a telescopic objective free from secondary spectrum. In constructing this objective it was found necessary to discard one of the Titanic discs, and to replace it with a lens ground from ordinary Crown glass. The objective thus produced was not faultless, but proved the possibility of abolishing the secondary spectrum. These efforts toward the production of new glasses appear to have terminated with the death of W. V. Vernon Harcourt, in April, 1871.

"The results of these experiments were published by G. G. Stokes, and underwent a critique by S. Czapski[5], who commented upon the Englishmen's conclusions as follows. The English savants had perceived correctly the specific influence of Boracic acid, but they were in error in their statement concerning the influence of Titanic acid upon the dispersive properties of their glass. By reason of the inconvenience in working with Silicates, caused by the difficulty of fusion and the pasty character of the fused glasses, Harcourt's experiments had been chiefly conducted with Phosphates, the influence of which upon the resultant glass had been looked upon, by Harcourt and Stokes, as due to the Titanic acid.

"The work of W. V. Vernon Harcourt was not followed up in England to any great extent; one attempt at the production of Titanic glass was made by J. Hopkinson, at the glass works of Messrs. Chance, in Birmingham, but was unsuccessful, because Titanic acid does not exert the influences attributed to it (*by Harcourt and Stokes*), as has been previously noted.

The reason that, notwithstanding the publications of G. G. Stokes, similar experiments were not continued by the English firm, or by the French and Swiss glass-makers, lay apparently, as E. Abbe has pointed out[6], in the fact that in the first place the chances of success were slight, while, in the second place, the production of optical glass had become almost a monopoly, so to say, and no great necessity, existed therefore, for the glass-manufacturers to experiment upon unprofitable side-lines."

(*To be continued next week*)

[4] "Vierteljahrsschrift der Astronomischen Gesellschaft." Leipzig. Vol. 17 (1882), pages 13-39.
A collection of articles on Telescope objectives, achromatism, and Optical Glass, by Schmidt, Harkness, Hastings, Vogel, Stokes, and Hopkinson. Translated and Edited by A. Safarik.

[5] "Communication on the Glass-technical Laboratory at Jena, and the new Optical Glasses produced there," by S. Czapski.
"Zeitschrift für Instrumentenkunde." Vol. 6 (1886), pages 335-348.
This is an important article on achromatic glass combinations. Ed. Camera Dept.

[6] "The Optical Requirements of Microscopy."
"Gesammelte Abhandlungen von Ernst Abbe." Vol. 1, pages 119-164.
This article was first published in 1878.

Girl Film Inspector

(*Continued from page* 1682)

article you write in reply to "Wausau, Ind.," under the heading "Damage to be Paid For."

In your comment, as you call it, you say "Inspection of film has been a joke," and, of course, you place all blame in the matter upon the girls who are employed as film inspectors by many of the foremost film exchanges. According to your written statement, you make no exceptions and place all girls in the same class, *condemning them all.* Do you forget that *years ago* when you were an operator you had YOUR FILM THOROUGHLY INSPECTED AND SENT TO YOU IN PERFECT CONDITION ready for use, and that this film was inspected BY A GIRL AT FIVE DOLLARS PER WEEK?

Of course, I approve of your idea in standing by your "Fellow Union Men" by saying *they should* be placed as "Inspectors" in the film exchanges thus replacing with men the positions now held by girls, but, "Friend editor" perhaps they (the MEN) could not send out the film in as good condition as your "Girl Inspector" did, and I might also say that "HE" could not send them out in BETTER CONDITION even if "SHE" did work

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for FIVE DOLLARS per. Remember this "Friend editor" in most cases *girls can turn out better jobs than men even if they do not belong to the union and demand big salaries.* The writer would gladly become a member of the "union" if there had been any such thing for girls in those days. Kindly bear in mind Mr. Editor, that by not condemning *all* "girl film inspectors," because a few are careless which I am sure can be found even among your "Union Men," you would greatly favor, an "Old Timer"—formerly with Chas. E. Dressler Film Co., 143 East 23rd St., New York City. COMMENT: Here is a girl who in taking up the cudgels for those of her sex who are so unfortunate as to be compelled to work from 8 to 10 hours per day inspecting (?) film for the munificent salary of *five dollars per week,* is at least entitled to the gratitude of those placed in such an unenviable position. However, realizing that it is "ungentlemanly" to contradict a lady, we must reiterate and maintain the stand we have taken in the matter. INSPECTION OF FILM NOT ONLY *HAS BEEN* but in a number of instances *IS* A JOKE. The editor of this department has no apology to make, although he will admit there WERE and ARE some exceptions. He does not by any manner of means CONDEMN ALL. Although it was unkind of the writer of the above letter to remind "FRIEND editor" of the passing of time, we forgive her, and in return say, as we allow our mind to travel back over the years we are confronted with the pleasant memory of a beautiful, dark haired, brown eyed girl who now signs herself "Old Timer" and to the best of our recollection can truthfully say we never had any occasion to complain of the condition of the film INSPECTED BY THIS "GIRL INSPECTOR."

Conditions, like people, change. So does the type of workers, and while "Old Timer" was, and is yet I hope, a conscientious worker there are few of her kind employed in the film exchanges of the present day. Does this little girl realize that where film exchanges formerly (12 years ago) had from 25 to 50 reels of film to inspect daily they now have anywhere from 100 to 1,000? Can proper inspection be had when this number of reels *must be gotten out?* NO!!! The majority of girls employed in the capacity of film inspectors will not risk cutting their dear little fingers, for what would "Charlie" say if their hands were cut and not nicely manicured? Not that we blame the girls, God bless them, for wanting to look their prettiest, but the men, God—bless them, too, have no such compunctions. And the OPERATOR IS THE ONE TO INSPECT FILM, if not that at least he should SUPERVISE the inspection, and we earnestly hope that the day is not far distant when at least one "union operator" will be employed in such capacity in every film exchange in the country. If that is standing by our "Fellow Union Men" then I am afraid, dear girl, we are guilty. At present it seems to be the only solution to the "film inspection" bugaboo. I will further agree with "Old Timer" by saying that some union men are careless, but that is easily remedied by the officers of the union when any complaint as to carelessness is brought to their attention. The union is responsible for the work of its members, but who is responsible for the work of the FIVE DOLLAR PER WEEK GIRL INSPECTOR? She can not be held responsible, and at best she can only lose her "job," while on the other hand the union binds itself to pay for any damage which is caused by one of its members. And as for your statement that "girls can turn out better jobs than men, even if they do belong to the union," I can only say this: IF THEY *CAN* why don't they? It would be interesting to learn what other girl film inspectors have to say concerning this, and we welcome their correspondence in the matter. I am glad to learn that "Old Timer" would have been a union man—I mean woman, if there had been such an organization in existence in those days so many years ago.

Leonard's Motor Grease

RUDOLPH WETTER, secretary of the Ruess & Wetter Company, who is making a specialty of supplying theatres with a specially prepared motor grease, described in these columns some time ago, reports that the sales during the past few weeks have more than exceeded his expectations. The latest large amusement company to adopt the use of Leonard's grease as a part of the operating room equipment is the Marcus Loew Enterprises. This in itself speaks well for the grease, and the further fact that the United Theatre Equipment Company, including all branches, is handling it, proves that it has much merit.

"Ye Towne Knocker" by I. G. S.

FROM BROADWAY to
* * *
THE ISLE of
* * *
MAN is a long
* * *
JOURNEY.
* * *
BUT on Tuesday
* * *
AUGUST 21st we
* * *
WERE Transported
* * *
TO that part of
* * *
THE IRISH sea where
* * *
THE ISLE OF MAN
* * *
IS located.
* * *
WE DID not go
* * *
BY boat for
* * *
THIS was not a trip
* * *
BUT one of
* * *
THE BEST moving
* * *
PICTURES we have
* * *
EVER seen.
* * *
"THE MANXMAN"
* * *
WAS the title
* * *
AND those who
* * *
HAVE read
* * *
HALL CAINE'S story
* * *
KNOW it was a
* * *
GOOD STORY.
* * *
THOSE who have
* * *
SEEN the picture

KNOW it is a
* * *
GOOD picture.
* * *
MY enjoyment
* * *
WAS increased by
* * *
THE masterly
* * *
PROJECTION of the
* * *
PICTURE by two
* * *
MEMBERS of Local
306.
* * *
MESSRS. George
* * *
BOTHWELL and Chas.
* * *
HEFFERNAN.
* * *
THE NINE reels
* * *
WERE without a
* * *
FLAW and my only
* * *
CRITICISM is that
* * *
ROSS CHRISTIAN wore
* * *
THE SAME suit
* * *
OF clothes a
* * *
WHOLE year.
* * *
I WISHED for
* * *
THE "Three legs
* * *
OF MAN" with which
* * *
TO GIVE him
* * *
A VIGOROUS kick.
* * *
I THANK you.

(With Apologies to K.C.B.)

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MUSIC AND THE PICTURE

Improvising in Picture Music

Improvising and synchronizing in motion picture music cannot be thought of apart, for improvising is "temperamental synchronization." This phrase is quite a mouthful, yet its meaning is clear. In two words it expresses the instant response, on the part of musician and music, to the "temperamental"—that is to say, the emotional—situation the picture portrays. It creates that bond of sympathy and interest between audience and "show" which is the prime factor in the former's enjoyment of the latter.

Mere "timing" is not the true secret of successful improvising. It has its decided advantages, but its evident limitations as well. Adaptability, quickness in handling unforeseen contingencies developed in the projection of the pictures themselves, contingencies which call for instant decision on the part of the musical leader, a sense of fitness for "local color," are far more important. Imagination, constant attention to the principle of "flexible tempos," and absolute co-operation with the film operator at all times must underlie any motion picture improvising that deserves the name.

Every leader of a moving picture orchestra has his own detail methods of working out his musical synchronization. But "improvising," the ability to duplicate, at a moment's notice if necessary, the dramatic action, mood and atmosphere of the film picture in music, is its foundation. Thus color, contrast and continuity of idea are secured, and the orchestra swung smoothly and naturally through all changes of scene and action.

"STRAIGHT SHOOTING"

(Butterfly Production)
(Reviewed on page 1668)

Theme: Romance (Andante Sostenuto) by Karganoff

1—"Woodland Whispers" (Characteristic) by Czibulka until—T: "Joan the homesteader's daughter."
2—"Canzonetta" (Allegretto Moderato) by Godard until—T: "Dany Morgan, a puncher."
3—Theme until—T: "You boys wait for orders."
4—"Western Moderato" by Bach until—T: "They say he's hanging around, etc."
5—Repeat Theme until—T: "The Buckhorn bar."
6—Piano solo improvise to action until—T: "Not far from town, etc."
7—"The Eagle" (a western episode) by Bendix until—T: "Cheyenne Harry arrives at Diabolo."
8—Storm Furioso until—S: "Interior of barroom."
9—"Forest Whispers" (Morceau Characteristic) by Losey. *Note—Tympany rolls during exterior storm scenes* until—T: "Even at drinking, etc."
10—"Yelva Dramatic" (Overture) by Reissiger until—S: "The fight."
11—Hurry to action until—T: "War on the settlers started."
12—"Serenade" (Dramatic Moderato) by Widor until—T: "One of Flints killing."
13—Theme until—T: "The second day of hostilities."
14—Continue to action until—S: "Old man being carried into house."
15—"At Sunset" (4/4 Moderato) by Brewer, until—S: "Interior of barroom."
16—Continue to action until—T: "Tell Flint him and me, etc."
17—"Zephyr" (a western episode) by Trinkaus until—S: "Both men with rifles."
18—Silence until—S: "Shots are fired."
19—Produce effect until—S: "After shots."
20—"Dramatic Andante No. 5" by Ascher until—T: "That night the cattlemen."
21—"Western Allegro" by Winkler until—T: "Flint and his men are coming."
22—"The Lion Chase" (Grand Galop) by Koelling until—S: "Shots are fired."
23—Hurry to action until—S: "After the fight."
24—"Adoration" (4/4 Andante Moderato) by Barnard until—T: "On the first day of freedom."
25—Theme until * * * * * END.

"MR. OPP"

(Bluebird Photoplays)
(Reviewed on page 1490)

Theme: Awakening of Spring (Dramatic Andante) by Bach

1—"Valse Poudree" (Intermezzo Valse Lente) by Poppy until—T: "At Cove City."
2—"Capricious Nanette" (Allegretto) by Orth (watch for railroad effects) until—T: "It was evening."
3—"Extase D'Amour" (Dramatic Melody) by Roze until—T: "But I'm a man of business."
4—Theme until—T: "Within a week."
5—"Serenade" (4/4 Moderato) by Widor until—T: "Three hundred dollars."
6—"Musidora" (3/4 Allegretto Moderato) by Leigh until—T: "Three days later."
7—"Valse Caprice" by Rubinstein until—T: "At the development company."
8—"Leaflet Salon Piece" (4/4 Moderato) by Gruenfeld until—T: "I love to think of, etc."
9—Theme until—S: "Telegram."
10—"At Sunset" (4/4 Moderato Grazioso) by Brewer until—T: "It was Wednesday."
11—"New Era" (Concert Overture) by Heed until—T: "If we don't strike it, etc."
12—"Just a Gem" (Allegretto Intermezzo) by Tobani until—T: "If he were in my place."
13—Theme until—T: "The northbound local."
14—"Dramatic Andante No. 5 by Ascher until—T: "The days passed by."
15—"Legende" (9/8 Moderato) by Friml until—T: "It was early evening."
16—"Melody" (4/4 Moderato) by Kretschmer until—T: "We are being manipulated."
17—"Dramatic Tension No. 1" by Ascher until—S: "Girl near rowboat."
18—"Intermezzo" (2/4 Presto) by Arenski until—T: "Two days later."
19—Theme until—T: "Mr. Gusty later expressed, etc."
20—"Dolorosa Poeme D'Amour" (4/4 Allegro Moderato) by Tobani until—T: "Cove City was awakening."
21—"Doctor Cupid Intermezzo" (6/8 Andante) by Ferrari until—T: "It was Saturday."
22—Theme until * * * * * END.

"THE PUBLIC BE DAMNED"

(Public Rights Film Corporation)
(Reviewed on Page 278)

Note—This picture does not suggest any music theme.

1—"Springtime Overture" by Ziegler until—T: "Why should this be so."
2—"Fingals Cave Overture" by Mendelssohn until—T: "The public be damned, etc."
3—Continue pp until—T: "Robert Merritt, a student."
4—"Venetian Serenade" by Kretschmer. *Note—To be played as a mandolin duet or as a pizzicato violin duet* until—T: "John Black, a prosperous, etc."
5—"Fifth Nocturno" (6/8 Allegretto) by Leybach until—S: "Marion talking to Merritt."
6—Continue to action until—T: "Three years later."
7—"Romanze" (4/4 Andante con moto) by Rubinstein to action pp or ff until—T: "John Black now President."
8—Organ or piano improvise to action until—T: "The public be damned."
9—"Forsaken Paraphrase" (3/4 Dramatic Andante) by Kretschmer until—T: "David Higgins, a rich farmer."
10—"Nocturno in F" (3/4 Andantino) by Krzyzanowski until—T: "Marion reaches the city."
11—Continue to action until—T: "The effects of Black's policy."
12—Long Hurry to action pp or ff until—S: "Interior of room—woman in bed."
13—"Lamento" (Pathetic Cello Solo) by Gabriel Marie until—T: "So you are the man!"
14—"Fantasia" (3/4 Maestoso) by Bach until—T: "The first signs of awakening."
15—Organ improvise to action until—T: "Her husband's popularity, etc."
16—"New Era" (Dramatic Overture) by Heed until—T: "We'll see the retailers."
17—Continue pp until—S: "Merritt finishes his speech."
18—Continue ff until—S: "Interior of Black's home."
19—Continue pp until—T: "While Robert awakes the farmers."
20—"L'Adieu" (12/8 Andante) by Favarger until—T: "Black's company—the food trust, etc."
21—"Prelude du Deluge" (4/4 Adagio) by Saint Saens until—T: "You've sold us out."
22—Continue ff until—S: "Distant view of Marion leaving her home."
23—Orchestra Rest—Organ or piano improvise to action until—S: "Robert coming along on road."
24—"Dramatic Tension" by Winkler until—T: "The beginning of the social welfare work."
25—"Lanette" (Melodious Waltz Movement) by Benton until—S: "Marion arrives amongst the poor."
26—"Erotik" (Dramatic Lento) by Grieg until—S: "Marion runs away with baby."
27—Continue ff until—S: "Marion near death woman."
28—Continue pp until—T: "Robert on his way to the old, etc."
29—Hurry to begin pp then to action until—T: "You're right, Mrs. Merritt."
30—"Pastel Menuet" (3/4 Allegro Giocoso) by Paradis until—T: "A day later."
31—Continue to action until—T: "Marion's connections with the food control, etc."
32—Organ or piano improvise to action until—T: "From ward to ward, etc."
33—"Ecstasy" (Dramatic Allegro) by Zamecnik until—T: "Marion's speeches for her treasured bill."
34—"After Sunset" (Dramatic Moderato) by Pryor until—T: "This is the original of the faked bill."
35—"Dramatic Andante" by Ascher until—S: "The fight."
36—Agitato to action until—T: "Wait, don't sign that bill."
37—"Dramatic Maestoso" by Ascher until—S: "Marion alone in room."
38—"Meeting" (4/4 Andante con moto) by Bendix until— * * * * * END.

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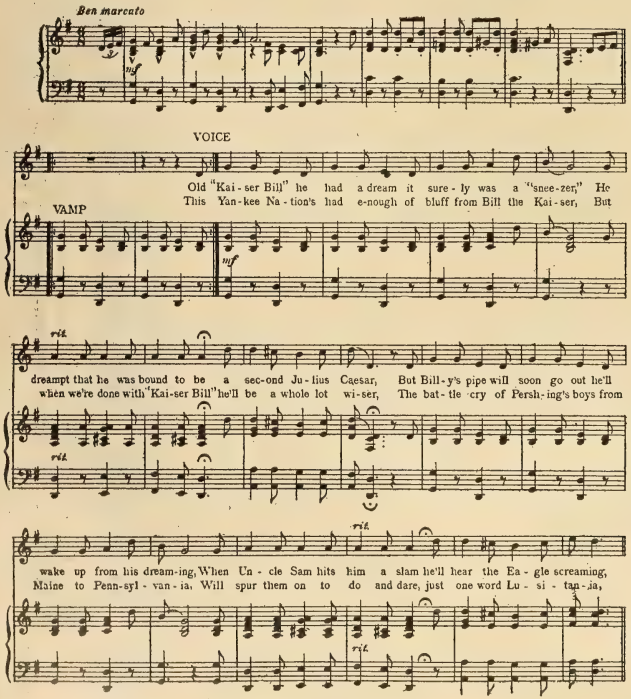
When Pershing Leads The Boys Across The Water

SAMUEL BULLOCK


Ben marcato
VOICE
Old "Kai-ser Bill" he had a dream it sure-ly was a "snee-zer," He
This Yan-kee Na-tion's had e-nough of bluff from Bill the Kai-ser, But
VAMP
dreampt that he was bound to be a sec-ond Ju-lius Caesar, But Bill-y's pipe will soon go out he'll
when we're done with "Kai-ser Bill" he'll be a whole lot wi-ser, The bat-tle cry of Persh-ing's boys from
wake up from his dream-ing, When Un-cle Sam hits him a slam he'll hear the Ea-gle screaming,
Maine to Penn-syl-van-ia, Will spur them on to do and dare, just one word Lu-si-tan-ia,

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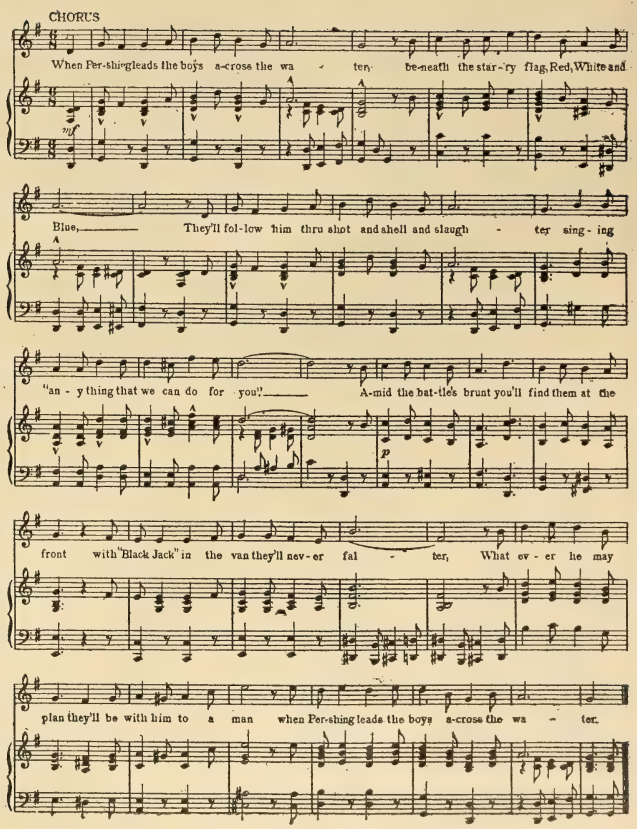
CHORUS
When Per-shing leads the boys a-cross the wa - ter be-neath the star-ry flag, Red, White and
Blue, They'll fol-low him thru shot and shell and slaugh - ter sing-ing
"an-y thing that we can do for you!" A-mid the bat-tle's brunt you'll find them at the
front with "Black Jack" in the van they'll nev-er fal - ter, What ev-er he may
plan they'll be with him to a man when Per-shing leads the boys a-cross the wa - ter.

"HER FIGHTING CHANCE"

(A Four Square Production)

(Reviewed on page 3459

Love Theme: "Lost Happiness" (Dramatic) by Eilenberg

Mysterious Theme: Mysterioso Dramatico by Borch

1—Silence until—T: "In the land of the maple leaf."
2—"Dramatic Agitato No. 3" by Minot (watch shots) until—T: "Arctic City, a small settlement."
3—"Boreas" (a northern Idylle) by Trinhaus until—T: "John Thoreau's cabin in the heart of the pines."
4—Select any good solo for violin (not with orchestra) until—S: "John stops to play."
5—Organ improvise to action (short scene) until—T: "It was in the dance hall."
6—"Balladora" (Pirouette) by Tobani. *Note—Play it with violin and piano only* until—S: "Violin player and girl stop (playing and dancing)"
7—Piano improvise to action until—S: "The fight."
8—Heavy Agitato to action until—T: "I've got a timber claim, etc."
9—Organ improvise to action until—T: "Play and you shall see."
10—Select any good (2/4 Allegretto Dance) for violin only (short scene) until—T: "Our play hour is over."
11—Organ improvise to action (short scene) until—T: "With the dawn John starts, etc."
12—"The Eagle" (4/4 Western) by Klein until—T: "He is my husband."
13—Love Theme until—T: "Yesterday a man was found dead.
14—"Love Theme" (Dramatic) by Herzberg until—T: "And now I'm going to pay—John, etc."
15—Agitato to action until—T: "Later John went out, etc."
16—Organ improvise to action (very short) until—T: "I want you! You who belong, etc."
17—"Dramatic Tension No. 1" by Reissiger until—T: "The sign of the great white medicine man."
18—Mysterious Theme until—T: "You will let my husband go?"
19—Love Theme until—T: "It is late and Mary will be worried."
20—"Dreams of Devotion" (4/4 Dramatic Lento) by Langey until—T: "Keep your word with me to-night."
21—Organ improvise to action (short scene) until—T: "You must be hungry, etc."
22—"Mysterious Theme" (watch shot) until—T: "Her only weapon."
23—"Elegie" (Pathetic Cello Solo) by Czibulka. *Note—Tympany Rolls when John escapes through window* until—T: "All through the night like a tragic game."
24—Long Hurry to action until—T: "John Thoreau! You are free."
25—Love Theme until * * * * * END.

"THE WRATH OF LOVE"

(Fox Production)

Theme: "After Sunset" (4/4 Dramatic Moderato by Pryor

1—Silence until—T: "Roma Winter who after a post graduate, etc."
2—"Femme Aime" (Valse Caprice) by Berger until—T: "The lumber king of blue rock."
3—"Tears" (4/4 Moderato) by Zamecnik until—T: "I'll make him sell—he and I were, etc."
4—"Affaire D'Amour" (Gavotte Elegant) by Puerner until—S: "Interior of room—man at table."
5—Repeat Cue No. 3 "Tears" until—S: "Flashback to golf players."
6—Repeat Cue No. 4 "Affaire D'Amour" until—T: "Let's go and complain, etc."
7—Organ or piano improvise to action (short scene) until—T: "The old love renewed."
8—Theme until—T: "Robert, we are going to be the happiest, etc."
9—"Big Mysterioso" to action until—S: "Both men pulling their guns."
10—Silence until—S: "Shots are fired."
11—Produce effect followed by these shots.
12—Short Agitato ff until—S: "Young man near mirror—shaving himself."
13—"Romance" (4/4 Moderato) by Mericanto until—T: "At Grey Harbor, Long Island."
14—Continue to action until—T: "While the newly married, etc."
15—"Gavotte" by Mericanto until—S: "Blake near window calling Robert."
16—"The Dying Poet" (6/8 And.) by Gottschalk until—T: "Jealousy the green eyed monster."
17—Theme until—T: "We'll go to the house boat."
18—"Daphne Air de Ballet" (3/4 All. Mod.) by Puerner until—T: "Begorrah! One of the fellows, etc."
19—"Return to me soon" (Allegro) by Gregh until—T: "I was just having a little smoke."
20—Short Orchestra Rest Organ improvise to action until—T: "In the cold gray dawn."
21—Theme until—T: "The gang gets reinforcements."
22—"Prelude" (Dramatic) by Rachmaninoff until—S: "The fight in the house boat."
23—Long heavy hurry until—T: "We don't want you, Mr. Blake."
24—Hurry to action until—T: "Why, this is the picture Ethel intended for me."
25—Theme until * * * * * END.

"A STRANGE TRANSGRESSOR"

(A Triangle Production)

(Reviewed on page 117)

Theme: After Sunset (Dramatic 4/4 Moderato)

1—"Lanette" (Valse Lente) by Benton until—T: "The boys' school of a religious brotherhood."
2—"Love's Message" Idyl (4/4 Andantino) by Brooks until—T: "At the home of Hart Chester."
3—"On Wings of Love" (Moderato) by Bendix until—T: "Lola's one hour of happiness."
4—"In the Glade" Idyl (2/4 Allegretto) by Gurenwald until—S: "Woman leaves school in automobile."
5—Theme until—T: "Midnight."
6—Good Popular Rag until—T: "The holiday."
7—Short Orchestra, Rest Organ improvise to action until—T: "Oh to be able to look the whole world in the face."
8—Theme until—T: "The return from the honeymoon."
9—"Romanze" (Melodious Moderato) by Rubens until—T: "A fortnight later."
10—Continue to action until—S: "Woman at piano."
11—Piano improvise to action (short scene) until—S: "Woman stops playing."
12—Repeat Cue No. 9, "Romanze" by Rubens until—S: "Boy telephoning to his mother."
13—Continue or repeat pp until—T: "At the close of the following day."
14—"Simple Aveu" (Melody) by Thome until—T: "The slave of his senses."
15—"My Heart at Thy Sweet Voice" from "Samson and Delilah" by Saint Saens. *Note—To be played as a cello solo with piano accompaniment* until—S: "Boy running out into the storm."
16—"Storm Furioso" to action pp during interior scenes until—T: "This man is in no condition, etc."
17—Silence until—T: "Exterior storm scene."
18—Repeat "Storm Furioso" pp during interior scenes until—T: "You're my wife and I'm going, etc."
19—Silence. *Important Note—Just Tympany Rolls when automobile arrives in storm and keep on rolling pp* until—T: "Change of storm scene to interior scene."
20—Theme ff (Tympany Rolls during storm scenes) until—S: Lola runs out of John Hampton's house right after she received the telephone message."
21—Silence until—S: "Young Hampton falls down the stairs."
22—Tympany Roll ff to action followed by
23—Silence until—T: "At the school."
24—"Among the Roses" Idyl (Dramatic Melody) by Lake until—T: "As the world woke in the gray dawn."
25—Organ improvise to action until—T: "Your son will live, Lola."
26—Theme until * * * * * END.

"MOTHER O' MINE"

(Bluebird Special)

Theme: Heart Wounds (4/4 Allegretto Expressivo) by Grieg

1—Theme until—T: "Molly, the Jersey cow."
2—"Snarklets" (6/8 Moderato) by Miles until—T: "Her baby—John Standing."
3—"Frat" (March on College Songs) by Zamecnik until—T: "Soft stillness and the night."
4—Theme until—T: "John had dreams."
5—"Songe D'Enfant" (4/4 Andante non troppo) by Gabriel Marie—T: "Then one day he left."
6—"Good-Bye" by Tosti until—T: "Years pass."
7—"Maesmaver" (Valse Lente) by Curti until—T: "He had a hundred interests."
8—Theme until—T: "You make me so crazy."
9—"Pastel Menuet" (3/4 Allegro Giocoso) by Paradis until—T: "An hour later."
10—"Flirtation" (Valse Intermezzo) by Meyer Helmund until—S: "Mother reading letter."
11—Theme until—T: "John was too busy."
12—"Dreaming" (2/4 Andantino) by R. Strauss until—T: "John Standing entertains."
13—"Voal Solo" (Popular Song) with piano accompaniment until—T: "You look like a flower."
14—"Notturno" (9/8 Andante) by Grieg until—T: "She's my old nurse."
15—Theme until—T: "Man singing."
16—Vocal Solo (Pathetic) with piano accompaniment until—T: "When the last guest, etc."
17—"La Reve" (Dramatic Andante) by Golterman until—S: "Mother is leaving."
18—"Longing" (Dramatic Andante) by Bendix until—T: "Morning."
19—"Summer Night Idyl" (3/4 Andante Expressivo) by Roberts until—T: "He decided to begin, etc."
20—"Capricious Anette" (4/4 Allegretto Moderato) by Borch until—T: "To him his course was plain."
21—"Pathetic Andante" by Margis—Berger until—T: "He lived up to his resolve."
22—Theme until—T: "Florenzio! Florenzio!"
23—Whispering Flowers (Characteristic) by Blon until * * END.

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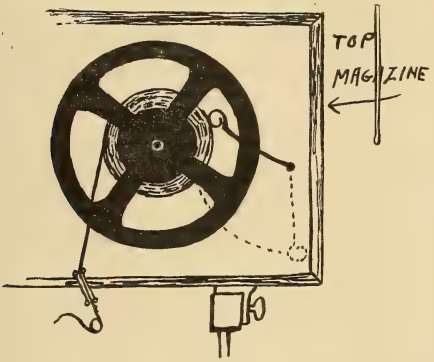
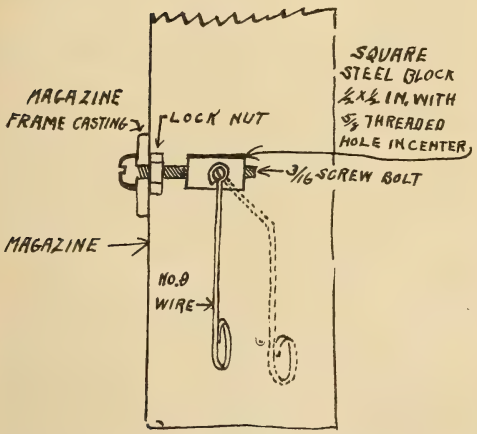
A "Warning" Stunt

DARRELL S. KEPPLER, Crawfordsville, Ind., sends in a drawing and writes: "As I promised you a few days ago I would send in some 'stunts' I feel that I must keep my word. This one is very simple and takes but little time to construct. I hope the enclosed drawing is plain enough for you, if not, just let me know and I will take a photograph of the 'reel' thing. As you will note, it is an apparatus to give the operator 'warning' and notify him when to strike the arc on the second machine. At first glance you might think it would scratch the film, but if a No. 9 wire is used, and the ring in the end bent properly, there is no danger whatever of this occurring. I have used two of these for about eighteen months, running 'first run' films every week, and have yet to scratch a film with them. The object of the device is this: The wire rides on the film until it reaches the desired place, then falls through, strikes the magazine, and that is all there is to it. Best wishes to you and the Anti-Misframe League."





COMMENT: In submitting your device to readers of the department, I am doing so for the reason that your method is an inexpensive one, and as the great majority of operators like to experiment and have very little money with which to construct a more costly device, this will answer the purpose for which it is intended very well. It was my belief, at first glance, that the film would be liable to become scratched, and I think an improvement can be made, which will do the work equally as well, and be on the safe side also. Would therefore suggest that the wire be bent in the shape of the letter "L," and before the lower angle is bent to shape would place a sprocket idler on it and then make the final bend.

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BUILDING AND FURNISHING

Comforts Provided in New Alhambra

THE new Alhambra theatre, recently opened at Indianapolis, contains some innovations that will be highly appreciated by its patrons, not the least of which is a mezzanine floor whereon are provided writing desks and materials, and also free telephone service for patrons. There is a women's restroom and a men's smoking room in the basement, which also contains a large music room for orchestra rehearsals, a projection department for the inspection of films, a recreation room for employees and the manager's office.

The theatre has a seating capacity of 1,260, of which 700 are on the main floor, 500 in the balcony and 60 are loge seats.

A complete ventilating system insuring constant air circulation is in use. The operator's booth is fireproof and is provided with fine ventilating shafts. Automatic shutters are a further precaution.

A specially built screen reflects a picture 12 x 16 feet. The screen is the background for the stage with the pipe organ forming the proscenium arch.

Music will be a feature of the Alhambra programs and is supplied by a ten-piece concert orchestra under the direction of Charles Worthy, who has been in charge of the Alhambra's music for the last year. Jesse G. Crane continues as organist.

WHEN the Orpheum theatre, at Gary, Ind., opened its doors on Sunday, August 19 last, its old patrons scarcely recognized it as the same show house that had been dark since May, for during the intervening time workmen have been busy on both interior and exterior, and today the Orpheum stands as not only the oldest, but also the handsomest theatre in the city.

The workmen began by putting a new roof on the building and by making changes in the interior which completely changes its appearance. A new paneled and decorated ceiling catches the eye and from this are suspended seventeen hand-made silken electric light canopies, giving the effect of a Chinese temple fully setting off the paneled and decorated ceiling and walls.

The big feature of the new Orpheum will be the pipe organ which has been installed at the left of the stage and this will be in almost constant use. The stage itself has been greatly changed and will be equipped with a full supply of new scenery, drop curtains and advertising curtain. The back part of the stage has been made impervious to cold and the dressing room capacity has been doubled.

The heating plant has been doubled in capacity and there will be no more complaints on account of a cold stage or frigid auditorium. The aisles have been covered with real carpet and the lobby will be covered with marble effect linoleum throughout. The house now has a seating capacity of 1,000 and every seat commands a distinct view of the stage. Drop curtains of handsome design have been placed over the entrances and at the sides of the stage, adding greatly to the attractiveness and coziness of the house.

More than $15,000 have been expended already by Manager V. U. Young in the improvements that have been made in the theatre, the actual work being done under the supervision of Perry H. Stevens. This includes the installation of one of the biggest and most attractive electric signs in the city which cost about $1,500.

Strand, Newark, Renovated at Cost of $500,000, to Reopen Sept. 2

THE Newark theatre, one of the oldest and largest of local playhouses, will reopen on the evening of September 2 for the exhibition of photoplays.

As a result of the costly alterations made by the new owners, Max and J. Edmond Spiegel, Mitchell H. Marks and Henry Waterson, of New York, who operate the Strand theatre there, the house has been so changed in its outward and inner appearance that it is hardly recognizable by those familiar with it during the thirty years it was devoted to legitimate productions. The changes in the auditorium have been most marked. The seating capacity has been increased to 2,200 but cutting twenty feet off from the old stage and by setting back the proscenium arch, by replacing the eight old boxes by others of modern design and by substituting for the old gallery and balcony a broad and deep balcony that affords an unobstructed view of the stage from every seat.

Over the promenade at the rear has been constructed a large oval opening similar to that of the New York Strand theatre. A large $100,000 pipe organ, built by the Austin Company, of Hartford, Conn., has been installed behind the boxes on either side of the proscenium arch. In addition to the pipe organ an orchestra of twenty-five pieces, under the direction of Ward Johnson, of New York, will be employed.

The theatre has been reconstructed at a cost given at almost half a million dollars.

John B. McNally, a well-known local theatrical man, will be the manager of the playhouse. Mr. McNally has had twenty-six years' experience in the theatrical business. He has been manager of Keeney's and the Strand theatre, both of this city. He will be assisted by George Turner, also well known in theatrical circles in this city. Mr. McNally declares that the Newark theatre will furnish motion pictures on a scale never before attempted in New Jersey.

DIRECTORY OF NEW THEATRES

ARIZONA

Floyd Gardner of Payson has opened up a show house in that promising little town up in the northern end of Gila County where it is cool all the summer. He is only running two and three days a week.

ARKANSAS

The Crescent Airdome on Main street, Russelville, is being torn away and the site will be utilized by Oscar H. Wilson in erecting a new $25,000 theatre which will be leased by E. H. Butler.

CALIFORNIA

Manteca will soon have another movie theatre. The latest one will be in the Palm building just east of the Pennebaker furniture store, and will be managed by Steve Pelton of San Jose.

CONNECTICUT

Work on the new $35,000 Community house at Waterbury is in progress. At the present rate of speed the building should be completed and ready for occupancy by winter. There will be plenty of recreation for both young and old. In addition to this a moving picture house is going to be installed, a luxury for which the whole town has been longing since the Dayton moving picture house was burned down a few years ago.

ILLINOIS

The new Lyric theatre at Blue Island has just been completed. It is a strictly modern house, with seating capacity of 1,200 and is under the management of Fitzpatrick and McEvoy.

From out of the world's troubles and black clouds there comes a ray of sunshine and hope; on Monday, Aug. 20, Gus Schade opened his popular Washington street playhouse, Bloomington. The first week was devoted to pictures. The first part of the week "The Barrier," one of Rex Beach's masterpieces, was shown, and Thursday, Friday and Saturday "The Crisis" was the attraction. One week from Monday, Aug. 27, the vaudeville season opens in earnest and the management promises one of the classiest bills ever offered to the Bloomington public. Mr. Schade's reputation for putting across live bills is well known and this year he has gone out and "captured" the best there is in vaudeville for Bloomington patrons.

The theatre has been given a complete overhauling; new draperies have been added, the building repainted, remodeled, the seats gone over and extra nice cushions added, a new line of scenery has been purchased for the stage, the walls have new pictures painted upon them and the vestibule looks like the front of the Palace theatre, Chicago. The Majestic management has expended $7,500 in the improvements, they feeling that the faithful support given them by the patrons in this city deserved the spending of this much money.

The new sign boards in front are the latest thing in theatrical production and Mr. Schade announced he was proud of the fact that they were the first of their kind to be put into this city.

Prices this year are as follows: For the week of pictures the first floor will be 25c.; all above the first floor 15cc. For vaudeville, matinee, main floor, 20c.; first balcony, 15c.; for night performances, main floor, 30c., they will be reserved this year, and the box seats will be 35c.; first balcony, 20c., and the second balcony, 10c.

The boxes have been put in metropolitan shape, new draperies, the seats upholstered and otherwise artistically decorated.

Mr. Schade announced that on Sept. 4 all the boys who have been drafted into the army will be admitted free; all they need is their certificate stating

they have been chosen for the army. They will have the privilege of bringing mother, wife, sister or sweetheart. This applies only to the matinee and the management hopes to have their house filled with soldiers and their immediate families. From the light drama the boys will leave to become actors in the greatest drama ever given to the world.

Edwin Dicey has been secured to lead the orchestra.

INDIANA

J. F. Dysert is to erect a new moving picture theatre which will seat 500 people on a lot adjoining the Arlington hotel, Rochester, to have seating accommodation of at least 500, and a 30-foot stage.

The new Vaudelle theatre on South Walnut street, Muncie, which has lately been remodeled and made attractive in many ways, is now open to the public and patrons declare it to be one of the "niftiest" little motion picture houses in town. The new Vaudelle is as near fireproof as it is possible to make it and Manager Lacy paid particular attention to the question of ventilation. Patrons of the new Vaudelle are assured of comfortable seats, first-class pictures and plenty of fresh air.

KENTUCKY

The new Liberty theatre, Mount Sterling, under the management of N. A. Wilkerson, opened last week at the stand which was formerly the Paramount, and has been enjoying a very satisfactory patronage.

MISSOURI

Ground was broken last week for the $50,000 motion picture and vaudeville theatre being built by the Melba Amusement Company on the southeast corner of Grand avenue and Miami street, St. Louis. The building is to be of re-enforced concrete construction and will seat 1,400 people.

It is expected to have the theatre ready by the first of November, so that theatregoers can pass directly from the airdome now being operated on the premises into the closed structure at the opening of the fall season.

This is considered by some to be one of the best localities and the management is reputed to be one of the most successful in the city.

The officers of the Melba Amusement Company are Dr. O. T. Upshaw, president; Dr. H. A. Upshaw, vice-president; T. Lavin, secretary, and G. Bauer, manager. The plans have been drawn and the work will be supervised by A. J. Tuschschmidt, architect. The R. A. Matthews Contracting Company will attend to the construction.

This building is one of a group of three that are to be immediately erected on this lot. Plans are being drawn at this time for the $175,000 Woodmen of the World fraternal building to occupy 151 feet of the Grand avenue frontage, and on the Miami street side there will shortly be constructed 24 two-room apartment suites at a cost of $30,000.

MONTANA

With the issuance of a building permit last week to Kieburtz & Smith, contractors, the first step has been taken in the reconstruction of the old Broadway theatre and a new epoch for lovers of the legitimate stage has been inaugurated in Butte.

Butte is going to have a real theatre—one of the finest in the northwest—and the long-cherished dream of the citizens of the mining city is already emerging out of a land of fantasy into reality.

Workmen have already commenced the construction and repairing of the old Broadway theatre, the patriarch of all Butte's showhouses, and when it emerges some three months hence it will be a source of pride to the theatregoers in the city.

The proposed improvements will necessitate an expenditure of about $100,000 and have been under the consideration of the owners—the Theatre Realty Co.—for some time. The house will be remodeled in its entirety according to the plans and specifications.

NEBRASKA

Fred and Will Maryland are making plans to open a new motion picture house at Seward. While nothing definite has, as yet, been decided on, they purpose putting up a building that will be a credit to the town. Full particulars will be announced as soon as plans are perfected.

NEW BRUNSWICK

Mrs. R. H. Davidson, proprietress of the Dreamland theatre, Moncton, has purchased the building and site, with land adjoining same. She will follow this up by renovating and improving the theatre. Mrs. Davidson has been running the theatre about three years and has made a splendid success of it.

NEW MEXICO

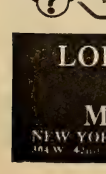
Construction of a vaudeville and moving picture theatre at Deming, New Mexico, by C. K. Nenes and P. G. Souris, proprietors of the Lyric theatre in Miami, and another theatre in Clifton, will start within one week, Mr. Nenes announced, and will be completed in between 40 and 60 days. The new structure will cost about $12,000. It will be fitted with modern fixtures, including comfortable chairs, and a roomy stage and dressing rooms.

Deming is to be one of the sixteen cantonments at which will be trained the men from the national army drawn under the selective draft, and it is announced that there will be between 37,000 and 40,000 men there.

Mr. Nemes will go to Deming when the structure is completed and will manage the business.

TEXAS

E. N. Collins of Electra is having plans prepared to convert a store 24 ft. 9 in. by 150 ft. into a theatre building, and as soon as they are perfected a full description will be published in these columns.



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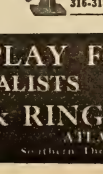

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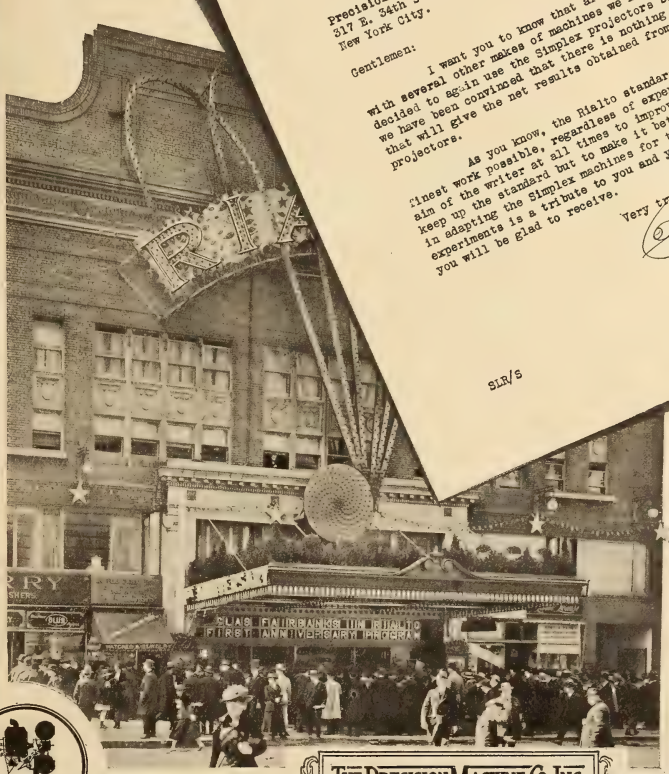

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BY ANNA KATHARINE GREEN

the first

Paramount Serial

READY IN OCTOBER

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST St.
NEW YORK, N.Y.

Controlled by FAMOUS PLAYERS-LASKY CORP.
ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice-Pres. CECIL B. DEMILLE, Dir. Gen.

Kathleen .....

the Star — The rest of her name is Clifford — She is the lovely, brilliantly daring star of the first *Paramount Serial* .....

Who is "Number One"? BY ANNA KATHARINE GREEN

the Girl — A spring-time girl is Kathleen — She flits through Anna Katharine Green's startling creation like a tinted butterfly

Number One — The biggest story — the daintiest star and *Paramount* promotion — Make Who is "Number One"? BY ANNA KATHARINE GREEN *number one* on your serial list .....

Ready in October.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE AT FORTY FIRST ST.
NEW YORK, N.Y.

Controlled by FAMOUS PLAYERS-LASKY CORP.
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Paramount-Mack Sennett Comedies

Paramount Pictures

Show them—

that's the best advice anyone can give you regarding the Mack Sennett Comedies.

They are not experiments or novelties or even new—they are **tried and proven** successes with a few extra girlies.

The best kind of sets and props, all done in good taste and up to the **Paramount** standard of **quality.**

There are *of course*, many reasons why you should show them, but the simplest and best reason is

because they're good.

"Nights of Gladness"

Three of them announced so far and they look good—very, *very* good.

"Roping her Romeo"
"A Bedroom Blunder"
"A Pullman Bride"

Everybody's anxious to see the new Paramount-Mack Sennett Comedies.

Not only the laugh-lovers but the *grouch-gushers* as well.

You can't keep quiet with a set of Mack Sennett joy-jumpers and a deck of his gazelles capering before your eyes.

Book them — *make sure* — right now.

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST.
NEW YORK
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, *Pres.*, JESSE L. LASKY, *Vice-Pres.*, CECIL B. DEMILLE, *Director General*

Paramount Pictures

GEORGE BEBAN
in
"Lost in Transit"
A WONDERFUL *love story*—a gem of a photo-play. Teeming with *heart-throbs* — touched with *pathos*. The quaint humor and heart interest is introduced by *one of the greatest actors* on the American screen. His pictures have become unusually popular. His ability to sway the public from weeping to shrieks of laughter in a moment has no small part in the *great success of his pictures*.
Picturized by Gardner Hunting. From the story by Kathlyn Williams. Directed by Donald Crisp.
A Paramount Picture

FANNIE WARD
in "ON THE LEVEL"

A *GOOD* Western picture appeals to all ages, all sexes, and all classes. That's what "On the Level" is—a *good* Western story that grips, a human interest drama that pulls at the heart strings and **sends 'em home happy.** It is full of "pep," love, and the unexpected.

You are justified in **going the limit** in advertising expenditure.

Presented by Jesse L. Lasky. Picturized by Marion Fairfax from the story by Charles Kenyon. Directed by George H. Melford.

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE FORTY-FIRST ST
NEW YORK
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice-Pres.
CECIL B. DEMILLE, Director-General

Paramount Pictures

VIVIAN MARTIN

IN "Little Miss Optimist"

"Charm"

Vivian Martin has in overflowing measure what Charles Frohman called the greatest gift of the theatre—CHARM.

Picturized by Gardner Hunting
Directed by Robert Thornby

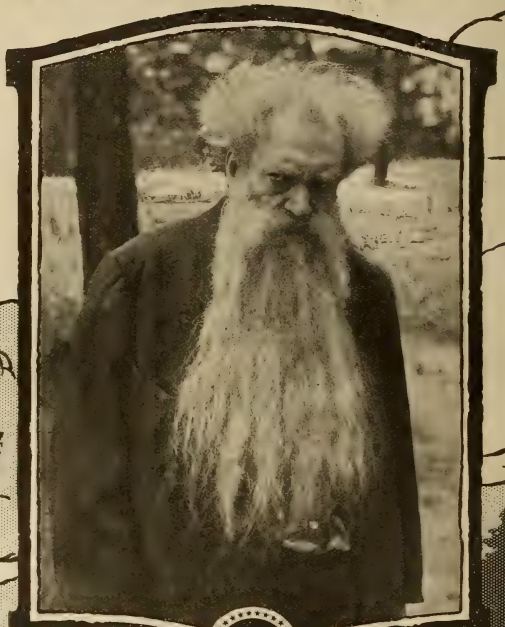
Paramount Pictures

A Paramount Picture

J. STUART BLACKTON

SERIES

"The World for Sale"



MY RI

"Gabriel Druse," the Gypsy chieftain, a masterly character who holds the life of the Romany race in a grip of steel, to crush at his pleasure, is played by W. W. BITTNER

in

"The World for Sale"

By Sir Gilbert Parker

Have you made booking arrangements at the Paramount Exchange for this great attraction?

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE AT FORTY-FIRST ST
NEW YORK
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, *Pres.* JESSE L. LASKY, *Vice-Pres.*
CECIL B. DEMILLE, *Director General*

Paramount Pictures

J. STUART BLACKTON

SERIES

"The World for Sale"

Paramount Pictures

"TEKEWANA"

the proud old Indian chief who fairly breathes the spirit of the Great Northwest, is fittingly typified by one of his own blood, CRAZY THUNDER, in this story of the Great Northwest and racial conflict.

"THE WORLD FOR SALE"

By Sir Gilbert Parker

Thousands of the readers of this author's books will want to see this picture.

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE AT FORTY-FIRST ST
NEW YORK
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, *Pres.* CECIL B DEMILLE, *Director General* JESSE L. LASKY, *Vice-Pres*

Paramount Pictures

VICTOR MOORE

"THE CINDERELLA HUSBAND"

BY THOS. J. GRAY

Released August 27

OUR exhibitors everywhere are calling Klever Komedies "the single reel comedies with a story." Instead of being an insult to the intelligence of even an average man Victor Moore Comedies are really very funny, and "The Cinderella Husband" is a fair example.

Give single reel comedies a chance. You will find these safe, sane and funny. The best theatres show them—why not you?

OPEN BOOKING—ALL PARAMOUNT EXCHANGES

Paramount Pictures

Klever Pictures, Inc.

220 WEST 42d ST., NEW YORK CITY

Released in Canada by REGAL FILMS, LIMITED, 37 Yonge St., Toronto, Canada

KK

Announcing

PHOTOPLAY MAGAZINE SCREEN SUPPLEMENT

TWELVE single-reel journeys to the homes of the players—screen views of such stars as Douglas Fairbanks, Charlie Chaplin, Bessie Love, Viola Dana, Mabel Talliaferro, Henry Walthall, Mr. and Mrs. Sidney Drew, Lucille Lee Stuart, William S. Hart, Warren Kerrigan, and countless others, as they live, frolic and indulge their pet hobbies when away from the studios.

Positively the greatest box-office attraction ever offered the state rights buyer, or the exhibitor who operates a chain of theatres and is seeking subjects to play his circuit and, later, sub-lease to other exhibitors.

All the Profits to the Red Cross!

All the profits from the sale of territorial rights to Photoplay Magazine Screen Supplement will be turned over to the American Red Cross. Photoplay Magazine is not in the film business for profit, and much of the credit for these pictures must be given the manufacturers who have so generously permitted the filming of their stars. Bids for these twelve single-reel subjects are arriving in every mail. You may still be able to secure exclusive territory for what is sure to be the most talked-about feature on the screen, and at the same time "do your bit" for the Red Cross. Wire or mail your application TODAY!

JAMES R. QUIRK, PUBLISHER
PHOTOPLAY MAGAZINE
CHICAGO, ILLINOIS

PHOTOPLAY MAGAZINE SCREEN SUPPLEMENT

HERBERT BRENON. *Adel.*

Herbert Brenon

deals with living men and women - not fictitious characters, in his most extraordinary screen story

the FALL of the ROMANOFFS

Produced by Special Arrangement with Mr Lewis J. Selznick and the Herbert Brenon Film Corporation

Address All Communications
ILIODOR PICTURE CORPORATION
729 Seventh Avenue

PHOTOGRAPHED BY J. ROY HUNT

Perfection Pictures
Coming:
Perfection Pictures
"The Highest Standard In Motion Pictures"
Screen Literature! Especially chosen stories-the best works of contemporary fiction. Produced with great care. ~ Plays aptly branded--PERFECTION!
Details Next Week!

Perfection Pictures
Coming:
Perfection Pictures
"The Highest Standard In Motion Pictures"
Five and six reel productions from the pens of prominent authors -staged by competent directors-produced by America's pioneer picture producers. ~ Attractions described in one word - -PERFECTION!
Details Next Week!

GREATER VITAGRAPH

The Mark of the Highest in Photoplay Art

ALBERT E. SMITH

Presents

ALICE JOYCE

AND

MARC MACDERMOTT

in

"An Alabaster Box"

A Five Part Blue Ribbon Feature

From the Famous Novel

by Mary E. Wilkins Freeman and Florence Morse Kingsley

Directed by Chester Withey

For eighteen years Brookville had merely existed. It was a "dead town," and the passing years brought to its people only a deeper, more intense hatred for the memory of Andrew Bolton whose defalcation at the Brookville Bank had ruined the village.

But one day Lydia Orr, a stranger, slipped quietly into Brookville and bought up the old Bolton home—run down and deserted while its former owner was serving his long prison term.

The villagers could not believe it "natural" that a young woman who would not tell her whole history should squander money without some hidden—and perhaps improper—motive. Despite her sweetness, her charm, Brookville regarded her with distrust.

And then one night a spectre from the past walked abroad in the streets of Brookville. All the pent up hate of the villagers broke with the fury of doomsday. The trail of the spectre led to the old Bolton home. Lydia, thrown to the frenzied mob, gave up the secret she had guarded so closely—and Brookville forgave.

Every Week

VITAGRAPH

Releases

A Five Reel Blue Ribbon Feature.

A Two Reel Serial Episode.

A One Reel Bobby Connelly Subject.

A One Reel "Big V" Comedy.

Three Reels of Favorite Film Features.

Twelve Reels of Supreme Entertainment Meeting Every Need of Every Theatre

ALBERT E. SMITH *presents*

"WITHIN THE LAW"

Bayard Veiller's Phenomenal Stage Success That Ran For Sixteen Months on Broadway

MARCUS LOEW SAYS:

"We had such remarkable success with 'Within the Law' around here, that I would like to play it at the Stillman in Cleveland and at the Valentine in Toledo if it has not already been played there."

And remember—the Loew Circuit played "Within the Law" at the same time that every other Greater New York City circuit played it—a simultaneous competitive run in the same districts.

BROADWAY THEATRE, Newburgh, N. Y.

"'Within the Law' proved the greatest attraction from a financial point that I have ever shown in my theatre. Notwithstanding the fact that we charged a price double that of any price ever charged for a special at this theatre, every seat was sold each day of the exhibition, with the sidewalk blocked with those waiting for a next performance. The advance sale was surprising."

Featuring

ALICE JOYCE *and* HARRY MOREY

With An All Star Vitagraph Cast

Directed by William P. S. Earle

A Nine Part Special Blue Ribbon Feature that is Setting New Box-Office Records Everywhere

GLOBE THEATRE, New Orleans, La.

"After a full week to record crowds, we played a four day return engagement on 'Within the Law' at original prices—the first time in the history of the Globe Theatre that a picture has had a second showing."

ALBERT SOTTILE ENTERPRISES, Charleston, S. C.

"We played 'Within the Law' three days at the Academy and it made more money for us than any other picture we have played in the last year or two."

CITY THEATRE, Newark, N. J.

" 'Within the Law' put big figures on the right side of our ledger for the late end of the season."

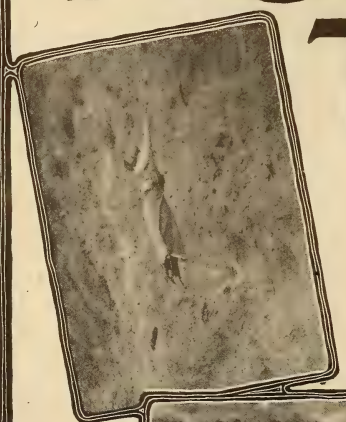
GREATER VITAGRAPH

ALBERT E. SMITH *presents* WILLIAM DUNCAN *and* CAROL HOLLOWAY

in "THE FIGHTING TRAIL"

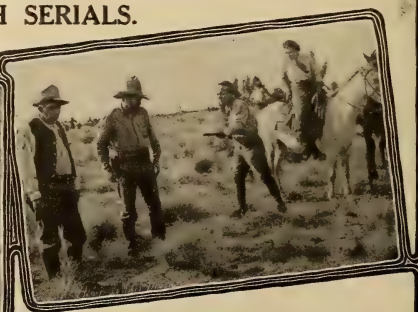
By J. Stuart Blackton and Cyrus Townsend Brady
Directed by William Duncan

Another big serial now in preparation to follow "The Fighting Trail". Exhibitors are assured of an unbroken service of VITAGRAPH SERIALS.



Hundreds of feet above the yawning chasm.

The death plunge.



Wounded and tortured beyond the endurance of all but a superman, he turns the tables on his tormentors.

GREATER VITAGRAPH

IN

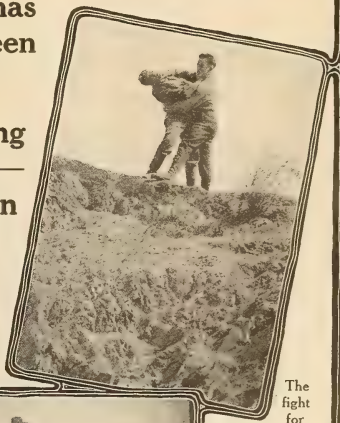
"THE FIGHTING TRAIL"

Has produced the first serial of the great outdoors ever offered—

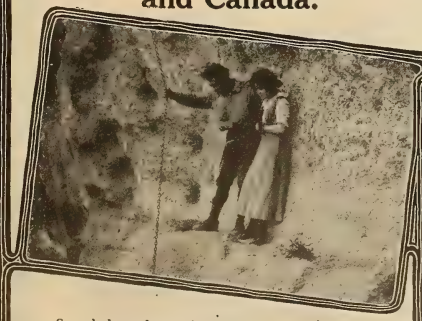
Out in the open, where dare-devil feats must be genuine, where every thrill is a real life-or-death chance—

The result is the most marvelous melodramatic photoplay serial ever produced—Nothing like the thrills that make up these fifteen episodes has ever been undertaken on the screen or stage.

Backed by the most colossal advertising campaign ever put behind a serial—a country-wide billboard campaign covering more than 1500 cities and towns in the United States and Canada.



The fight for vengeance on the edge of a precipice.



Stranded on the perilous ledge on the sheer face of a mountain.

Through the outlaws barricade for help.

We have secured good advertisers to talk to YOU. Listen to them!

Select Pictures

announces that it has secured for immediate release the great photoplay exposé of the methods of the food trust and the high-cost-of-living manipulators,

"THE PUBLIC BE DAMNED!"

This is the picture on which Herbert Hoover, the official food controller of the United States, placed his emphatic approval when the picture was shown at the Strand Theatre, New York City, to audiences that packed that biggest of Houses.

"THE PUBLIC BE DAMNED!"

is not only a film presentation of the most vital problem of the country at the present time—it is also a screen drama of the highest quality in which are seen to advantage those two great favorites,

CHARLES RICHMAN

and

MARY FULLER

In five parts; made under the direction of S. E. V. TAYLOR

Distributed by

SELECT PICTURES CORPORATION

729 Seventh Avenue, New York City

Select Pictures

announces that it has secured for early distribution

Clara Kimball Young

and

Her Own Company

in

"MAGDA"

from the famous play of the same name

Scenario by Margaret Turnbull
Directed by Emile Chautaurd

This will be the first of eight pictures to be made during the coming year by the distinguished star of "The Common Law," "The Price She Paid," and "The Easiest Way"—all of which pictures have been secured for distribution through Select Exchanges, the branches of which are now open in the various trade centers of the United States. Miss Young and her company are now well advanced in the work of filming this first production, and its date of release will be announced shortly.

Distributed by

Select
Pictures
Corporation

729 Seventh Avenue
New York City

MADE IN RUSSIA

N. S. Kaplan's repertory of Russian plays must not be confused with pictures advertised and marketed as Russian but which depict Russian scenes that exist only in the imagination.

NONE of the so-called Russian pictures heretofore presented in this country have been made in Russia. While possessing a moiety of Russian characters and Russian incidents, they are little better than travesties and the directors have exhibited the most ludicrous ignorance of elemental facts. To reproduce Russian life, to get Russian atmosphere, one must go to Russia.

N. S. Kaplan's repertory of Russian plays was actually produced in Russia by celebrated Russian stars from stories of world renowned Russian authors, but under American direction—a combination that has given to the world

"Pictures That Are Different"

The first production will be presented to the trade at an early date by the

RUSSIAN ART FILM CORPORATION

729 Seventh Avenue, New York

In this month's Mutual releases you see an example of the "Big Stars Only" Policy adopted by the Mutual Film Corporation. We open the season of 1917-18 this month with a further fulfillment of our pledge of "Big Stars Only."

The week of September 3rd we present Mary Miles Minter in "Charity Castle" and Edna Goodrich in "Reputation."

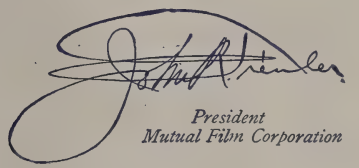
The week of September 10th we present Gail Kane in "The Bride's Silence" and Ann Murdock in "Outcast"—first of the great Charles Frohman Successes in Motion Pictures.

The week of September 17th we present Juliette Day, the charming ingenué of "Upstairs and Down" in "The Rainbow Girl" and Margarita Fischer in "The Girl Who Couldn't Grow Up."

The week of September 24th we present William Russell in "Sands of Sacrifice" and Julia Sanderson in "The Runaway"—second of the Charles Frohman Successes in Motion Pictures.

Eight big feature attractions for September—***Two Mutual Pictures—"Big Stars Only"—Every Week!***

Is this not a splendid demonstration to the Exhibitors of America of the fulfillment of our pledge—"Big Stars Only"? There is value—***sound, substantial box-office value***—in these high class Mutual Pictures. The intelligent Exhibitor will see in these attractions his opportunity for ***higher admission prices and bigger profits.***



President
Mutual Film Corporation

"Big Stars Only"

Value in Mutual Pictures

AMERICAN FILM COMPANY, INC., *Presents*

GAIL KANE *in* "THE BRIDE'S SILENCE"

A powerful five-act mystery drama. By Daniel F. Whitcomb. Directed by Henry King. Released the week of Sept. 10th.

One of the most baffling mystery stories ever unfolded on the screen. An attraction that should be held for a run of from three days to a solid week at any theatre. Now booking at all Mutual Exchanges.

Produced by
AMERICAN FILM COMPANY, INC.
SAMUEL S. HUTCHINSON, President

Distributed by
MUTUAL FILM CORPORATION
JOHN R. FREULER, President

BIG STARS ONLY

HELEN HOLMES

IN

THE LOST EXPRESS

Signal's New Mystery Serial!

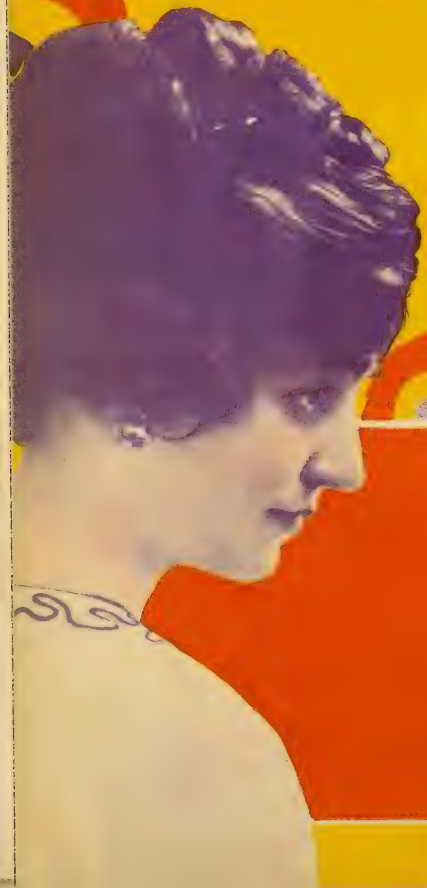
STARTS SEPT. 17th

READ WHAT

ELMER G. SELL, *Manager Palace Theatre, Youngstown, Ohio, Says:*—"I think the Helen Holmes serials are the strongest of any of the serials that I have ever run. I have booked the new Helen Holmes serial to follow 'The Railroad Raiders' which I finish Sept. 15th. Am going to run 'The Lost Express' two days or more."

ERNEST SCHWARTZ, *Manager Erie Theatre, Cleveland, Ohio, Says:*—"I regard Helen Holmes as the greatest star appearing in motion picture serials, and for that reason have lost no time in booking 'The Lost Express.'"

HELEN HOLMES



Filmdom's foremost serial star—known the world over as the most daring actress in Screenland—admired and worshiped by hundreds of thousands of picture-goers—performs still more wonderful and dangerous exploits in "The Lost Express"—the big 15 chapter mystery serial, directed by J. P. McGowan. Released September 17th. Now booking at all Mutual Film Exchanges.

Produced by

SIGNAL FILM CORPORATION

Samuel S. Hutchinson, *President*

THEY SAY

H. H. LUSTIG, ***Manager Angela Theatre, Cleveland, Ohio, Says:*** —"I attribute the remarkable increase in my Sunday receipts to Helen Holmes and prefer a serial starring Helen Holmes to any other serial on the market."

WILLIAM D. SCOVILLE, ***Manager Idle Hour Theatre, Kansas City, Mo., Says:*** —"Why shouldn't I like Helen Holmes? Featuring her in serials on Mondays has made that my best paying day. Despite being on a 5c street, Helen Holmes day is always a 10c day with me."

IN THE LOST EXPRESS

Directed by
J·P·McGOWAN

A stupendous new mystery serial by Frederick B. Bennett—a sensational, baffling, absorbing tale dealing with the complete disappearance of an entire express train while traveling between two stations but eight miles apart. The entire train vanishes in the first chapter—patrons will puzzle week after week over "What became of the lost express?" It will set them talking—keep them coming—for fifteen weeks. The last chapter will reveal in detail what happened to the lost express. Pack ***your*** theatre with this stupendous attraction—one of the best ever staged by director J. P. McGowan, peerless serial director. Book it ***today*** at your nearest Mutual Exchange!

Distributed by
MUTUAL FILM CORPORATION
John R. Freuler, *President*
Exchanges Everywhere

BIG STARS ONLY

HELEN HOLMES

IN

THE LOST EXPRESS

Helen Holmes is known to all exhibitors as America's most successful serial star—one who "gets-the-money" at the box-office; J. P. McGowan is world famous as a serial director—has produced one serial success after another; Frederick B. Bennett is acknowledged to be one of America's most successful authors. In "The Lost Express" these three successful creators of screen drama are united. You get the best efforts of *all three* when you book "The Lost Express." Pack *your* theatre for 15 weeks—a new two-reel chapter every week—beginning Monday, September 17th. Don't let your competitor get ahead of you. Make your reservation *today* at your nearest Mutual Exchange—before your territory is closed. Wire your nearest Mutual Exchange AT ONCE!

Produced by
SIGNAL FILM CORPORATION
Samuel S. Hutchinson, President

Distributed by
MUTUAL FILM CORPORATION
John R. Freuler, President

Exchanges Everywhere

CHARLES FROHMAN SUCCESSES in Motion Pictures

ANN MURDOCK in "OUTCAST"

First of the Charles Frohman Successes in Motion Pictures. A stupendous super-picture in six acts: From the pen of Hubert Henry Davies. Magnificently staged. Played by all-star cast. Directed by Dell Henderson. Released as a Mutual Picture – *"Big Stars Only"* – the week of September 10th. Book it at Mutual Exchanges.

Coming Charles Frohman Successes in Motion Pictures:

ANN MURDOCK *in*

"THE IMPOSTOR" *Directed by Dell Henderson*

"THE BEAUTIFUL ADVENTURE" *Directed by Dell Henderson*

"THE RICHEST GIRL" *Directed by Albert Capellani*

JULIA SANDERSON *in*
"THE RUNAWAY" *by Michael Morton*
Directed by Dell Henderson

OLIVE TELL *in*
"THE UNFORESEEN" *by Robert Marshall*
Directed by John B. O'Brien

Produced by
EMPIRE ALL STAR CORPORATION
James M. Sheldon, President.

Distributed by
MUTUAL FILM CORPORATION
John R. Freuler, President.

BIG STARS ONLY

BEST PICTURES EMPIRE BEST SERVICE

CUB CUB

LIVE WIRE EXHIBITORS

have come to recognize

CUB COMEDIES

Featuring

GEORGE OVEY

as the finishing touch for a satisfying program

"JERRY TRIES AGAIN"

released September 6 through the

MUTUAL FILM CORPORATION

is full of snappy action and amusement.

COMEDIES

DAVID HORSLEY PRODUCTIONS
LOS ANGELES, CAL.

COMEDIES

Goldwyn Pictures

"Polly Of The Circus" Captures Chicago

GOLDWYN'S first production has been seen by the public and critics of Chicago at a pre-release presentation in the Colonial Theatre. The result, as we expected, is a remarkable demonstration of approval. Exhibitors everywhere will be interested in these comments by the powerful and influential Chicago critics:

CHICAGO EXAMINER: "Polly of the Circus" is an event in Filmland's history. . . . Goldwyn has attained a high notch on the ladder of success with its first production.

CHICAGO HERALD: Goldwyn has played a trump card by leading off with Mae Marsh in "Polly of the Circus." She is elfish and pathetic and the circus is a wonder.

CHICAGO EVE. POST: "Polly of the Circus" is a work of art, not merely a vehicle for the exploitation of a star. Mae Marsh is back, as wistful and appealing as ever. . . . A wonderful picture.

CHICAGO TRIBUNE: Mae Marsh is a most lovable "Polly." She bubbles over with personality plus. The production has humor, pathos, and the great horse race is a "pippin."

Advisory Board:
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Chairman
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CROSBY GAIGE
PORTER EMERSON BROWNE

Goldwyn Pictures Corporation

16 East 42d St. - - - - - - New York City

Telephone: Vanderbilt 11

Goldwyn pictures

Scoring a Spectacular Triumph at its Chicago Pre-Release

Goldwyn presents

Mae Marsh

in

Polly of the Circus

From The Celebrated Play by

Margaret Mayo

Regular Release: Sept. 9

Here Is A Sreen Combination That Guarantees Assured Profits for Exhibitors

Goldwyn pictures

The Next Great Box Office Favorite Who Will Make Exhibitors Tremendous Profits

Goldwyn presents

Madge Kennedy in

Baby Mine

From The Celebrated Play by Margaret Mayo

"Goldwyn" Has More Than Fulfilled Its Promises of Magnificent Productions" Boston Record

Many a packed house is directly traceable to an advertisement in the "News."

REX BEACH PICTURES

Goldwyn

presents

A magnificent production that describes the life story of a million American girls who have been sacrificed for the social profit that could be made from their beauty

A story of the American small towns and the American big cities. In it are all the big figures in our national life about whom the public reads in the newspapers: millionaire steel magnates, discarded wives; good girls and bad girls; spenders and wasters and the solid, clean, dependable people who are the salvation of America.

All of these are recognizable figures in the tremendous

Rex Beach Picture

taken from the most popular modern author's greatest recent novel, known to the people of the entire world,

The Auction Block

This and all future Rex Beach productions—stories that are bigger and greater in their appeal than those of any other writer—are to be released exclusively through

Goldwyn Distributing Corporation
16 East 42nd. St. New York City

Goldwyn Pictures

Goldwyn presents:

The International Beauty

Maxine Elliott

in

The Eternal Magdalene

by Robert McLaughlin

The First Great Morality Play of The Screen - Greater Than The Huge Stage Successes "Everywoman" and "Experience"

It Keeps On Pulling

IN the face of sweltering humidity—

IN competition with nearly a score of new legitimate shows—

IN complete defiance of the bad repute of other so-called "war pictures"

The ITALIAN BATTLEFRONT

during the first three weeks at the Forty-fourth Street Theatre, New York, played to

$27,593.50

DO you know of any other moving picture production, giving only two performances a day, whose business has held up to an average of $9,197.83 a week, under like conditions?

DON'T let prejudice rob you of the proved profits these pictures guarantee?

American Tour Under the Direction of

WILLIAM MOORE PATCH

For State Rights, Address

The Fort Pitt Corporation of Pittsburg

New York Office, 19th Floor, Times Bldg. JOSEPH M. GAITES, Gen. Manager

Pathé

Not a cancellation!

Pearl White has again proven that she brings more money into the box office than any star in the world. Hundreds of exhibitors have reported capacity business with

THE FATAL RING

and this in the hottest weather of the summer. Not a single cancellation has been reported on this serial while every week the bookings increase phenomenally. We have today more bookings on "The Fatal Ring" than we had on the wonderful "Iron Claw" the same number of weeks after release date.

¶ Many theatres have run the first six episodes and many of our branches have shown the first nine episodes. Exhibitors and exchange men say every episode has a punch and is better than the previous one.

¶ The home office film committee has just seen episodes 10, 11, 12, 13 and 14 and they are the best yet. Thrill after thrill, mystery, suspense, lavish production—"The Fatal Ring" is crammed full of them.

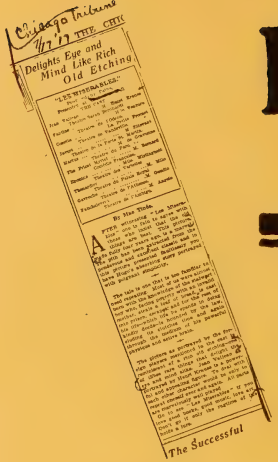
¶ "The Fatal Ring" will go down in film history as being a bigger business getter than "The Iron Claw" and that means that it is the biggest serial attraction that has ever been made. It is

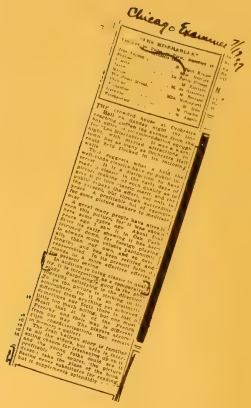
An enormous success

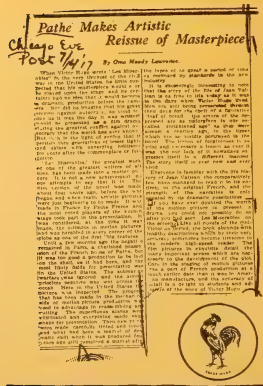
¶ If you haven't booked this serial do so to-day. If it has already been shown in your community run two episodes a week until you catch up. Every one will want to see it, so there's capacity business for all. "The Iron Claw" meant the difference between profit and loss to hundreds of exhibitors last year. Here's your big opportunity this year.

Produced by Astra
Directed by Geo. B. Seitz

Written by Fred Jackson
Scenarios by B. Millhauser


Chicago Tribune
11/7/17 THE CITY
Delights Eye and Mind Like Rich Old Etching
"LES MISERABLES"
The Successful


Chicago Examiner 11/9/17


Pathe Makes Artistic Reissue of Masterpiece
Chicago Eve Post 11/9/17
By Omo Mundy Lawrence.

HENRY KRAUS

Premier Actor of France

"Production tremendously satisfactory," "A marvel presented faultlessly," "One of those rare things that delight eye and mind alike," "Striking in its atmosphere."

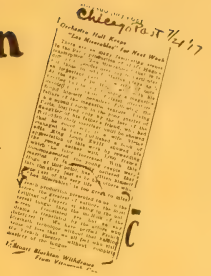
The splendid commendation of a great picture given above was not written by the Pathé Exchange but by the trained and critical observers of the largest newspapers in Chicago.

It played to S.R.O. performance after performance at Orchestra Hall, Chicago, one of the two finest houses of the country.

Pathé

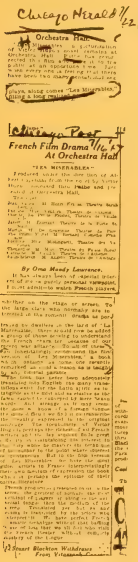
in the eight reel masterful production

LES MISERABLES



"Fills a long felt want", "Proves the worth of the motion picture," "Exquisite detail," "Classic in quality," "The picture shows results that it is doubtful could be achieved in this country."

Such unanimous and highly complimentary opinion from unbiassed journalists proves that Pathé is right in saying that "Les Miserables is one of the greatest pictures of all time."



This super-attraction will be released September 9th. Book it and get the business.

Pathé

Pathé

Punch!

The New Pathé Serial

The SEVEN PEARLS

WITH

MOLLIE KING

AND

CREIGHTON HALE

has, in addition to box office stars, a story by a famous dramatist, feature production and national advertising, that essential and vital quality – punch. It is full of thrills, adventure and romance. Each episode is built to please your audience. That's why it's a big attraction for you.

Produced by Astra

Written by Charles W. Goddard

the famous playwright

Pathé
MOLLIE KING
star of
"The SEVEN PEARLS"
Her fascinating personality charmed audiences from coast to coast in "Mystery of the Double Cross."

Pathé

Announcing a five part Gold Rooster Play that is truly a "special" in quality

Florence La Badie
in
War and the Woman

Timely, patriotic and thrilling, beautifully produced and acted, "War and the Woman" deserves special advertising from the exhibitor as it is a picture that will send every audience away more than satisfied. Beyond all doubt it is the best feature that Miss LaBadie ever starred in.

Produced by Thanhouser

Ask the Nearest Pathé Exchange About It.

Pathé

The last lingering doubt of the skeptic and the pacifist as to why the United States is at war will vanish when they see

IN THE WAKE OF THE HUNS

Churches wantonly destroyed, tens of thousands of fruit trees leveled to earth, houses sacked and dynamited, inhabitants outraged, pavements lost in mine craters scores of feet deep, mile after mile of desolation and unnecessary and wilful destruction, and through all the victorious sons of immortal France pursuing the beaten and retreating enemy! Better than miles of word description, graphic in the extreme, timely and of vast interest to all are these Official French War Pictures. As a box office attraction they are all-powerful. Everyone in your community will wish to see them. Your local newspaper should be willing to play them up big!

Ask the nearest Pathé Exchange about them - quick!

Two smashing, sensational reels!

Pathé

TODAY

WITH

FLORENCE REED

and

THE MAD LOVER

WITH

ROBERT WARWICK

the two greatest pictures of the year will be sold on

STATES RIGHTS

This gives to States Rights buyers an opportunity for profits which has rarely been equalled and certainly never surpassed.

TODAY

is beyond all question Miss Reed's greatest triumph. Adapted from a play by Geo. Broadhurst and Abraham Schomer that took Broadway by storm and played for over a year to S. R. O. houses, it is one of the most powerful dramas that has ever been put on the screen. In the cast with Miss Reed are players all of whom are worthy to be starred in their own productions. The direction by Ralph Ince is perfect—the production lavish. "Today" is pronounced by the magazine and newspaper reviewers a marvellous picture. We believe "Today" will outdraw any feature made this year.

THE MAD LOVER

was written and directed by the celebrated Leonce Perret who has produced a wonderfully artistic picture, combining strength and beauty. Robert Warwick does in it the best work of his career. His talent is so well known as to need no elaboration. He is supported by the beautiful Elaine Hammerstein. "Today," tremendously vivid, sensationally dramatic, is in seven parts. "The Mad Lover," rarely beautiful, delighting eye and mind alike, is in six. Produced by Harry Rapf.

The bare announcement that these great pictures are offered on States Rights should interest every States Rights Buyer.

Address at once the States Rights Department

PATHE EXCHANGE, INC.,

25 W. 45th ST., NEW YORK, N. Y.

Madame PETROVA

In Her First Petrova Picture

"The Greater Way"

TO BE RELEASED ON OR ABOUT OCT·22·1917·

Petrova Picture Company
Frederick L. Collins..President
25 West 44·· Street New York

CO.
INC.

PETROVA PICTURES

FIRST RELEASE:
on or about Oct. 22, 1917.

Petrova Picture Company
Frederick L. Collins.. President
25 West 44th Street.. New York

The Giant Hero of "CABIRIA" MACISTE in the seven-reel film sensation-

THE WARRIOR

Four Weeks Capacity Business At CRITERION THEATRE, NEW YORK. Not A Battle Picture, But A Drama Running Over With Laughter, Thrills, Cheers And Heart-Throbs. The N.Y. TIMES Says:
"HE OUT-FAIRBANKS FAIRBANKS"

"A Wonderful Production. I Was Delighted."
ETHEL BARRYMORE

"Great Show: Maciste Is More Wonderful Than In Cabiria."
DAVID WARFIELD

STATE RIGHTS

"Splendid Picture And No Fake About It."
DAN'L FROHMAN

"Great. I Want To See It Again"
ELSIE JANIS

Write, phone or wire

GENERAL ENTERPRISES, INC.

HERBERT LUBIN — ARTHUR H. SAWYER

1600 BROADWAY, N.Y. Telephone BRYANT 5692

MARY PICKFORD *in* "Rebecca of Sunnybrook Farm"

A Picture They've Been Waiting For

Thousands of people know the heroine of this famous story and want to see her come to life on the screen. Hundreds of thousands will want to see "Little Mary's" interpretation of "Rebecca." Millions will want to see this famous story just because it's a Mary Pickford picture.

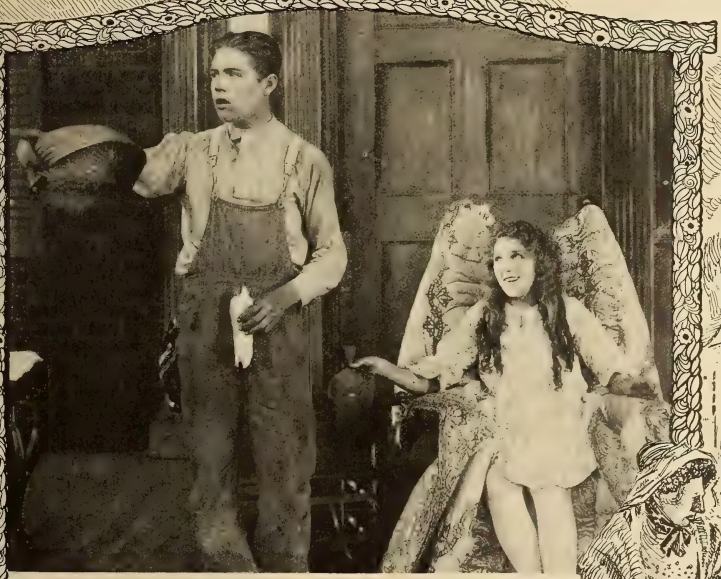
You don't care why they want to see it—it's enough to know that everybody *will* want to.

Picturized by Francis Marion from the Play by Kate Douglas Wiggin and Charlotte Thompson. Directed by Marshall Neilan.

ARTCRAFT PICTURES CORPORATION
729 SEVENTH AVE. NEW YORK CITY
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, *Pres.* JESSE L. LASKY, *Vice Pres.*
CECIL B. DEMILLE, *Director General*

ARTCRAFT PICTURES

MARY PICKFORD
in
"Rebecca of Sunnybrook Farm"



Advertising Possibilities and Revenue Producing Power

"Little Mary" hardly needs a story of calibre of "Rebecca" to pull the crowds. But to make your **success overwhelming certain** she has provided herself with a powerful story that *everyone knows and wants to see.*

Picturized by Francis Marion from the Play by Kate Douglas Wiggin and Charlotte Thompson. Directed by Marshall Neilan.

ARTCRAFT PICTURES

ARTCRAFT PICTURES CORPORATION
729 SEVENTH AVE. NEW YORK CITY
Controlled by **FAMOUS PLAYERS-LASKY CORPORATION**
ADOLPH ZUKOR, *Pres.* JESSE L. LASKY, *Vice-Pres.*
CECIL B. DEMILLE *Director General*

Elsie Ferguson

ARTCRAFT PICTURES CORPORATION
729 SEVENTH AVE. NEW YORK CITY
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, *Pres* JESSE L. LASKY, *Vice-Pres.* CECIL B. DEMILLE, *Director General*

"Barbary Sheep"

From the Novel by Robert Hichens
Scenario by Charles Maigne
Directed by Maurice Tourneur

A GREAT SUCCESS

That is the judgment of all who have seen this wonderful picture.

Adapted from the popular novel

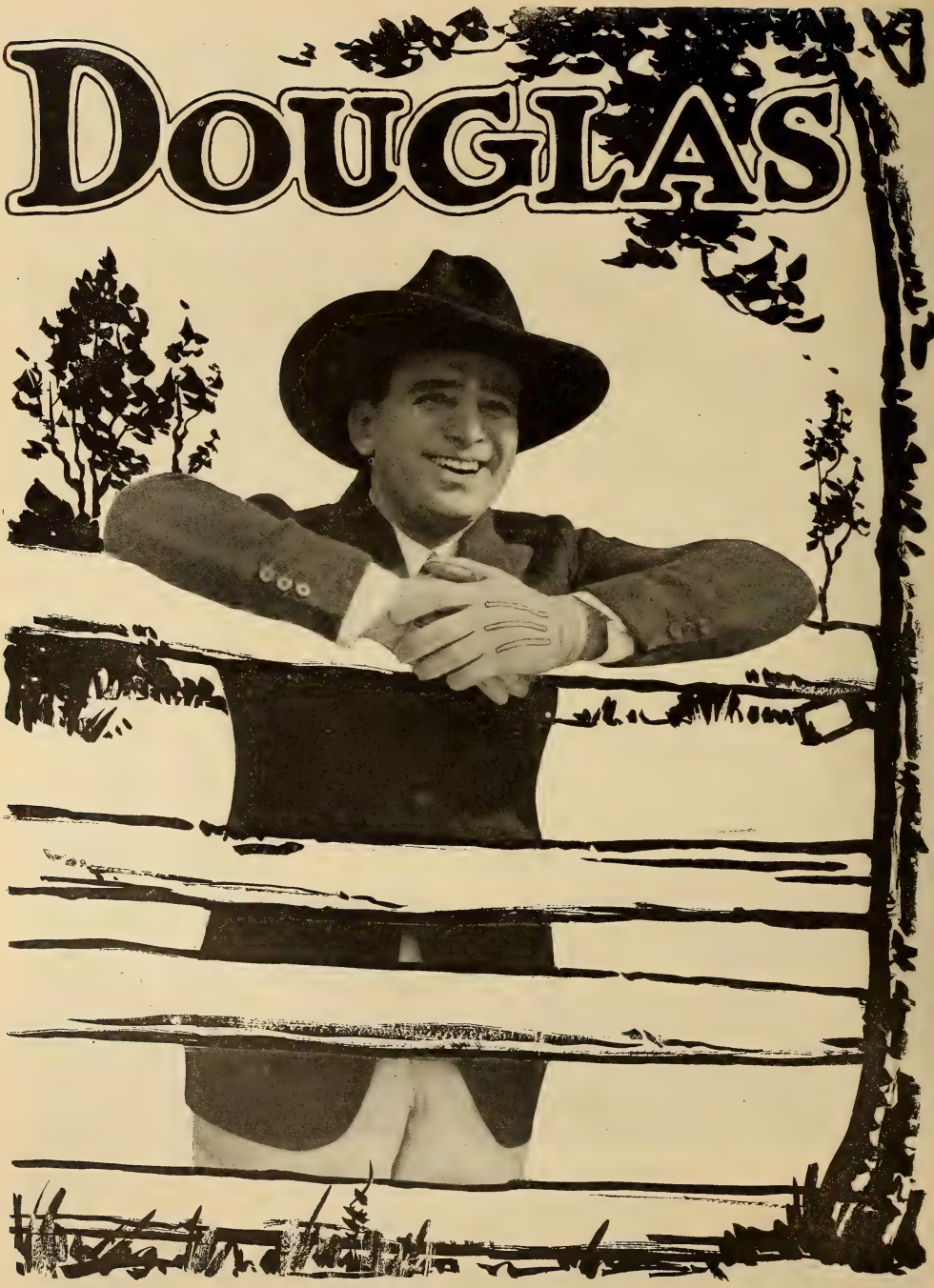
"BARBARY SHEEP"

By Robert Hichens
Picturized by Charles Maigne
Staged by MAURICE TOURNEUR

Elsie Ferguson's great histrionic ability has had wide scope—to the end that this piece of work will go down in film history as one of the greatest attractions of all time.

You will want to secure all the Elsie Ferguson-Artcraft Pictures now

ARTCRAFT PICTURES CORPORATION
729 SEVENTH AVE. NEW YORK CITY
***Controlled by* FAMOUS PLAYERS-LASKY CORPORATION**
ADOLPH ZUKOR, *Pres.* JESSE L. LASKY, *Vice-Pres.* CECIL B. DEMILLE, *Director General*


DOUGLAS

FAIRBANKS

"The Man from Painted Post"

—is just a big hearted citizen who will tickle your sense of humor and make you glad you're alive.

Gladder, in fact. Think of your returns on his last picture, and how your patrons liked it, and the way your newspapers wrote it up, or the "class" your house gets by showing all the new Artcraft-Douglas Fairbanks Pictures. The next one will be advertised —everywhere as

DOUGLAS FAIRBANKS

in

"The Man from Painted Post"

Story by Jackson Gregory,
Picturized by Douglas Fairbanks,
Staged by Joseph Henaberry

AN ARTCRAFT PICTURE

The more YOU read these advertisements the more useful to YOU we can make the "NEWS."

YOU CAN'T LOSE
IF YOU
DRAW TO THIS PAIR OF
KING-BEE COMEDIES

BILLY WEST
IN

"THE FLY COP"

"THE STAR BOARDER"

DIRECTED BY
ARVID E. GILLSTROM

DISCARD YOUR TROUBLES
BOOK THEM NOW!
A FULL HOUSE GUARANTEED

KING-BEE FILMS CORPORATION

LOUIS BURSTEIN
President and General Manager
L. L. HILLER
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NAT H. SPITZER
SALES MANAGER
LONGACRE BUILDING, NEW YORK

Foreign Representative
J. FRANK BROCKLISS, Inc.
729 Seventh Ave., N. Y. C.

Big Exhibitors Book Fairbanks and Hart Reissues

Here are a few of the great theatres of the country which have booked the Fairbanks and Hart reissues, first run, for a full week's showing.

These are exhibitors whose success is the best indication of their judgment:

Clemmer Theatre, Seattle.
Kinema Theatre, Oakland.
Garrick Theatre, Los Angeles.
Paris Theatre, Denver.
Majestic Theatre, Detroit.
Park Theatre, Boston.

The pictures which these theatres have booked are the pictures that made Fairbanks and Hart. The prints are all new, with new paper and accessories. The Fairbanks or Hart series of pictures can be booked separately and at regular intervals of four weeks. They are open to all exhibitors, preference being given to Triangle exhibitors. The first Fairbanks is released September 2d and the first Hart September 16th.

Every exhibitor in the country can pay for these pictures and make a good profit.

WRITE THE TRIANGLE EXCHANGE NEAREST YOU AT ONCE FOR PRICES

THE TRIANGLE DISTRIBUTING CORPORATION
1457 Broadway, New York

Bessie Love

in

"POLLY ANN"

Greater receipts each successive day, because patrons will boost for orphan Polly Ann.

Released Sept. 9

TRIANGLE DISTRIBUTING CORPORATION

1457 BROADWAY, NEW YORK

Louise Glaum

in

"IDOLATERS"

Big advertising possibilities in this play—Display the "stills" and you've sold the show.

Released Sept. 2

TRIANGLE DISTRIBUTING CORPORATION

1457 BROADWAY, NEW YORK

"HIS PRECIOUS LIFE"

Keystone Bathing Girls in splashes of mirth are the box office winners of to-day.

Released Sept. 9

TRIANGLE DISTRIBUTING CORPORATION
1457 BROADWAY, NEW YORK

J. WARREN KERRIGAN

in "A Man's Man"

by Peter B. Kyne

Direction of Oscar Apfel

A Man's Man.
He is no respecter of persons or pomp.
Braid of gold,—fine feathers,
To him they are meaningless.
Is a man TRUE?—No one may tell by his skin.
Deep in his heart lies the worth of a MAN.

Sold Under Either Star Series Booking Method, or The Paralta Plan.

"Ask Any Triangle Exchange"

EXPLANATION!!

PARALTA PLAN

Costs More—Worth More

INFORMATION reaching the offices of this company indicates that some exhibitors have misunderstood the price of Paralta Plays sold under the Paralta Plan.

That there may be no doubt in any mind in reference to this important point, we will endeavor to present a concrete example—

Supposing you are renting a picture for $25 a day and are running it two days. That would cost you $50.

Now, under the Paralta Plan, the price would be, say, $75; but the additional $25 secures for you special advantages represented in —

AN UNLIMITED RUN, A TWELVE-MONTHS' CONTRACT, A RESTRICTED TERRITORY AND RE-BOOKING PRIVILEGES, WHICH FREE YOU FROM COMPETITION.

A picture sold you under the Paralta Plan is WORTH MORE AND IT COSTS MORE, for we give you an opportunity to create something for yourself and to keep all that you create.

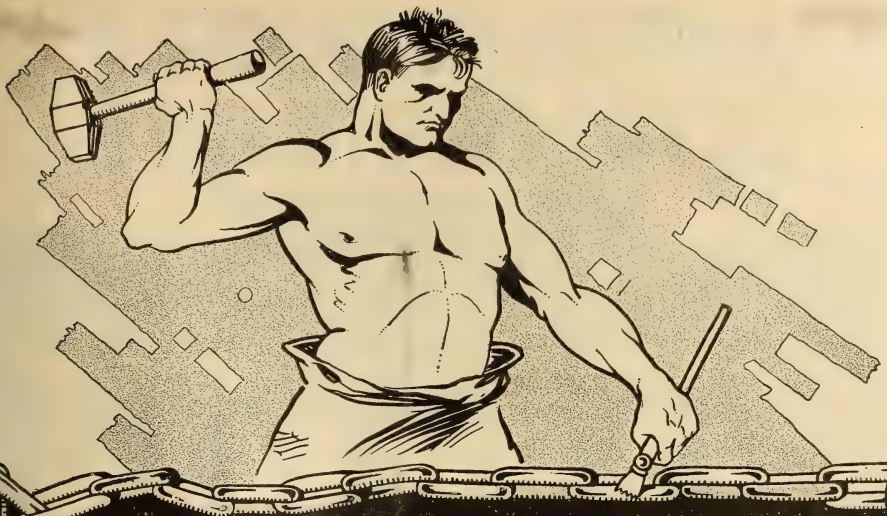
If you do not want to buy Paralta Pictures under the Paralta Plan, you can secure them on the Star Series booking system—eight smashing big Bessie Barriscale and eight stupendous J. Warren Kerrigan productions a year.

"ASK ANY TRIANGLE EXCHANGE."

PARALTA PLAYS INC.

CARL ANDERSON, President
HERMAN FICHTENBERG, Chairman Directors
ROBERT T. KANE, Vice-Prest.
HERMAN KATZ, Treas.
NAT. I. BROWN; Secretary and Gen'l Manager.

729 SEVENTH AVENUE
NEW YORK CITY



MR. FOREIGN BUYER

Our Organization is welded together like an endless chain.
Our Productions are worthy of our reputation—
Our Reputation is our big asset.
Our Productions are Standard and are selected by experts who know your requirements as well as you Know them yourself.

INTER-OCEAN FILM CORPORATION

HENRY J. BROCK, Pres. PAUL H. CROMELIN, Vice Pres.

220 W. 42nd St. NEW YORK CITY

"THE WORLD OUR FIELD"

LARGEST DISTRIBUTORS OF FILMS IN FOREIGN FIELDS

The "NEWS" advertisers believe YOU worth while; justify them.

ANNOUNCEMENT EXTRAORDINARY!

HENRY J. BROCK
PRESIDENT
MANX-MAN CO. INC.
ANNOUNCES
GEORGE LOANE TUCKER'S MASTER PHOTOPLAY

THE MANX-MAN

BY HALL CAINE
WILL BE DISTRIBUTED BY

Goldwyn Pictures Corporation

ON THE
OPEN BOOKING PLAN
AVAILABLE TO EVERYBODY

SCHLES

The New York City Press Said:

The Evening World.
"Circulation Books Open to All."
"Circulation Books Open to All."
Copyright, 1917, by The Press Publishing Co. (The New York World).
NEW YORK, TUESDAY AUGUST 14, 1917. 14 PAGES

N.Y. TRIBUNE
AUGUST 14, 1917.

On the Screen

Fred Groves gave a remarkably good performance as Pete, with Ethel Grandin as the heroine. Pearl was rescued from the mutineers by Jack Tucker, who played the part of Jack Tucker—Holds Interest Throughout Reels.

N.Y. EVENING JOURNAL
AUGUST 15, 1917.

THE MANX-MAN' SCORES HIT AT CRITERION

Exactly as for decades in the literary world every work of fiction that has risen to some extent of interest above its fellows has been hailed by some great American reviewer as "the Dickens picture novel," so has each movie picture play during the last two or three years been proclaimed slightly more than the equal of that possessed slightly more than the attraction of normal powers of attraction labelled with the name of Dickens, at last surpassed the "Birth of a Nation" in dignity

N.Y. MORNING TELEGRAPH
AUGUST 14, 1917

'MANX-MAN' OPENS AT CRITERION

Is Strong Human Photo-Play Production of Story by Hall Caine.

ELISABETH RISDON THE STAR

Picture Is Presented by George Loane Tucker—Holds Interest Throughout Reels.

The film version of Hall Caine's well-known novel, "The Manx-Man," received its first public showing at the Criterion Theatre last night before an audience evidently impressed by George Loane Tucker's super-feature.

Few films can lay claim to such universal appeal, both in theme and production. It offers a strong human story of love, told by three principal characters and a host of extra players, a plot that holds tense interest throughout, the construction of the scenario making the development of scene making the story easily interesting for all, whether fully devoid of the book or not. It is utterly devoid of any suggestive or sensational scenes, the plot so delicately and forcefully carried along that it can be appreciated by all

"THE MANXMAN" A STRIKING PICTURE OF HALL CAINE'S NOVEL

"The Manxman," Hall Caine's famous novel, had its first screen presentation at the Criterion Theatre last night, and ran such successful opposition to hot weather that it kept a capacity audience literally bound to the chairs for two hours.

"The Manxman" is an unqualified success. It is a big, gripping picture, filled with the stern, grim characters with which Mr. Caine peopled his novel. From the point of photography and setting, it is as near perfect as the most enthusiastic picture fan could wish. When frequent applause greets scenes in which the only action is provided by drifting clouds, or angry waves breaking on the rugged Manx coast—scenes in which humans play no part—sufficient has been said of the picture's photographic merits.

As for the cast, which is large, much might be written. The characters are as real as if Mr. Caine himself had suddenly discovered somewhere on the Isle of Man the men, women and children he put in his story and turned them over en masse to George Loane Tucker expressly for the purpose of making a motion picture. It would be difficult to single out any individual in awarding the laurels, but if this were to be done, Fred Groves, the Pete of the picture, would win without question. He has brought to the part an interpretation and a skill at delineating what the author wrote into the character that has seldom been seen on Broadway. Elizabeth Risdon as Kate Cregeen and Henry Ainley as Philip Christian complete the list of principals with well nigh perfect acting. Practically the same might be said of the remainder of the huge cast, even including three children, ranging apparently from six months to five years in age.

With story, cast, photography and setting on such a high plane of merit, it only remained for Mr. Tucker to add to the whole the element of the spectacular. This was not lacking, for the big scenes showed 11,000 people in the camera's range, including a regiment of real British soldiers, survivors of the Battle of the Marne. In these scenes the same skilful direction was evident.

The story of "The Manxman" is the well known to be dwelt upon. The picture is new to New York, but it is safe to say that few real picture fans will fail to see it.

N.Y. AMERICAN
AUGUST 20, 1917.

THE MANX-MAN A CHARMING FILM PLAY

Screen Version of Hall Caine Masterpiece Is One of the Most Charming Achievements—Will Immortalize the Novel.

By REV. THOMAS B. GREGORY.

"THE MANX-MAN" will be immortal. It will be read with delight smiles and tears

NEW YORK SUN
AUGUST 14, 1917

WAR BABY A STAR IN MANXMAN FILM

Picturization of Hall Caine Story Makes Decided Hit at Criterion.

The real star of the Manxman, George Loane Tucker's picturization of Hall Caine's novel, presented at the Criterion Theatre, is an unidentified war-baby who soon may have the reputation of being the most greatest little smiler Throughout the entire picture and it is

N.Y. EVENIN POST
AUGUST 14, 1917.

"The Manxman" on the Film.

The film version of "The Manxman," by Hall Caine, which opened at the Criterion Theatre last night, is a marked success. In the first place this story of the Isle of Man has met with a

N.Y. EVENING GLOBE
AUGUST 14, 1917.

"THE MANXMAN" IN FILM.

"The Manxman," Loan Tucker's picturization of Hall Caine's most human story, was shown for its first time in the Criterion Theatre last night and was well received. No man who sees the picture will ever again say that he does not care for photo-drama for the play is a long series of gorgeous scenes, each more beautiful than the other, each more beautiful chapter of scenes and introductory music showed the spectators just how close the tight little isle of Man is to and Scotland, England, Ireland, never show the white fleet in calm its outer islands are looking for trouble.

When the Isle of Man at his disposal, Mr. Tucker has chosen his cations well. One of the most interesting scenes shows the assembling of the throngs at the court on Tynwald Hill, where for more than 900 years it has been the custom of the inhabitants to gather to hear the annual proclamation of the laws and to give the right to dispute any law or act might spell injustice. Fred Kerr, as Peter the fisherman, is a compelling actor. His co-star, Miss Ainley, who has the role of Kate Cregeen, can draw as the kindest co-

A magazine's success is measured by its advertising. Look at the "News!"

MARCUS

America's Largest Individual Ow

BO

CENTURY

Featu

ALICE

In The Entire Circuit

All the advertising talk in the wide world means nothing alongside of the FACT that Marcus Loew, largest individual Owner of Moving Picture Circuits in the United States, has booked CENTURY COMEDIES, featuring ALICE HOWELL, in the entire circuit of Loew Theatres. Following the footsteps of successful men is mighty good dope. Book CENTURY COMEDIES and see. Ready for release—

"BALLOONATICS"—Sept. 1

COMING

"AUTOMANIACS"—Oct. 1.
"NEPTUNE'S NAUGHTY DAUGHTER"—Nov. 1.
"HER BAREBACK CAREER"—Dec. 1.

DIRECTED BY

J. G. BLYSTONE

Be the first in your territory to secure CENTURY COMEDIES. We can't say more, except that this is the best "tip" you've ever had in your life. (SEE NEXT PAGE.)

LOEW

ner of Moving Picture Theatre Circuits

OKS

COMEDIES

ring

HOWELL

of LOEW Theatres

The following branches are now open and ready to do business on Century Comedies

Communicate with the Office nearest to you

Albany—Longacre Dist. Co., 559 Broadway
Boston—Longacre Distributing Co., 13 Stanhope St.
Buffalo—Longacre Distributing Co., 35 Church St.
Butte—Longacre Distributing Company, 52 E. Broadway
Chicago—Longacre Distributing Co., 220 So. State St.
Cincinnati—Longacre Distributing Co., 401 Strand Thea. Bldg.
Cleveland—Longacre Distributing Co., 850 Prospect Ave.
Charlotte—Longacre Distributing Co., 307 W. Trade St.
Calgary, Alt.—Canadian State Right Features, 407 W. Eighth Ave.
Dallas—Consolidated F. & S. Co.—Super Features Dept., 1900 Commerce St.
Denver—Longacre Distributing Co., 1422 Welton St.
Des Moines—Longacre Distributing Co., 702 Mulberry St.
Detroit—Longacre Distributing Co., 75 Broadway
Ft. Smith—Longacre Distributing Co., 24 S. 6th St.
Indianapolis—Longacre Distributing Co., 58 W. New York St.
Kansas City—Longacre Distributing Co., 606-7 Shubert Bldg.
Los Angeles—Longacre Distributing Co., 822 So. Olive St.
Minneapolis—Longacre Distributing Co., 208 Film Exchange Bldg.
Milwaukee—Longacre Distributing Co., 133 Second St.
Montreal—Canadian State Right Features, 295 St. Catherine St.
New Orleans—Consolidated F. & S. Co.—Super Features Dept., 914 Gravier St.
New York City—Longacre Distributing Co., 1600 Broadway
New Haven—Longacre Distributing Co., 228 Meadow St.
Newark—Longacre Distributing Co., 25 Branford Bldg.
Omaha—Longacre Distributing Co., 1122 Farnum St.
Oklahoma City—Longacre Distributing Co., 116 W. 2nd St.
Philadelphia—Fairmount Feature Film Exchange, 1302 Vine St.
Pittsburgh—Longacre Distributing Co., 938 Penn Ave.
Portland—Longacre Distributing Co., 405 Davis St.
Phoenix, Ariz.—Longacre Distributing Co., 117 No. 2nd Ave.
San Francisco—Longacre Distributing Co., 125 Golden Gate Ave.
St. Louis—Longacre Distributing Co., Olive Street
Springfield, Mass.—Longacre Distributing Co., 326 Dwight St.
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Toronto—Canadian State Right Features, 106 Richmond St., W.
Salt Lake City—Longacre Distributing Co., 56 Exchange Place
Vancouver, B. C.—Canadian State Right Features, 711 Dunsmuir Ave.
Winnipeg, Man.—Canadian State Right Features, 40 Aikens Bldg.
Washington—Fairmount Feature Film Exchange, 419 No. Ninth St.
Wichita—Longacre Distributing Co., 157 No. Market St.
Atlanta—Consolidated Film Supply Co., Rhodes Bldg.

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Standard Pictures

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It is the La Tosca of the films, so terrible and thrilling in its climax that I felt as if I could scarcely endure it, and yet wild horses could not have torn me away from it.

In "The Spy" you have done more than make an interesting play. You have rendered the country a great patriotic service, for its propaganda is of the kind that will go straight to every heart and stir every latent drop of patriotism in it. If I were Uncle Sam, I should order every playhouse in the land to run it until I had all the volunteers I needed.

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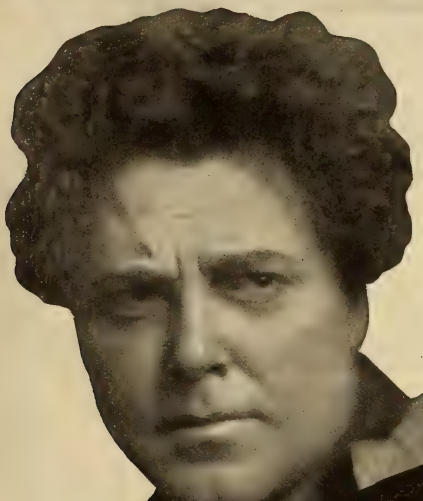

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1300 CHILDREN,
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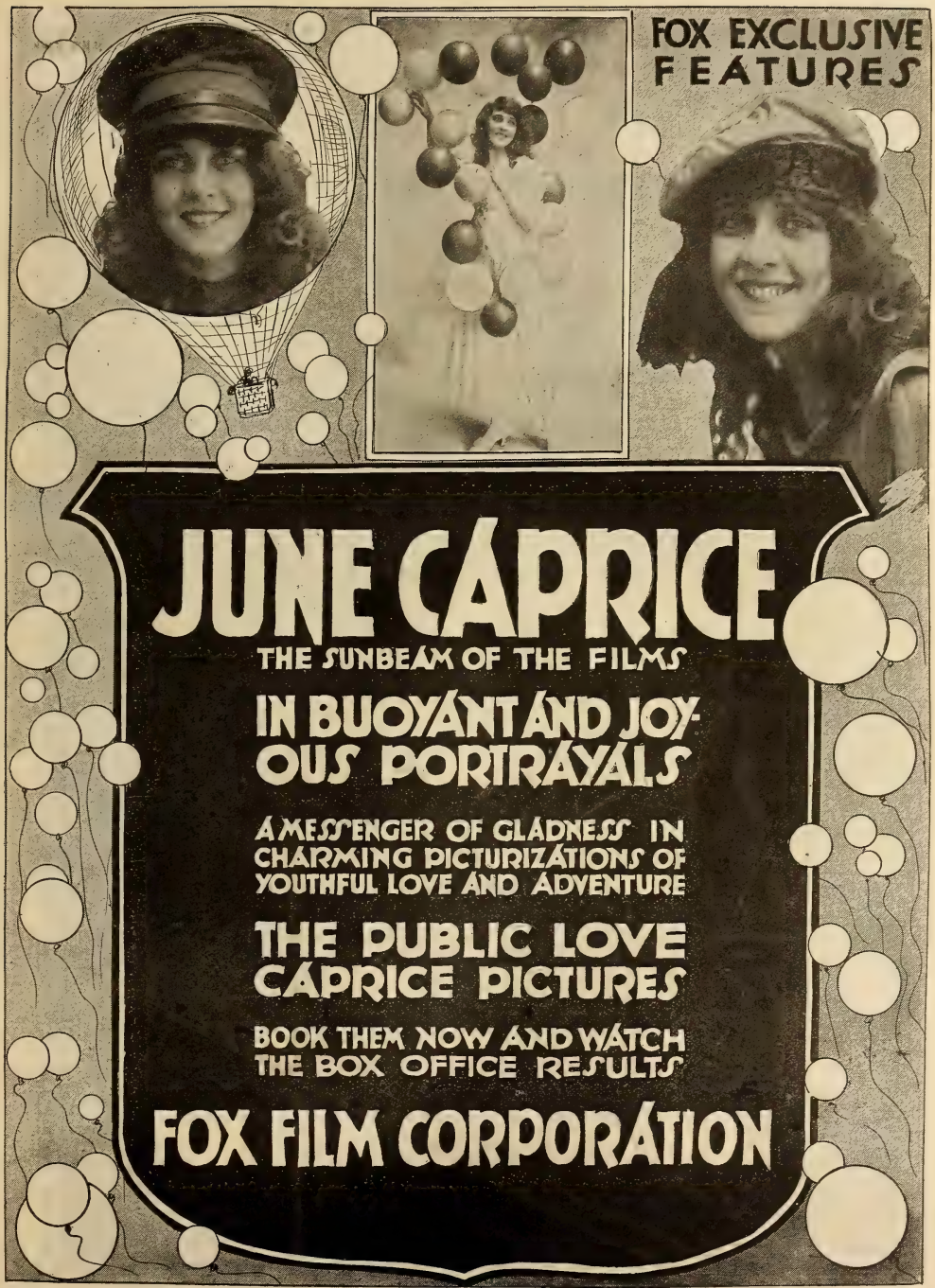
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THE PUBLIC LOVE CAPRICE PICTURES
BOOK THEM NOW AND WATCH THE BOX OFFICE RESULTS
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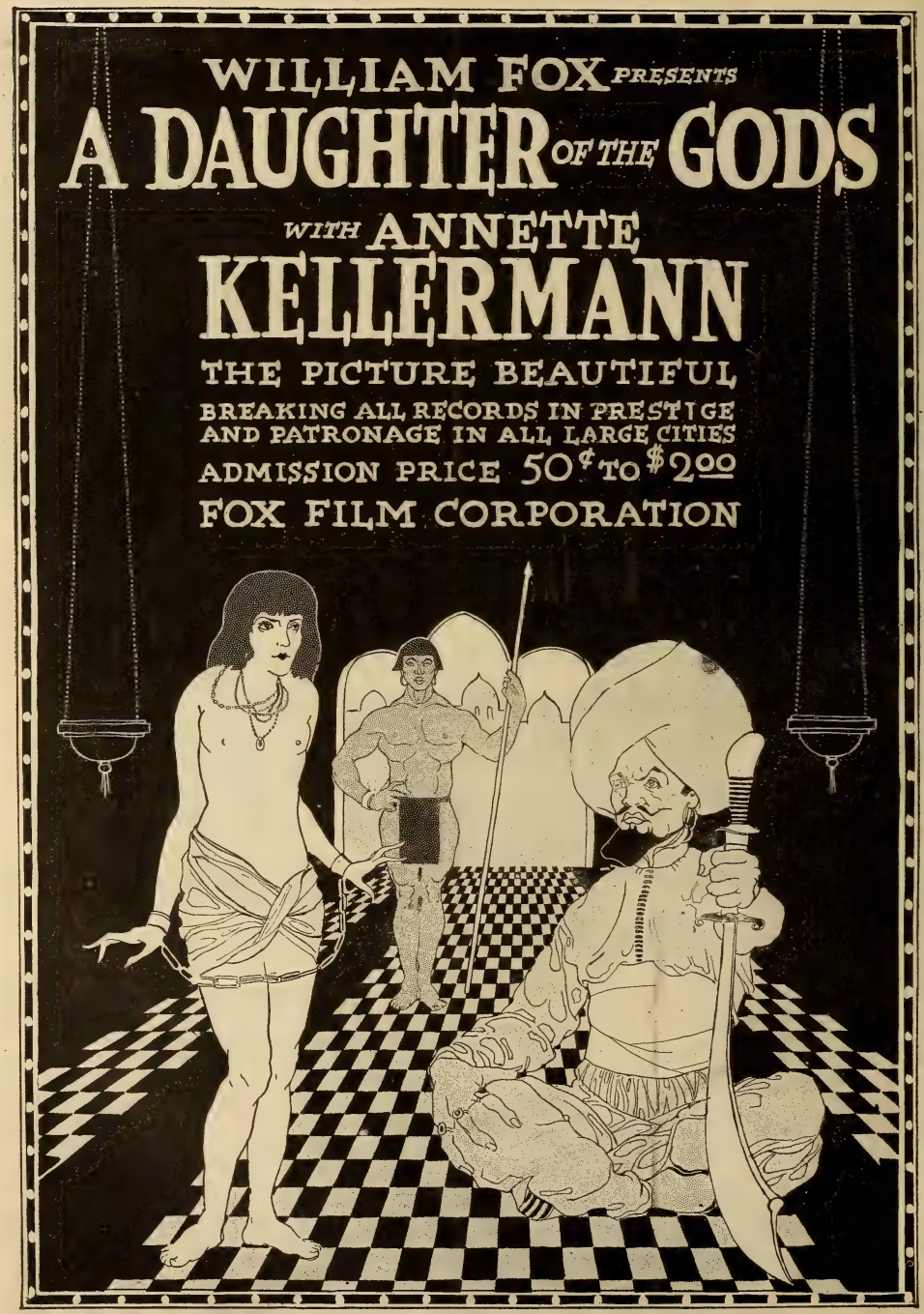
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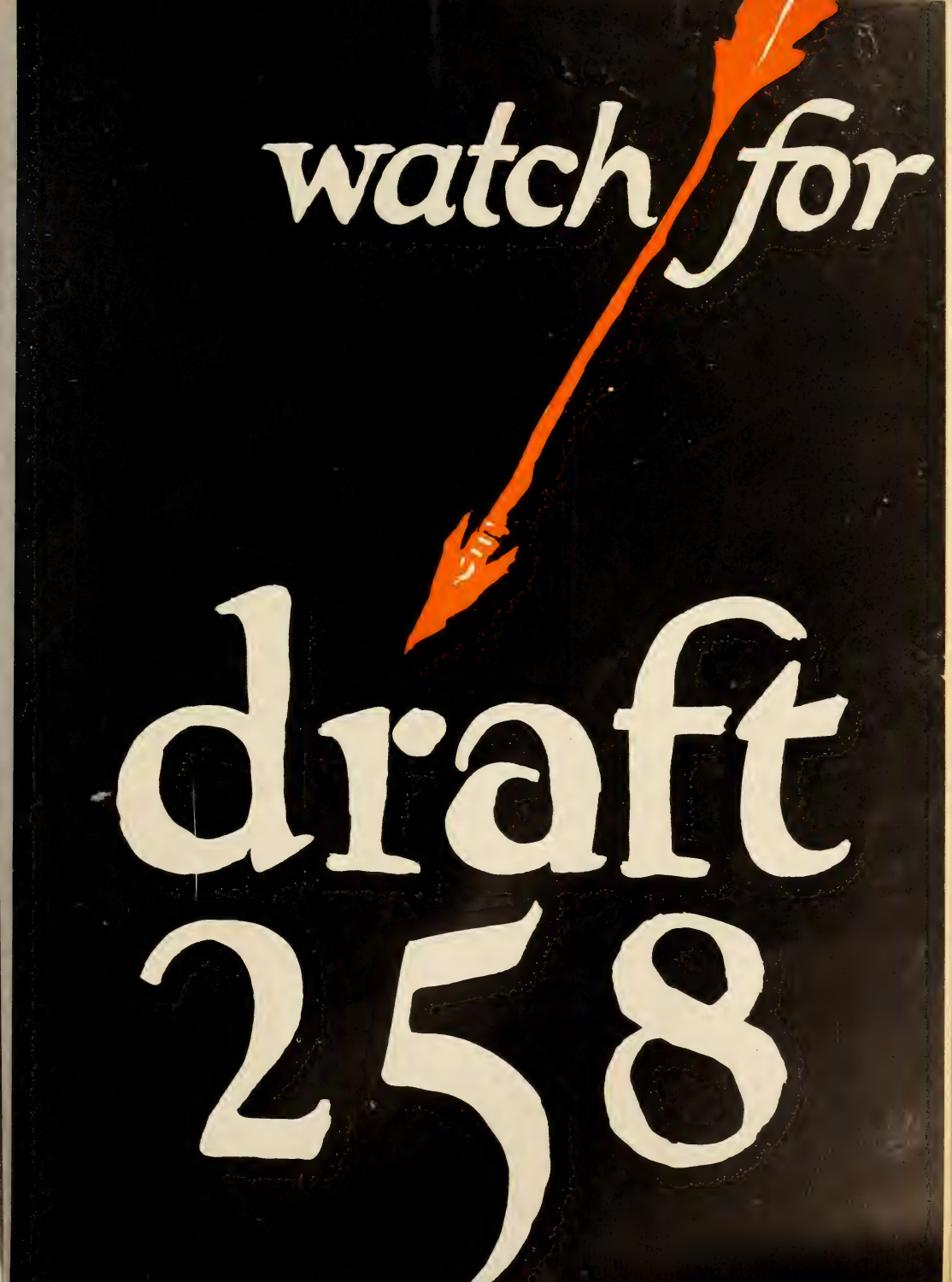
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Directed by George D. Baker
in a 5 Act Drama de Luxe
Produced by
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The
LIFTED VEIL
A tremendous production
adapted to the public
demands of today—
Released through
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¶ Learn the meaning of this "trade-mark." It stands for the best in one-reel subjects. It stands for the one-reel "feature" on your program.

¶ The most *successful exhibitors* in the United States have learned the meaning of this "trade-mark," and are using it to *strengthen* their programs. *Take advantage of it in building your Fall programs.*

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"Its Real
WILLIAM A. BRADY,
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"RASPUTIN, THE BLACK MONK"
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The Russian Revolution

Origin—
RASPUTIN"

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(WM. A. BRADY)

Write QUICK—or, better still, WIRE our nearest branch office.

World Film Corporation

What Other People Say
of
LILLIAN WALKER
The Darling of the Screen
and

"THE LUST OF THE AGES"

From the book by Aaron Hoffman **Directed by Harry Revier**

"From first to last of that sort that will make sure appeal to feminine audiences. Particularly charming and strikingly well done. Should be billed as a special attraction."—*Exhibitors' Trade Review.*

"Ingeniously directed and photographed along original lines. A timely story. It ranks as one of the most important photoplay productions of the present day."—*Jolo, in Variety.*

"Pretentiously produced and excellently staged, 'THE LUST OF THE AGES' is a picture decidedly above the average run and is imaginatively and picturesquely presented. Miss Walker's many admirers will be delighted by her return and be glad to see her in a picture that has many claims to the unusual."—*Sunday Telegraph.*

"An interesting and unusual offering with technical bits of artistry and decidedly different from the ordinary routing productions. It has an element of romance, but beneath it all there is a thought which will reach home. The interest is held throughout and any fan will consider this a production worth while. Miss Walker's work in this production will not soon be forgotten."—*Wid.*

"Exceptionally good State Rights feature. Entirely different from the average run. Miss Walker's work is above criticism."—*New York Review.*

"The film will sell itself because it is a criterion of photographic art, beautiful to the eye and holds the attention throughout. It is one of the pictures which can be warmly endorsed."—*L. H., in Billboard.*

"A production that will stand the scrutiny of the classes and registers with force. There is a certain grandeur about this production that holds. Some of the best work ever shown on the screen comes to light in this production. Miss Walker's work will elicit praise from her many admirers. If there is any reason why the exhibitor in any locality cannot book this feature and 'cash in,' the reviewer has failed to recognize it."—*Kelly in Motion Picture News.*

"A pretentious subject with many novelties, touches that add to the picturesqueness of the subject."—*Moving Picture World.*

"An excellent interpretation, both for beauty and direction, of an absorbingly interesting story and the interest is not permitted to lag for a moment. Miss Walker displays her customary ability and charm. Exhibitors managing any class of theatre may rest assured that 'THE LUST OF THE AGES' will meet with instantaneous success."—*F. T., in Dramatic Mirror.*

"Lillian Walker has done nothing so good as her portrayal of Lois Craig in 'THE LUST OF THE AGES,' nor has any screen actress been allotted a more delightful character to portray. Her work stamps her as one of the screen's foremost players. The episodes of 'THE LUST OF THE AGES' are tremendously gripping with much heart interest."—*Exhibitors' Herald.*

Above is the verdict of the keen-sighted, discriminating critics upon whom the trade relies. We can say no more.

Franchises for the remaining seven Lillian Walker productions to be produced during the year are being awarded to the State Rights purchasers of the initial production.

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The Motion Picture Trade

to attend

MR. IRA M. LOWRY'S

private presentation of

"For the Freedom Of the World"

In eight parts. Featuring

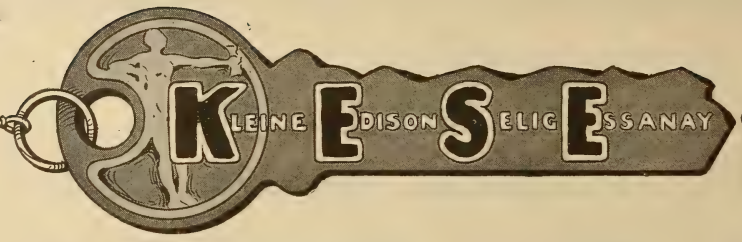
E. K. LINCOLN

with

Barbara Castleton and Romaine Fielding

Story by CAPT. EDWIN BOWER HESSER

Ten A. M. Monday, September 10
at the
Broadway Theatre, New York City



CASH IN WITH

LEW FIELDS

in Charles K. Harris' Intense
Love Romance of Circus Life

"THE BARKER"

The Dramatic Mirror says: "Not very long ago Lew Fields wished to convince the world that he could play a serious role as well as he could play his justly famous humorous characterizations. Although the play in which he appeared was not a huge success, Mr. Fields met with unanimous approval. In 'The Barker' he brings the same conviction to the screen. All through the picture it becomes necessary for him to convey the sadness in the life of the man who he represents and he does so with so many deft, artistic little touches and such a sweet gentleness, never once overacting, that his performance is effective to an extreme. . . . Exhibitors will realize the advertising value of the name of Lew Fields. The announcement that he will appear as the star of a production is sure to draw crowded houses."

"A MIDNIGHT BELL"

The latest of the Selig-Hoyt Comedies to be released in K. E. S. E. The release date is Monday, September 3. **"A Midnight Bell"** is two reels of giggles, gurgles, and glee, retaining all the funny situations made famous by **Charles Hoyt.** The all-star cast includes **Wm. Fables, James Harris** and **Amy Lee Dennis.** J. A. Richmond directed the production.

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SELIG POLYSCOPE CO.

CHICAGO, ILLINOIS

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GEORGE K. SPOOR

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Little

Mary McAlister

the most winsome child actress

in

"PANTS"

Screen Time 65 Minutes

A picture that will delight children and grown-ups alike! They will laugh and cry over the joys and sorrows of this little girl and live over again the happy days of the rag doll and the old swimmin' hole.

THE TREMENDOUS SUCCESS

of

Little Mary McAlister

in

"Do Children Count"

a series of twelve
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assures you of a screen triumph in her *new* picture, "PANTS."

Released through the K. E. S. E.

ESSANAY

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The Critics Came; They Saw; They Said:

of

"The Range Boss"

presenting

Jack Gardner

"A good drawing card. Will be well received."—*New York Morning Telegraph.*

"Plenty of action and Western atmosphere."—*Motion Picture News.*

"There is no doubt picture patrons will thoroughly enjoy it."—*Exhibitor's Herald.*

Don't Miss Gardner's Other Western Plays

"OPEN PLACES"—"LAND OF LONG SHADOWS"

* *

OTHER ESSANAY SUCCESSES

"The Night Workers"
"The Saint's Adventure"
"Satan's Private Door"
"Burning the Candle"
"Little Shoes"
"Adventures of Buffalo Bill"

of

"The Man Who Was Afraid"

presenting

Bryant Washburn

"The story has a sure-fire patriotic appeal. You can get real money with it and send everyone home more than satisfied."—*Wid's*

"All the necessary ingredients for a money-making film. A sure success."—*Exhibitor's Trade Review.*

"Sizzling with the spirit of the times."—*Mae Tinee in the Chicago Tribune.*

"An achievement worth remembering."—*Louella O. Parsons in the Chicago Herald.*

* *

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"The Golden Idiot"
"Filling His Own Shoes"
"The Prince of Graustark"
"The Breaker"

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TAYLOR HOLMES

NOW MAKES HIS SCREEN BOW
WITH HIS FAMOUS BROADWAY SMILE

in "Efficiency Edgar's Courtship"

Taken from the story by Clarence Budington Kelland in the Saturday Evening Post

THE GREATEST LAUGH OF THE YEAR

Released through the K. E. S. E.

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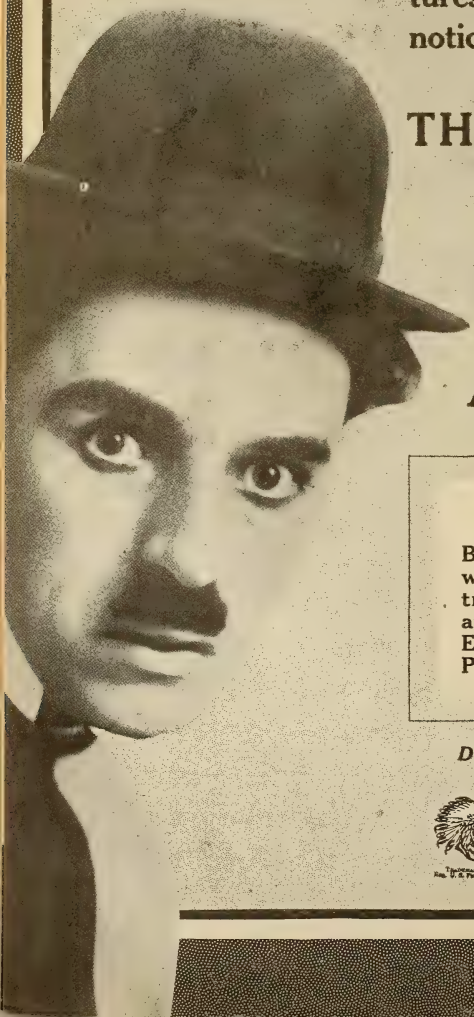
CHARLIE CHAPLIN

Essanay bows to public demand and will place in the General Film Exchanges throughout the United States NEW PRINTS of all its famous ESSANAY-CHAPLIN comedies, releasing one of these great laugh-making pictures once a month until further notice, commencing Sept. 15th with



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Beware of fake or duplicate films. Essanay will prosecute any persons making, distributing or renting spurious or unauthorized Essanay-Chaplin comedies. Exhibitors will aid us in fighting for Picture Honesty by reporting such cases.

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"When You See it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

Volume 16 No. 11 September 15, 1917 80

A Grievous Mistake

THE directors of the National Association, in our opinion, respectfully and firmly submitted, did an unthinking and unwise thing in refusing the proffered affiliation of the American Exhibitors' Association.

In a nutshell the situation is this:

An important group of exhibitors came to the national organization of their industry and asked for admittance.

The offer to affiliate was an out-and-out one with no strings attached, no demand for anything in return. It was simply a constructive effort toward that complete industrial organization, so vitally and pressingly necessary to the future of the motion picture.

The application, despite President Brady's earnest plea for harmony, was refused.

Why? That is the point-blank question that will come spontaneously to the lips of many in this industry—in particular to the many exhibitors who may or may not be members of either of the two exhibitor associations.

Purposes of the National Association

THE National Association was formed, a little more than a year ago, to organize and unify this industry. It was a most difficult, and at times, discouraging undertaking.

The fundamental idea was to make the association *comprehensive* in membership, and, therefore, powerful and influential in action.

We were facing then a year filled with legislative dangers, many of which in themselves could all but destroy this industry, and the livelihoods of many in it.

The branch most difficult to get in was that of the exhibitors. An appeal to this end was made to the Exhibitors' League.

The weakness of the League at that time—last year—was fully understood by the framers of the National Association. So they proposed the automatic membership of the then League members with no dues to the Association; and they furthermore proposed that all exhibitors in order to become members of the National Association should first have to be members of the Exhibitors' League, the principal idea of this being the building up, thereby, of the membership of the League.

On account of misunderstandings, cross purposes and political insincerity upon the part of a few, this appeal to join the National Association was all but lost.

Defeating an End

THE writer is frank to confess his complete discouragement at the time. And as emphatically we state that the situation would have been lost and the Exhibitors' League would not have become a part of the National Association had it not been for the earnest, tireless pleadings of two men, Messrs. W. W. Irwin and Paul Cromelin.

We are now greeted by a strange reversal of this situation.

Another exhibitor association *asks* for admission and is denied. The *pleading* against its admission is made by the representatives of the Exhibitors' League.

Why?

We are facing the same sort of legislative year.

Surely every thinking man knows this; if not his thoughtlessness, or his ignorance is inexcusable.

We will have censorship, tax and other destructive legislation in every state in which we faced it last year. In many states we will have the same extremely critical battles.

How Matters Now Stand

YET to the influential exhibitors in upper New York state and to the sturdy exhibitor organizations in Indiana, North Carolina, Michigan, Virginia, Oklahoma, Texas, Ohio, Maryland, Boston, the District of Columbia, and to rapidly growing new organizations in the Northwest, Pennsylvania and other states the National Association says: "Gentlemen, we don't want your affiliation!"

The war tax situation in Washington—of grave moment to every man in this industry—is but temporarily favorable. Yet the National Association says to the State Or-

(*Continued on page* 1792.)

WM. A. JOHNSTON, *Pres. and Editor.* HENRY F. SEWALL, *Vice-Pres.* E. KENDALL GILLETT, *Sec.* H. A. WYCKOFF, *Treas. and Bus. Mgr.*

Published on Tuesday every week by MOTION PICTURE NEWS, Inc., 729 Seventh Ave., New York, N. Y. 'Phone 9360 Bryant. Chicago Offices, Mgr. Wm. J. McGrath, 110 So. Dearborn St.; 'Phone 755 Randolph. Los Angeles Offices, Mgr. J. C. Jessen, 429 South Figueroa St.; 'Phones 7140 Main, F-4661. Subscription $2 a year, postpaid, in United States, Mexico, Hawaii, Porto Rico and Philippine Islands. Canada, $3. N.B.—No agent is authorized to take subscriptions for Motion Picture News at less than these rates. Have the agent who takes your subscription show his credentials and coupon book.

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Speaking Editorially:

Time to Be Careful

PUBLISHING enterprise upon the part of popular magazines and enthusiasm upon the part of free lance writers are commendable in themselves. At any rate we shall always have them with us—though happily that period of intense desire to create sensations out of any old situation, known as the muck-raking period, is pretty nearly passed out.

In lieu of the absence of corrupt corporations the tendency now seems to be to take an occasional whack at the so-called "movies."

If this has to be done we suggest to the magazines and writers that it is about time to get their facts straight.

The September Metropolitan publishes an article by Willis J. Abbott called "The Perils of Writing for the Movies," which among other misstatements contains an alleged libel against the Universal Film Company and the latter has been quick to take action.

A news article elsewhere in this issue gives the full facts in the case. A previous court decision had completely exonerated the above company, and the charges made were, apparently, a somewhat ridiculous misstatement of facts.

Mr. Abbott ought to inform himself upon the producing situation today, the danger of innocent copyright infringement due to hurried and large production and the scrupulous care with which the Universal and other responsible concerns examine all productions in order to detect infringements; the numerous cases in which pictures are thrown upon the junk heap because they seemed guilty in some degree; the many pictures immediately discontinued upon claims of infringement, etc., etc.

In fact, the expense involved here and the methods of care taken would yield material for a more interesting and even a more sensational article than the one Mr. Abbott wrote.

A Grievous Mistake

(*Continued from preceding page.*)

ganization, North Carolina, and to the man, H. B. Varner, who together, admitted by all, did most to avert the threatened tax: "Gentlemen, we don't want your affiliation!"

And over and above the industry's peril this year we are facing a national one. The President has asked the industry to mobilize, to assist the Government, to exhibit its patriotism.

Yet the industry's organization says to an integral part of the industry: "Gentlemen, we don't want your affiliation!"

Why?

Majority Versus Steam Roller Rule

A TECHNICAL objection was raised to the effect that article two, under which the American Exhibitors' Association sought affiliation, applied not to integral branches of the industry such as the exhibitors but to other trade organizations.

Very true. This was the intent and purpose of this article.

But, of course, the by-laws could readily be changed to admit the new Exhibitors' Association; and, moreover, the real argument advanced against the admission of the new association was that of *majority rule.*

In other words the Exhibitors' League insisted that this new body must first return to it because of the principle of *majority rule.*

Majority rule?

To anyone who was at Chicago and who had an unbiased and clear insight into the outrageous conduct of the convention the mere mention of majority rule is enough to make him fighting mad.

We believe in majority rule. So does every intelligent American.

But majority rule means the rule of votes honestly representative of voting bodies; it doesn't mean picked delegates.

We have no inclination to rehash the events of the exceedingly unfortunate mess at Chicago; we have, as we have emphatically stated, but one end in sight and that, with no axes to grind, no self-seeking motive whatever, is National Exhibitor organization, comprehensively effected and honestly and efficiently governed in the interest of the American exhibitor.

Since this point of majority rule has been raised, however, and so importantly, we are forced to take issue; we will combat the point whenever it is raised.

If the Chicago convention rule was majority rule we ask why such astoundingly large delegations were allowed to vote from the city of Chicago and from the district of New England.

Our columns are wide open to anyone who will indicate—and the way is very simple—that these delegates voted the Exhibitor membership prescribed by the Constitution and by-laws of the M. P. E. L. of America.

This offer is a standing one.

What We May Hope For

FROM the action of the directors of the National Association we can only hope for the best—the best, so far as the interests of the industry are concerned.

And this best, evidently, will have to be hoped for from the American Exhibitors' Association.

Knowing the leaders as we do, as broad-gauged men who want organization for organization's sake, we believe they will act accordingly.

They will probably not turn the other cheek, but we do believe that they will go right ahead as if nothing had happened.

Bearing in mind only the best interests of the industry as a whole we believe they will offer, unconditionally, their active assistance in war co-operation and in the industry's fight against its outside enemies.

And having the true spirit of organization and the tried experience and proven strength in battling taxation and censorship they will render the same good account of their efforts they have given in the past and save the industry in many a state and city, if not in the nation.

As for their attitude toward the internal problems of the industry they have a clear road before them.

Having been denied a voice in the councils of the industry's organization they can now take council of and for themselves. They can concentrate their efforts upon the business problems of the exhibitor, and for the first time bring about effective and constructive reforms.

They can—and we believe they will.

Nation Wide Praise for A. E. A. Marks Virginia Meeting

Telegrams Tell of Rapid-Fire Organization Work Under Way in All Sections of the Union—Five States Represented at Ocean View Gathering Remarkable for Enthusiasm and Business Earnestness

OCEAN VIEW, VA. (*Special*).—August 30th, 31st and September 1st were originally set down on the calendar for a convention of Virginia's state exhibitors' organization.

Then theatre owners in four other states, North Carolina, South Carolina, Maryland and Delaware, saw in the gathering a chance for the initial rally of the American Exhibitors' Association, and the Virginia meeting grew into a five-state affair.

But before the second business session on Friday had adjourned telegrams volunteering enthusiastic support for the A. E. A. from nineteen other states had sped along the wires, and Virginia's state convention had expanded into national importance.

Stronger evidence than the five state gathering at Ocean View could not be brought forth to prove that the A. E. A. is far beyond the swaddling clothes stages. It is "over the top," implanted firmly, boasting from the telegraphic evidence alone an actual membership running into the thousands, and, if the temper of the two hundred exhibitors present at Ocean View be taken as a criterion a power for united and effective action never possessed by any previous exhibitor organization.

Old-time film men, in attendance at over a score of conventions, declared on Saturday that never had they seen an exhibitor gathering of the type of this Ocean View meeting. It is hard to write about it with full justice—for so often in the past exhibitor joy-parties have been termed "business-like," "earnest," that the words lose their force when applied to the gathering of enthusiastic, earnest theater owners who braved hop, skip and jump means of transportation to reach Ocean View's sessions.

Perhaps it was in a measure due to fact that never before in film history, according to exhibitors, have affairs within the industry made so necessary a strong and active exhibitor organization. But in still greater share was Ocean View a tribute to the platform of the A. E. A. and the guarantee of performance pledged by the names alone of President Jake Wells and his fellow executives.

Business was the keynote of the three days' meetings, the first and last word. There are no set speeches to record for every session was a plain business discussion—with no room for oratory. Harry Bernstein, chairman of the Virginia body's committee on entertainment, saw with smiles his schedule disrupted as pleasure trips were swept away to give room for business sessions.

Speedily Withdraw from Ochs' League

Friday afternoon at two o'clock saw the first official meeting of what was then the Motion Picture Exhibitors' League of Virginia. But only for a few minutes. With the reading of a new Constitution and By-Laws, the very first snag struck was the section giving the title of the organization. Less than five minutes of discussion and a unanimous vote had changed the name to American Exhibitors' Association of Virginia. Still more speedily was a motion passed withdrawing the Virginia organization from the Ochs National League.

No opposition was voiced to either move by any of the representatives of fifty-five Virginia theatres present. Though not asked to do so President Jake Wells and E. P. Crall volunteered a report of the proceedings at the Ochs Chicago Convention. The only discussion came over the question as to whether the organization should nominally remain in the League since its dues for the current year had been paid.

Treasurer C. E. Geogheghan, of Chase City, Va., swept this hesitation away with a laugh when he declared: "As treasurer I probably think more of a dollar of our money than any man here. I say that we have seen enough of those League rulers. The money is gone, we have quit them, let the money go with them. It's cheap at the price to be quits with such an organization."

Over thirty-five Virginia exhibitors rep-

(*Continued on page* 1794)

And a Friend Like Mr. Vale Is Worth at Least One Hundred

Extract from a letter:

"Some magazines cost a dollar. Others are worth ten. That's why I read Motion Picture News!"

S. C. Vale

Dennison, Ohio.

Ohio Did Not Bolt—It Was "Censored" Out

Four Delegates Who Were Among "Those Babies," Pointed to by the Ochs Forefinger, Make Their Full Report

OHIO'S delegates to the Chicago convention of the Motion Picture Exhibitors' League of America have made a report to the Ohio state league which sent them to the big meeting. They say Ohio did not "bolt" individually or collectively, but was driven from the convention. They add, tersely, "We were 'censored' out of the program and afterwards censured by Lee A. Ochs."

The report is signed by Sam Bullock, J. H. Simpson, George Heinbuch and W. J. Slimm. It was submitted at the last meeting of the state league and laid over for the next meeting "to give all a chance," as Mr. Bullock expresses it. Following is the report in full:

Our report is necessarily brief, from a league standpoint, inasmuch as we were ignored as accredited delegates after paying the state per capita tax as such. We were ignored as to a choice of candidates for national president, but were graciously permitted, at the end of a "Donnybrook" session, to "sit in" and "hear" the nomination of Lee Ochs announced, after which we had no further interest in National League affairs.

We went to Chicago uninstructed from Ohio as to voting for any candidates for national offices, bound only by our instructions that majority rule on all matters must prevail in our delegation in the interest of harmony.

It was quite apparent at the opening session on Monday, July 16, that Lee A. Ochs intended to dominate the delegates by unfair methods and the undersigned later lent their aid to a plan to have all candidates for president withdraw in the interest of harmony.

To this Mr. Ochs' special committee of five agreed with our committee of five and the joint committee of ten so reported to the convention. This was on Wednesday, after two days of turmoil and bulldozing tactics on the part of Lee A. Ochs to renominate himself by minority representation.

However, the "joint committee agreement" seemed to have solved the problem and the convention clock was set back three hours at 11:30 on Wednesday night in order to conform with the constitution and nominate on the third day of the convention.

The delegates then settled down for a business-like session, with Messrs. Herrington, Varner, Rembusch, Rodgers and Ochs eliminated as candidates per aforesaid agreement. (See copy of said agreement, section (4) from page 643, second column, Exhibitors' Trade Review, issue of July 28, 1917, herewith appended):

4. We recommend that all of the present known candidates for election to any office in this organization retire as candidates for their respective offices, and that the convention proceed to the election of officers with a view to securing the greatest amount of harmony and efficiency possible.

At midnight Delegates Slimm and Simpson retired under the impression that some "harmony" candidate would be nominated. Delegates Bullock and Heinbuch stayed.

Two and one-half hours later, after a gradual leading up to the grand climax, Mr. Lee A. Ochs was nominated, accepted the same, and our interest in National League affairs thereupon ceased, as before stated, and we quietly walked out at 2:30 Thursday morning. As business men and Americans we could not do otherwise. The agreement was treated as a mere "scrap of paper," thus clearly showing why "deposits" are still necessary to bind some exhibitors.

The future of our organization rested upon that joint agreement. Men who have been tried and found true voluntarily withdrew their names as candidates. Varner of North Carolina, whose personal efforts on the "gross receipt war tax bill" has saved thousands from ruin, while Lee Ochs openly advocated it—the so-called "Ontario Plan"; Rembusch of Indiana, whose only fault is that he is worried about the "little fellow in the business"; Herrington of Pittsburg, who was not even permitted to make his report as national organizer. In these men your delegates had faith. Delegate Slimm was a member of that "joint committee." He personally withdrew Herrington's name when the agreement was signed, per Herrington's request. Delegates Slimm and Simpson appeared at the convention on Thursday and requested a correction of the record, as during their absence they were recorded in favor of Lee A. Ochs. The correction was made as "not voting."

Ohio did not bolt, individually or collectively. Ohio was driven from the convention exactly as above described. We were "censored" out of the program and afterwards censured by Lee A. Ochs, who in his speech of acceptance referred to us as "them babies." Further comment is unnecessary.

"Rejection of Affiliation Offer Leaves Us Free"

C. C. Pettijohn, General Manager of American Exhibitors' Association, Announces Opening of Fight on Advance Deposit—Answers Act of N. A. M. P. I.

"NOW we are ready for our first great fight in the exhibitor's behalf, against the advance deposit system." This was the reply of Charles C. Pettijohn, General Manager of the American Exhibitors' Association, when informed that the directors of the National Association of the Motion Picture Industry had voted against the offer of affiliation made by the association.

Mr. Pettijohn was emphatic in declaring that the action of that body in no way affected the aims and purposes of the A. E. A. in working for the betterment of all branches of the industry, particularly where the exhibitors were concerned, and asserted that the vote of the delegates from the Motion Picture Exhibitors' League clearly indicated that it was too closely allied with the manufacturing interests of the trade to be called a representative exhibitors' organization.

As evidence of the stand to be taken in all questions pertaining to the best interests of the trade, Mr. Pettijohn has written William A. Brady, president of the N. A. M. P. I., pledging the support of the American Exhibitors' Association in all matters that will aid the Government in the successful prosecution of the war and assuring him that in every movement that tends to improve any part of the industry will have the backing of the association.

Mr. Pettijohn issued the following statement regarding the action of the National Association of the Motion Picture Industry in refusing the offer of affiliation with the American Exhibitors' Association:

"At a meeting of the directors of the N. A. M. P. I. held at their offices in the Times Building, New York City, Monday, August 27, the offer of affiliation on the part of the American Exhibitors' Association as set out in our communication of August 15 was rejected.

"We are informed that the fourteen delegates representing the Motion Picture Exhibitors' League voted solidly against it and that seventeen of the other gentlemen present voted twelve for and five against. We are also informed that others present did not vote. It may have been that our offer to work harmoniously with the other branches of the industry was not sufficient, and it may have been that our plain statement that we would not co-operate with any movement which we did not feel was for the best interest of the exhibitors was retaining too much latitude on our part. We shall maintain that attitude, however, irrespective of the action of any other organization or branch of the industry. We feel that it was the proper premise to stand upon and we still maintain that position.

"We regret the offer was not accepted in the spirit in which it was tendered, but the refusal will not conflict in any way with our plans to build up a real exhibitors organization which stands for exhibitors only and which will in no way be allied with the manufacturers either directly or through the medium of a trade paper which depends upon the manufacturer's advertising for its support.

"One thing is certain. This alliance upon the part of the gentlemen representing the other exhibitor's association and men interested in other branches of the trade has relieved this association of certain embarrassments. Our acts are now free. Our pathway is clear to make a fight for exhibitors only without fear or favor of the manufacturer. To the five directors who voted in favor of the co-operation of this organization that stands for exhibitors we extend our thanks and sincere appreciation.

"There are some manufacturers who really want a business men's organization of exhibitors. There are others who do not care for one, and some who positively 'will not stand for one.'

"The Advance Deposit Man is not our friend and did not vote for our admission. It was good business for him to join hands with the fourteen gentlemen representing the Motion Picture Exhibitors' League.

"We now announce the subject of our first fight. It is entitled the Advance Deposit System."

Virginia Convention Becomes National in Scope

(*Continued from page* 1793)

resenting fifty-five theatres and over a hundred theatre men from other states were present when the meeting was called to order on Friday. President Jake Wells, holding the office in both the Virginia body and the national organization, the American Exhibitors' Association, presided at the gathering. In a business way it was a strictly Virginia meeting, but the visiting exhibitors were invited to sit in and availed themselves of the opportunity sacrificing the pleasures of this enjoyable Virginia seashore resort.

Oklahoma Starts the Ball Rolling

From far-off Oklahoma came the message that gave the three-day convention its keynote. The following telegram, signed by L. W. Brophy, and addressed to Frank Rembusch, national organizer of the American Exhibitors' Association, was received just as the meeting convened:

"Oklahoma yesterday voted unanimously to join the new American Exhibitors' Association. Old officers retain same positions in new association. Send charter for fifty members."

Hearty applause greeted the reading of the telegram, sharpened by the fact that Oklahoma has always been considered in the doubtful class and by many in the Ochs list.

Thursday's session, and the two sessions Friday, were given up to a discussion, paragraph by paragraph, of the new Constitution and By-Laws of the Virginia organization. Never was a Constitution adopted in such serious fashion. An intention to permanently avoid the possibility of steam-rolling, and the desire to have an organization in which every exhibitor, no matter how small, would join and play a part were evident as prompting each discussion. The new American Exhibitors' Association method of control, by a board of directors representing every section of the state, was adopted. On Friday a speedy and unanimous vote passed a resolution by which Virginia made application for membership in the American Exhibitors' Association.

Virginia exhibitors are thirsting for action—that is the evidence in every word spoken at the Ocean View gathering—and that is the warning which must be given to exhibitor enemies in and out of the industry. Already Virginia's organization represents the state pretty thoroughly. Before the new year is here the organization will be perfected, Virginia will be ready to act, and when Virginia does act count in united support with her in battles within the industry the four other states represented at Ocean View.

Coals of Fire for Ochs

General Manager Charles C. Pettijohn, of the American Exhibitors' Association, addressed the exhibitors Thursday afternoon with a few words on the popular subject, "Chicago." The rumor was current that Lee Ochs and W. Stephen Bush were expected early Friday. To the advanced suggestion that Ochs be given a taste of his own Chicago methods and denied the floor both President Wells and Manager Pettijohn made vigorous rejoinders. "No we won't," they declared. "We'll show them some real Virginia hospitality. We won't have a single policeman barring the door, we haven't a gavel in the place. We'll let them talk their heads off. All I want," added Pettijohn, "is the privilege of saying a few words when they have finished."

One action of importance taken Friday morning was the decision that there would be no honorary members of the Virginia body. Virginia follows the A. E. A. principle that there is no room in an exhibitor body for any one but exhibitors, and even the bare suggestion that an honorary member might at some time hamper exhibitor action was considered.

The election of officers of the Virginia Association, held Friday, resulted in returning the old body, and in addition five directors were chosen. Following is the list: President, Jake Wells, of Richmond; vice-president, E. D. Heins, of Roanoke; treasurer, C. E. Geoghegan, of Chase City; Secretary, Chesley Toney, of Richmond. The directors are: E. T. Crall, of Newport News; J. F. Pryor, of Danville; M. M. Collins, of Covington; E. D. Heins, of Roanoke; J. H. Henry, of Winchester.

On Friday, Jake and Otto Wells were hosts at a southern dinner given at the Ocean View Hotel. Mr. Pettijohn acted as toastmaster, introducing a list of stars including Marguerite Snow, Alice Brady, Kitty Gordon, June Eldridge, Rose Tapley, Madge Evans and King Baggot. King Baggot divided the honors for applause with the official hostess of the convention,

Rose Tapley. If any one saw Miss Tapley resting for a single moment during the three days—well, there's trouble with his eyes.

The reception given the stars at the dinner was but a foretaste of that on Friday evening when close to three thousand fans packed the Ocean View pavilion for a dance of the Virginia Association.

Leander Richardson and Felix Feist piloted the World Film stars. Charles C. Pyle, sales manager of Bartola, was in attendance throughout the three days, and as a result the strains of Bartola instruments will be heard in still more Virginia theatres.

Open Door at Executive Meetings

During the three days members of the executive board of the American Exhibitors' Association held evening sessions. Trade paper representatives haven't recovered yet from the shock of being invited to sit in at the table for these meetings—in the older league held behind closed doors and shrouded in secrecy. The Executive Committee met in a room with a wide open door on either side, and no exhibitor could pass to the convention headquarters in the adjoining room without being invited to sit in on the executive session.

Among the members present at these sessions in addition to President Wells and Manager Pettijohn were Guy Wonders, of Baltimore; Harry Crandall, of Washington, D. C.; Percy Wells, of North Carolina; Sam Bullock, of Cleveland; Sam Trigger, of New York, and Fred Herrington, of Pittsburgh.

Plans for financing the new organization and preparations for legislative activity and the handling of exhibitor problems were discussed at the executive meetings.

W. Stephen Bush on the Horizon

Just as the Friday session had adjourned W. Stephen Bush appeared on the horizon. President Wells scheduled an additional session of the convention for Saturday morning in order to give Mr. Bush an opportunity to speak and attempted to induce the exhibitors from distant points who were making their preparations to depart for Saturday business, to remain over. A mixed gathering of a dozen did attend.

Mr. Bush skillfully avoided thin ice in his few words Saturday. "I come here," he declared, "not as the representative of any person or group of persons," he declared, going on to declare that in the past he had always worked for exhibitor organization and would continue to do so. Manager Pettijohn keyed his reply to the same honeyed note, congratulating Mr. Bush on his declaration of principles and on the opportunity afforded by Ocean View to allow such principles to expand.

"I only regret," he continued, "that you have not been present during the entire convention. I am only sorry that you have not seen this deliberate body of business men at work, witnessed their earnestness, and had the opportunity to absorb some of the love and devotion we feel towards our big, broad leader, Jake Wells. You have probably not been fortunate enough to know a

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Thomas Furniss Enjoined by a Duluth Court

Vice-President of National Association Must Not Show "Man Who Was Afraid" and Mis-call Picture, "The Slacker"

W. M. ABRAHAMSON, of the Zelda theatre, Duluth, Minn., has obtained from Judge William A. Cant, of the Minnesota District Court, an injunction forbidding Thomas Furniss from billing as "The Slacker," a picture not "The Slacker."

Mr. Furniss is widely known and is a vice-president of the National Association of the Motion Picture Industry.

According to Mr. Abrahamson's complaint he advertised widely the picture titled "The Slacker," but not mentioning in the published notices that the picture was to be shown at his theatre—the Zelda.

He alleges that this was taken advantage of by Mr. Furniss, who, the complaint says, announced two days before the showing that "The Slacker" would be exhibited at the Lyric theatre. As a matter of fact the film was "The Man Who Was Afraid," another patriotic production filmed with the same worthy motive as "The Slacker."

Furniss' company is called the Brunswick Amusement Company, and his associates in the business are Adrian P. Raja, Henry W. Azine, Bert Holloway and Jack Heimbach. The injunction issued from Judge Cant's court is directed against them all. The judgment from Judge Cant's court reads in part:

"Now, Therefore, Upon motion of Messrs. McCoy & Hansen, attorneys for the Plaintiff, it is ordered that the Defendants and each of them refrain from falsely, fraudulently and unfairly using the name 'The Slacker' or any other name that is a colorable imitation thereof, as applied to said picture 'The Man Who Was Afraid' and from doing any act or thing tending to mislead and deceive the public in connection therewith, and to refrain from using the words 'The Slacker' in any of its advertising, or in any writings or printed matter in reference to said defendants' picture, 'The Man Who Was Afraid,' or in any way diverting, by the use of the words 'The Slacker' any patronage from the Zelda theatre, of which the Plaintiff is the proprietor and in which the said motion picture 'The Slacker' is being exhibited, until the further order of the Court."

Manufacturers to Give Films for Soldiers' Use

National Association Decides on Entertainment Plan—Officers Elected—A. E. A. Application Denied—Mutual Resignation Tabled for Further Action

ELECTION of officers, rejection of the application of the American Exhibitors' Association for affiliation, and admission of a number of companies and individuals were the principal affairs passed on at the first meeting of the recently elected board of directors of the National Association of the Motion Picture Industry, held August 27.

The following directors were present: William A. Brady, William L. Sherrill, Adolph Zukor, Samuel Goldfish, Walter J. Moore, Lee A. Ochs, Alfred Hamburger, N. C. Rice, C. E. Glamann, Alfred S. Black, Thomas Furniss, Eugene M. Clarke, Frank Eager, Louis L. Levine, Louis F. Blumenthal, J. H. O'Donnell, Dan Chamberlain, Hector Pazmasoglu, Robert Levy, J. A. Berst, Arthur S. Friend, P. A. Powers, Richard A. Rowland, J. E. Brulotour, J. H. Hallberg, Joseph F. Coufal, Arthur James, William A. Johnston, Joseph F. Lee, Thomas G. Wylie, Fred J. Beecroft and George Irving.

Following the reports of the officers and committee, the members proceeded to elect new officers for the ensuing year, and the following were unanimously elected: William A. Brady, president; vice-presidents: Adolph Zukor, J. A. Berst, William L. Sherrill, Thomas Furniss, R. A. Rowland, J. H. Hallberg and Arthur James. J. E. Brulatour was re-elected treasurer and Frederick H. Elliott was re-elected secretary for the ensuing year.

The application of the American Exhibitors' Association for affiliation, under article 2 of the by-laws was denied by a total vote cast of 29, 24 being against the application and 5 voting for it.

The secretary's report reviewed the activities of the Association since the last meeting of the board, and to the effect that practically all of the secretary's time, as well as that of the office staff had been devoted to the work of the War Co-operation Committee in carrying out instructions from Mr. Brady who was requested by President Wilson to mobilize the industry and in the perfection of the organization of the National Committee for War Propaganda.

A report was presented by R. H. Cochrane, chairman of the Advertising Trailer Committee, that at the Chicago Convention of the National Exhibitors the proposition contained in the set of resolutions in regard to showing advertising trailers was rejected. Members of this committee were present and suggested that the committee should be continued in power, with a view to carrying out the plan at some future time.

Resignation of the Mutual Film Corporation, as a member of the Distributor Class No. 4 was presented and tabled by unanimous request and referred to President Brady for action.

According to a statement, issued by Leander Richardson, representing William A. Brady, Uncle Sam's soldiers will be provided with film entertainment while they are encamped on French soil, through the good offices of the National Association. At the suggestion of President Brady many of the leading manufacturers and distributors guaranteed to contribute films to a distributing agency to be conducted under governmental control, for the entertainment of the soldiers.

Selznick's Tour to Preach the "Open Door"

First to the Tri-State Convention at the Invitation of H. M. Crandall and Jake Wells—Next Around the Circle

LEWIS J. SELZNICK left New York Friday for Ocean View, Va., where the Five States Exhibitors' Convention is being held. Mr. Selznick addressed the convention by special request of the exhibitors.

Invitation was extended by H. M. Crandall, owner of the important Crandall chain of theatres in Washington, and Jake Wells, of the Colonial theatre in Richmond and a great chain of theatres in the South. They came to New York to urge Mr. Selznick to attend the convention. Exhibitors are especially interested in the "Open Door" policy, of which Lewis J. Selznick has been the pioneer.

This is only the beginning of an extensive tour which Mr. Selznick intends making. In the interest of the Select Pictures—the new distributing corporation which has just been formed—Mr. Selznick will spend six months touring every part of the United States and meeting the exhibitors in every city and town of importance. This will occupy about half of Mr. Selznick's time during the coming twelve months, and it is the first instance of a producer of the highest quality pictures taking steps to put himself into personal touch with exhibitors throughout the land.

Mr. Selznick draws an apt comparison between conditions in the film industry and the banking business.

"There was a time," he says, "when the president of a bank always hid himself away behind a closed door at the rear of the banking offices. Neither depositors nor borrowers, nor any one except his intimate friends could reach Mr. Bank President. Now, however, all that has passed. The bank president to-day sits in an open office near the entrance to the bank, and it is part of his business—one of the most important parts of his business—to meet the patrons of his bank."

Just such an evolution has taken place in the motion picture industry, contends Mr. Selznick. "The producer used to be an unknown quantity to the exhibitor as far as personal acquaintance is concerned, but the time for that has passed. To-day the producer and the exhibitor must get together for their own good and the good of the industry; and I am going out to meet the exhibitor in his home town."

Mr. Selznick looks for great results from this pilgrimage of friendship, during which he will bring home to every exhibitor in America the tremendous importance of Selznick Pictures and of Select distribution.

Lee Association Prepared for Independent Market

Independent Association for Which Joseph F. Lee Is Sponsor Ready for Business—United States and the Foreign Markets Can Be Handled—Members All Theatre Owners

JOSEPH F. LEE announces that he has completed organization plans, and that the association for which he is sponsor and in which Harry Crandall, of Washington, D. C., and others are interested, is now prepared to carry out the purpose for which it was organized—to give to the exhibitor the production he wants and to make it possible for the exhibitor to say just what sort of a feature he desires before the picture is produced. This, of course, cannot be consummated at once, but it is the intention of those working for the interests of this association to eventually have the organization on a working basis that will insure this procedure.

Arrangements have been made whereby this newly formed organization to handle productions on the independent market, can supply the demand of in territories throughout the United States, Canada and the foreign markets. Simplicitly is the keynote of the working plans—simplicity of organization, simplicity of exploitation and simplicity in getting the production in the hands of the exhibitor. Unlike other associations of its kind, there will be no certain number of members in whose hands rests the question of purchase. Any number can buy a production, and the purchase price is fixed pro rata. If two members of the association desire to get a certain production—well and good. The rights are obtained for the territories which are represented. The remaining members of the association are under no compulsion to abide by the decision of the others.

There will be three special departments of the Lee Association—special attractions or features' department, under which head comes only the pictures which are usually classed as first run; ordinary commercial pictures and the single-reel productions. Where it is necessary, special representative will be appointed in all the territories to handle these special classes so that there will be no loophole open for conflict in exploitation. Every branch of the feature pictures will be taken into consideration by this association, so that the exhibitor need not look further for his special production, his ordinary feature and his filler of one or two reels.

Representative men of the independent field will be associated in this enterprise and assurance of proper presentation will be given the exhibitor.

In the New England States the association will be represented by Louis B. Mayer, general manager of the Master Producers' Photoplay Company of New England, Inc.; in the District of Columbia, Maryland, Delaware and Virginia by the Exhibitors' Film Exchange, with Harry Crandall and A. Dresner at the head; S. Grauman, controlling the Empress Circuit of theatres on the Coast, will be the representative in California, Arizona and Nevada. He will open a film exchange in Los Angeles. Greater New York and the State will be represented by Harry Samwick, a prominent state rights man in this territory. The South will be represented by one of two prominent state rights men in this section. It is expected that the representative chosen will be the owner of a circuit of theatres in this territory. The name will be announced later. In Washington, Oregon, Montana and Idaho, the Lee Association will be represented by the Greater Features Company, John Lannon, general manager. New York representatives of all the foreign have been selected and the entire foreign market can be handled.

Argentine, Chile, Uraguay, Spain, Portugal and New Guinea will be represented by the Sociedad General Cinematograph. Leroy Garfinkle is the New York representative. The Pan American Film Service Company will handle Mexico and Cuba, New York representatives, Thomas and Kopfstein. U Ono, a Japanese, will represent the territory of Japan. The Philippines, Peru, Bolivia, Switzerland and Italy will be handled by Charles W. Thompson, New York representative. England, Russia, Holland is represented by the Scandinavia Film Company, David Russell, New York representative. Egypt, India and the Far East by Royal Cinema Corporation. Greece and Balkans by Alexander Stratlaporilo.

Every representative of the Lee organization is a theatre owner. Mr. Lee stated that this was not only thought advisable, but he said that he insisted upon this so far as possible, because it was bound to insure proper exploitation, and the exhibitor is assured that he will get the right sort of productions. The headquarters for the foreign representatives will be suite 1103-1476 Broadway, New York, temporarily.

Mr. Lee said:

"I believe we have an independent organization that will answer the purpose for which it has been formed—to furnish the best possible product and to serve it in a way that the exhibitor will be satisfied, the patron will be satisfied, and there will be no dissatisfaction due to the fact that any member has been drawn into the purchase of a production which he did not think suited the particular trade of his territory. There is no compulsion. Any number can buy. Eventually we intend to get right back to the producer, so that before a production is started the members and the exhibitor will know just what he is to expect in the way of the feature for his theatre."

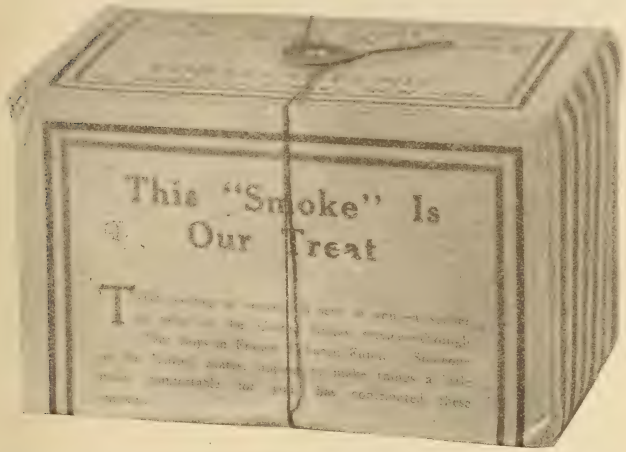
Music Tax Demanded of Los Angeles Exhibitors

Demand has been made on Los Angeles exhibitors for the payment of ten cents per seat per annum by the United Music Publishers' Association for the use of copyrighted music, and at the meeting of Southern California Motion Picture Men's Association, held August 20, plans were made for the negotiations with the representative of the association in California for adjustment of the matter.

Harry Williams, author of a number of song hits, and who now serves as director at the Triangle Keystone Studio, is the publishers' representative here, and he has been invited to confer with the theatre men at an early meeting. In the meantime a committee composed of A. P. Tugwell, J. A. Quin, Mike Gore and J. S. Lustig are handling the matter for the exhibitors investigating the feasibility of refusing to comply with the demands made and the legal outcome of such action.

"Smokes" Campaign Gaining Headway in All Sections

Exhibitors' Demand for "Drop a Penny" Cards Again Exhausts Supply—Inquiries Pouring In—Hundreds of Exhibitors Rallying to Patriotic Cause—Where to Send Cigarettes and Money Collected



How Our Boys in France Will Receive the Tobacco Your Patrons Chip in to Send Them. The Package Is Moistureproof. This Reproduction Is Two-thirds Actual Size. The Picture Contains Assorted Tobacco (for Pipes) and Two Packages of Good Cigarettes

MOTION PICTURE NEWS' campaign to provide "smokes" for our soldiers in France and Belgium is gaining headway in a manner to exceed even the most optimistic expectations.

Hundreds of exhibitors who are taking part in the patriotic movement report that cigarettes and money are flowing in; that the public is taking hold with enthusiasm.

According to the letters from exhibitors situated in all parts, the "Drop-a-Penny" plan is being given preference to the "Drop-a-Cigarette" plan, owing, they say, to the simplicity of handling money as opposed to loose cigarettes.

Exhibitors are instructed to send cigarettes and cash collected directly to the office of MOTION PICTURE NEWS. The cigarettes should be packed carefully and shipped by parcel post. Checks should be made payable to MOTION PICTURE NEWS, and will be turned over to the "Our Boys in France Tobacco Fund."

The packages of tobacco sent by the "Our Boys in France Tobacco Fund" to the men in the trenches contain forty-five cents' worth of cigarettes and pipe tobacco, which the fund purchases, by arrangement, for twenty-five cents.

Exhibitors will be sent receipts from the boys who receive the tobacco—will get postcards of thanks directly from the trenches.

One of the most enthusiastic "cigarette centers" is Los Angeles.

Without an exception the downtown first-run theatres in Los Angeles adopted the plan to collect cigarettes for the boys in the trenches, suggested in MOTION PICTURE NEWS of September 1st, and an hour or two after copies of the magazine were received theatre managers had the plan in effect.

By the end of the Saturday evening performance on August 25th, thousands of cigarettes had been contributed into the goldfish jars placed in the lobbies of the theatres. Copies of MOTION PICTURE NEWS are delivered to subscribers in Los Angeles Saturday preceding the date of the publication, and the cigarette collecting plan being adopted so promptly points out that coast subscribers eagerly read this publication for suggestions as to how to better conditions at their theatres.

Manager Frederick Miller was perhaps the first to have the glass jar and sign in a conspicuous place at his theatre. It stood in the lobby, where almost a continuous stream saw the contributions made and endorsed the patriotic endeavor of the management to add to the comforts of our fighting boys abroad.

"There is no doubt in my mind but that millions of cigarettes can be collected for the soldiers," Mr. Miller said after seeing many of his patrons throw cigarettes, packages and coins into the glass jar. "Everybody seems glad to see us taking a part in first aid to the lonesome. The boys at the front have a lot of time on their hands, and I really know that a good smoke makes it pass quickly and more pleasantly. Pictures we have shown show that almost all of the soldiers smoke cigarettes, and these small contributions will help greatly."

Another Los Angeles theatre manager to see the advisability of following the NEWS' suggestion was J. A. Quinn, who has the Rialto. A few

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"Drop a Cigarette" Bowl at Miller's Theatre, Los Angeles, Three Hours After Arrival of the News of Sept. 1

Virginia Convention Has National Proportions

(*Continued from page* 1795)

big, broad leader, you cannot realize without being present why we would follow such a leader right out into that ocean and clear to Africa if he said the word."

It would well have paid any manufacturer to have attended the Ocean View affair. Lewis J. Selznick, shrewd observer of film affairs, and ever with an hand on the exhibitor pulse, did upset his business plans to journey to the convention Saturday and pay his respects to the A. E. A.

Following are the Virginia Association committes responsible for the success of the convention:

General Committee. — Harry Bernstein, chairman, Richmond, Va.; Chesley Toney, secretary, Richmond, Va.

Entertainment and Reception Committee.—W. F. Crall, chairman, Norfolk, Va.; Charles Somma, Richmond, Va.; R. S. Loving, Richmond, Va.; S. L. Harris, Portsmouth, Va.; E. T. Crall, Newport News, Va.; K. E. Boyle, Richmond, Va.; W. F. Harris, Hopewell, Va.; M. C. Harksenn, Berkley, Va.

Ball Committee.—J. W. Hamilton, chairman, Martinsville, Va.; J. T. Lacy, South Boston, Va.; R. A. Steele, Alexandria, Va.; Chesley Toney, Richmond, Va.; Harry Bernstein, Richmond, Va.

Display, Badges, Finance Committee.—M. M. Collins, chairman, Covington, Va.; Chesley Toney, Richmond, Va.; C. E. Geogheghan, Chase City, Va.; Harry Bernstein, Richmond, Va.

Publicity Committee.—Harry Bernstein, Richmond, Va.; Chesley Toney, Richmond, Va.

By-Laws and Constitution Committee.—E. D. Heins, chairman, Roanoke, Va.; Guy Barrett, Lynchburg, Va.; E. T. Crall, Newport News, Va.; W. F. Harris, Hopewell, Va.; J. F. Lay, Richmond, Va.

Membership Committee.—J. L. Hart, chairman, Farmville, Va.; J. H. Henry, Winchester, Va.; J. F. Pryor, Danville, Va.; J. T. Lacy, South Boston, Va.; J. B. Craver ,Lynchburg, Va.; D. Ostreicher, Petersburg, Va.

In addition to the notice of the Oklahoma action, the following telegrams were received up till Friday noon:

"Passed three hundred mark for A. E. A. last night. Will keep Indiana in first place if we have to build more theatres. Boys recommend you withdraw the 217 from old league and put in 302 in A. E. A.—Ray Andrews, Sec'y, Indiana Exhibitors' Association."

"Sam Bullock, Ocean View.—Six members joined since you left. Pay for same so as to have all in good standing. Money on hand to refund. Success to A. E. A. from Ohio.—J. H. Simpson."

"American Exhibitors' Association stand first in Arkansas. As president of Independent Arkansas League I assure you of our hearty cooperation. Anything I can do to help the cause have no hesitancy in calling on me.—Saul Harris."

"South Carolina solid. Nearly one hundred now for A. E. A. Can't withdraw from old league because never joined it. Your principles correct, we depend on you.—Geo. C. Warner, Pres. South Carolina League."

"Telegram received. Accept your request to act as temporary chairman. About seventy-five exhibitors in state and am sure of half.—Charles F. Williams."

"Chairmanship for state accepted. Sure all exhibitors in Kentucky will be in new league in 10 days. Forty-one now. Look to you for protection and accomplishment of needed reforms.—Geo. A. Beleich."

"Sixty Buffalo and surrounding theatre owners assured as members. Enthusiastic over A. E. A. Success to convention.—Ira Mosher."

"North Carolina is solid for A. E. A. More than one hundred in so far. All my personal energy and best wishes with you.—H. B. Varner."

"Have been out on very successful membership campaign. We have now a better organization in Michigan than we ever had in the League. Expect 90 per cent of Detroit by October 1st. Not a single complaint on or action in withdrawing from League and joining A. E. A.—Peter J. Jeup."

"Will accept chairmanship. In St. Paul at least 75 per cent for A. E. A. Outside in state about fifty per cent. Other Western states just as strong.—William A. Steffes."

Mayer Signs Anita Stewart for Special Production

Louis B. Mayer of Boston Gets the Services of Former Vitagraph Star for Series of Productions

LOUIS B. MAYER announced last week that he had signed Anita Stewart, of Vitagraph, to a long-termed contract. Work on Miss Stewart's first production will be commenced in the near future. Arrangements are now being completed for the acquisition of a Eastern studio. Some of Miss Stewart's productions will be made on the Coast, it is announced. The first two in the East and the majority of the productions in Los Angeles.

It is understood that Miss Stewart's contract with Vitagraph will be fulfilled.

Incorporation papers for $1,000,000 were taken out Saturday by the Anita Stewart Production Company. Louis Mayer and J. Rowits Rubin are among the incorporators.

Mr. Mayer stated that all production in which Miss Stewart will be featured will be produced on a large scale, and with the end in view to make them equal to some of the best productions that can been made. Mr. Mayer made no definite announcement as to channels through which his productions will be distributed. He said that negotiations were under way to provide for distribution of Miss Stewart's pictures by several large distributing companies, and one would be decided on within the next few days. It is not announced who will direct Miss Stewart, nor has a story been chosen for her first work. It is possible that a special distributing company may be organized to handle the Stewart productions.

Mr. Mayer said in commenting on the acquisition of Miss Stewart's services for a series of special productions:

"I have had the producing end of the business under consideration for some time, but did not take the initial step because when I did decide to enter the producing end I wanted to have something big to offer. I believe I have in productions in which Anita Stewart is announced as the featured player. Miss Stewart has proved her worth as a screen artist. She has a large following, and has proved by her work in the past that she can handle the most difficult situations with a real, dramatic touch. In selecting stories for Miss Stewart's productions I will endeavor to obtain only those stories which offer dramatic worth and contain plot material that will bring out the best that is in Miss Stewart. I expect to start producing as soon as a director has been chosen."

Mr. Mayer has been associated with both the legitimate and silent drama for years. At one time he was representing the B. F. Keith interests in the New England States, and had under his personal management some of the best known actresses and actors of that time. In later years he has affiliated himself with the motion picture industry, and is now the owner of several large picture houses in the New England States. The Park theatre in Boston is one of the finest picture houses in the Hub. He also has interests in Lowell.

"Smokes" Campaign Gaining Headway in All States

(*Continued from page* 1797)

minutes after he received his magazine he had arranged to give his patrons opportunity to contribute smokes.

"It's a dandy scheme, and I am more than glad to do my bit," Mr. Quinn said. "There are hundreds of men who enter this theatre every day, and for that matter, I expect many women who will be glad to contribute cigarettes. This is one way we can be of service to the soldiers, and we are enthusiastic to collect just as many cigarettes as we possibly can."

Other theatres of Los Angeles to adopt the cigarette collecting plan are Clune's Auditorium and Broadway Theatre; the Superba, managed by Al. Nathan; the Symphony, the Palace, the Garrick managed by H. P. Caulfield; the Alhambra, the Woodley, which is conducted under the management of Edward Holland, and others.

"For Freedom of World" to Be Shown

Ira M. Lowry will present for a trade showing at 10:30 o'clock, Monday, September 10, his eight-part production of Captain Edwin Bower Hesser's story, "For the Freedom of the World."

E. K. Lincoln is featured in the character of a young American enlisting in the Canadian army, with Barbara Castleton and Romaine Fielding.

"War Saving" Methods Prevail in All West Coast Studios

Strict economy is to be the watchword in the future at practically all of the West Coast studios, and articles that have been thrown away or destroyed in the past will be carefully conserved. Appeals received at the studios from various firms and organizations asking that this or that be saved, and finally a notice from the Eastman Company, stating that tin cans used for shipping raw film could not be secured from manufacturers are the principal causes for the "save it" policy.

Formerly the price of tin was so low that cans could be purchased new in the East for less money than they could be moved by freight from Los Angeles to Rochester. Now that the price of tin amounts to several times the former price the empty cans may be shipped back and sold at a profit.

One of the first studios on the coast to take advantage of the possible saving was the Triangle Keystone. Peter Shamray, manager of the laboratory, took an inventory upon receipt of the notice from the Eastman Company and found that in the past two years Triangle Fine Arts had received and used almost 9,000 cans of raw stock, or eighteen million feet, as every can contains 2,000 feet, which cost in the neighborhood of a half million besides expressage.

Court Reverses Major "Funkie," Who Is Twice Sued

Chicago's Censor Must Permit Immediate Showing of W illiam Fox's Play, "The Spy," Which Has Been Banned—Vitagraph Presses for Like Action by Mandamus for "Within the Law"

MAJOR FUNKHOUSER, police censor of motion pictures in Chicago, who recently barred Mary Pickford's "The Little American," since that incident has put his ban on the distribution of "Within the Law" and "The Spy."

This most recent action is being vigorously contended by Vitagraph, distributing "Within the Law," and by William Fox, owner of "The Spy." Both have brought court proceedings, the Fox action taking the form of a restraint proceeding against Mayor Thompson, Chief of Police Schuettler and the valiant Major Funkhouser. Albert E. Smith, president for Vitagraph, started a mandamus.

In the case of William Fox's bill, the United States District Court, Judge Alschuler sitting, has ruled in Fox's favor, and against the valiant major, already. The ruling is based upon the contention that Major Funkhouser's stated objection "that the picture was too strong and made the sweat stand out on his brow" was not within the meaning of the ordinance providing for the censorship of motion pictures. The order permits the showing of "The Spy" at once.

Chicago generally laughs at the Major. No one takes him seriously except the film people. He has been nicknamed "Major Funkie." This is based on the incident in Pickwick papers when the judge at the breach of promise trial misunderstood the name of the widow's lawyer and said to him, "Yes, Mr. Monkey." "Not Monkey—Funkie," the lawyer hastened to put in.

Chicago Alone Suffers

Major Funkhouser's ridiculously frequent rulings affect the distribution of films in Chicago only. It therefore often happens that the interdicted pictures are being shown nightly to thousands of people in all the towns around Chicago, while Major Funkhouser is vainly charging at windmills in an attempt to prove that the films would be harmful to Chicago morals.

But the owners of films who have taken infinite pains in production in the endeavor to make the pictures uplifting in every way find it hard to take any lenient view of "Major Funkie." In the Fox bill, for instance, the following sentences appear:

Offense to Germans Feared

"Mayor William Hale Thompson has repeatedly expressed himself publicly and privately as opposed to the war and opposed to the prosecution thereof by the United States.

"Major Funkhouse heretofore has refused permits for motion pictures depicting the events of the war and the conduct of the war by Germany, on the ground that it would offend Germans living in Chicago, and since the declaration of war, he has established a rule in his department against issuing permits for such pictures."

All this gives "Major Funkie" a portentious aspect that does not belong to him, and at the same time exaggerates the importance of his action.

Funkhouser, having viewed the picture, refused to give it a permit, declaring (the bill states) "that the acting in the play was in places too powerful and too dramatic and that it made the sweat stand out on his brow."

William Fox Stands Firm

Mr. Fox, however, would not consent to the elimination of the scenes desired, because they were vitally necessary to the patriotic mission of the piece, and because the scenes could be condemned only as the result of a short-sighted policy.

THIS PLASTIC INDUSTRY

The film business is like wax—constantly molded by many hands.

Are you keeping pace with the swift changes, the amazing developments?

Motion Picture News records faithfully and accurately, week by week, these unaccountable changes.

Its information is gleaned from countless reliable sources and sifted down to plain, authenticated statements.

Advertisements — news — editorials—reflect this spirit.

Why do *you* reach for "the book with the bright red cover"—FIRST?

The bill for the injunction establishes the point that since the outbreak of hostilities between the United States and Germany, President Wilson has specifically requested that film producers and distributors organize and mobilize to co-operate with the Government in waging war and in bringing it to a successful conclusion.

In producing "The Spy," Mr. Fox has taken definite steps in this direction. He is warning America to the perils within her own gates. He is trying to assist the Government by having people ferret out the thousands of spies.

People Like the Films

Manager Eckhardt, of the local Fox office, arranged for a special showing of the picture at the Studebaker one day last week. A representative audience was invited and requested to say what they thought about the picture and the justice of Herr Funkhouser's ban.

All of these were later filed in the Federal Court, where the case of the Fox Company against Funkhouser will be tried. Among those who voiced enthusiastic approval of the picture were William G. Edens, of the Central Trust Company; Inez Rogers Deach, representing Bishop Fallows; J. H. Poague, master in chancery, and a score of other well known Chicago citizens and upholders of rights and morals.

Favor "Within the Law"

Before starting suit Vitagraph held a private showing of "Within the Law," also at the Studebaker. More than 1,200 of the most prominent residents of Chicago attended. The great majority declared that "Within the Law" was a splendid picture in every way and that not one scene should be eliminated. Not a single person present offered an opinion other than along those lines.

Immediately after the showing Attorney Jacobson gathered these opinions together and, armed with them, called upon Major Funkhouser and upon Herman F. Schuettler, General Superintendent of Police, and requested a permit to publicly exhibit "Within the Law" in the city of Chicago. Major Funkhouser and Superintendent Schuettler refused to accept the fee. Immediately after this refusal the petition was drawn up and filed.

Prize Winners at Merry F.I.L.M. Club Outing

Five hundred exhibitors, exchangemen and wives and sweethearts were at the F.I.L.M Club outing at Glenwood-on-the-Sound.

Miss Jessie Touraine, Triangle, won the baseball throwing contest. A human wheelbarrow race was almost won by Harry Busbaum of General Film and John A. Hammell of Pathe. The hundred-yard dash for members of the club was won by Eddie Saunders of Metro. The three-legged race was won by Chas. Harring of the Palace theatre.

The big event of the day was a baseball game between exhibitors and exchangemen. This turned out to be a surprise as the game was hotly contested. It ended in the sixth inning, in a tie-score, seven—seven. The result was satisfactory to neither side, and a return game between exhibitors and exchangemen is planned to be held at Pelham Bay Park, September 8.

The day ended with a big shore dinner which was enjoyed by more than three hundred and fifty persons.

Tobacco Fund in Baltimore

Two new special productions will open in legitimate houses in Baltimore on Monday, September 3. One will be the William Fox production of "Jack and the Beanstalk," which will be shown at the Auditorium.

The management of the Auditorium has arranged with the Baltimore News to devote a percentage of the entire week's receipts to the Tobacco Fund of the American soldiers.

Universal Gets Government Film Contract

To Distribute All Motion Pictures Showing Activities of the United States Department of Agriculture

THE United States Department of Agriculture signed a contract with Universal this week to distribute motion pictures illustrating the work and activities of the department during the coming year.

Fifteen companies were competing for the contract. The deal is the most important of the kind ever made by the Government. It is a recognition of the superiority of the film as a means of publicity.

A number of pictures have already been completed by the Department of Agriculture, and others will be made with the cooperation of Universal, as the contract provides that the services of scenario writers, scenario editors, producers, directors, actors and actresses, and others utilized in the manufacture and editing of films shall be furnished by the distributing organization whenever needed. Operators are also to be provided for the exhibition of pictures in foreign lands.

Some of the pictures already made show the work of the Forestry Bureau in fighting forest fires and caring for the immense tracts of wild land under Government supervision. There are also many beautiful and picturesque studies of the agents of the department at work among the sheep and cattle ranches of the West, and a reel devoted to the work of road building under various circumstances is highly instructive, besides possessing many splendid bits of photography.

One of these features will be released every two weeks, bearing the notice, "Official Film of the United States Department of Agriculture, Distributed by the Universal Film Manufacturing Company."

Special advertising matter and lithographic paper will also be issued for the series in co-operation with the department.

Any scenes that are of particular timeliness will be utilized in issues of the Animated Weekly, Current Events and the Screen Magazine. It is planned, however, to edit the original films so as to bring out all of the dramatic and human interest qualities in the subjects handled.

Each feature released will thus be the official expression of one of the most interesting phases of work carried on by the Government of the United States, presented in a way to interest and educate all classes of citizens.

Charges for this service will be made reasonable enough to meet the purse of any exhibitor in the business.

Keith Takes Pathe's Official War Pictures

Proceeds to Go to War Charities, American Ambulance and Red Cross—Largest Booking, 5000 Days in All

ONE of the largest bookings made for motion pictures was that consummated the last days in August by the B. F. Keith Circuit and the Official Government Pictures, distributed by Pathe, for a showing of these war pictures that will be over 5,000 days and will amount to almost a quarter of a million dollars.

All the theatres on the Keith Circuit will show these latest pictures of the war. Beginning Monday, September 17, and continuing for three weeks, these pictures will be the headline feature of the Keith vaudeville houses.

"Mr. Albee, general manager and half owner of the B. F. Keith Circuit, proves himself not only a good showman but also a good patriot by booking these pictures," said J. A. Berst, vice-president and general manager of Pathe Exchange, Inc., the company distributing the war pictures in America, "because these pictures show the people of America just what they want to see —that is, war as it really is—and because the proceeds from these pictures are devoted to war relief benefit."

Mr. E. F. Albee states that the B. F. Keith Circuit is not being turned into a motion picture circuit, and that the war pictures will be shown in addition to the usual vaudeville program.

"I have booked these pictures merely as a high-class feature that the people who patronize our houses will want to see," said E. F. Albee, general manager of the B. F. Keith Circuit.

"I believe that these pictures, giving a true presentation of events on the battlefield in northern France, will be one of the biggest features ever seen in this country. These pictures will be shown in three episodes. One episode of approximately four reels will be shown each week.

"It was a special pleasure to make this booking, which totals up over a 5,000-day showing for these pictures, as the proceeds from them go to war charities, and the American ambulances in France will benefit by our showing of them, as will also the Red Cross funds. I believe our patrons will want to see these pictures again and again, and I am thoroughly convinced that the showing of them will speed up Red Cross and other work that will be of benefit to the soldiers fighting our battle."

The showing these pictures will be given on the Keith Circuit is stated to be the greatest showing ever given any pictures, and it is estimated that more people will see them during the three weeks following September 17 than have seen any other motion picture in the same length of time.

The Pathe Exchanges are making plans to distribute these in the regular picture houses after the showing on the B. F. Keith Circuit.

Michigan Exhibitors Form A. E. A. League

The exhibitors of Michigan held a meeting at the Hotel Statler, Detroit, Tuesday, September 4, according to call, for the purpose of forming the new state branch of the American Exhibitors' Association and wiping out the old state league.

Entertainment features for the ladies and a smoker in the evening for the men were provided.

Rembusch in Charge of Complaint Bureau of A. E. A.

The complaint department of the American Exhibitors Association will be handled by Frank J. Rembusch of Indiana. He is recognized as one of the best informed exhibitors on trade questions and will gladly answer the inquiries of the exhibitors on all questions pertaining to the industry.

Each suggestion and complaint will receive his personal attention, and exhibitors are invited to write him regarding any angle of their business. Any movement for the betterment of exhibitors will receive his hearty support, and every communication will receive careful attention on his part. Such matters as cannot easily be taken up in the Western offices will be forwarded to New York for investigation and a report made after the investigation has been concluded.

Inglis in New York with Marine Feature, "Lorelei of the Sea"

Gus Inglis of the Los Angeles firm of Willis & Inglis, is in New York, accompanied by the general manager of the Marine Film Company, M. Philip Hansen. They have brought the first feature made by that concern, "Lorelei of the Sea."

Willis and Inglis acted in an advisory capacity in the making of this ocean story, which was written by Richard Willis. They are also in charge of the marketing arrangements.

Mr. Inglis is staying at the Hotel Astor and will meet several stars and directors who contemplate making the Pacific coast their home and business center.

He says that there is no panic over the war in the photoplay colony and that they fully expect to see conditions improve rather than deteriorate. There is work for the better class of artists, although most of the firms are hiring their support by the picture now. He says also that there is a big demand for good stories and that they have reorganized their scenario department to meet this demand. Since his last visit his firm have added two more offices to their suite, now having six large rooms.

Transcontinental Trip for Balshofer Company

In order to complete the production, "Paradise Garden," which was begun in the Hollywood, California, Studios of the Yorke Film Corporation, the Harold Lockwood company, under the direction of F. J. Balshofer, will this week go to New York, where scenes of the picture requiring locations in New York City will be filmed.

Since taking the Harold Lockwood company to California about a year ago, the Yorke-Metro company has produced six pictures at the Hollywood Studios. According to Balshofer, this is an ideal location for the making of most of the Harold Lockwood features.

Those who are leaving Los Angeles for New York this week are Harold Lockwood, Fred J. Balshofer, Lester Cuneo, heavy man; Richard V. Spencer, scenario editor; Tony Gaudio, cameraman; Ben Pierpaolo, assistant, and Wiley J. Gibson, business manager.

Co-operation in Expositions of N.A.M.P.I. and M.P.E.L.A.

Five Members of Each Body to Serve on Controlling Committees—Two Expositions to Be Held in 1918—New York Will Be Center in February and Boston During July Meeting

A CONFERENCE of a committee appointed at the recent meeting of the N. A. M. P. I. with a committee of the Motion Picture Exhibitor's League, held last Monday, resulted in the decision to hold two expositions in 1918. The first is set for New York in February and the second is to be held in Boston at the time of the annual convention of the National Exhibitor's League in July.

The promotion and management of both expositions will be under the direction of a joint committee, members of which will be designated by each organization and it is the purpose to plan these two trade showings so that they will compare favorably with the annual shows and expositions held by other leading industries of the country.

Committee Representation

The National Association of the Motion Picture Industry was represented at the meeting by President William A. Brady, ex-officio; Arthur S. Friend, J. E. Brulatour, William L. Sherrill, J. A. Berst, Gabriel L. Hess and J. H. Hallberg, The National Motion Picture Exhibitors' League was represented by Lee A. Ochs, president, ex-officio; Ernest H. Horstmann, Alfred S. Black, J. H. O'Donnell, Eugene M. Clark and Frank Eager.

It is expected that permanent committees will be appointed within a fortnight so that preliminary arrangements can be made for the New York exposition in February, which will include the selection of a building and manager.

No expositions of the motion picture industry have been held in New York during the past two years and it is contended that a well organized and conducted exposition, at which every big producing and distributing corporation, as well as supply and equipment companies, will be represented, showing the growth of the industry, will attract big crowds and prove a money maker for the promoting organizations.

Big Show Is Planned

Tentative plans are to have all future expositions conducted under the joint auspices of five members of the National Association—to be appointed by the president, and five members of the M. P. E. L. A.

The New York show is being planned as a monster trade show, the intention being to make it the biggest ever held. It is to be thoroughly representative of the growth and dignity of the industry, rather than merely a series of advertising exploitations for the various manufacturers who are represented.

Boston "Blue Laws" Waived for Italian War Pictures

For the first time in the history of the city a Sunday night performance of a moving picture was held in a legitimate theatre in Boston, last week.

The attraction was "The Italian Battle-front," playing at the Tremont theatre. A special dispensation, suspending Boston's ordinance having to do exhibitions in a legitimate theatre on Sundays, was obtained.

The chief executive of the city, together with Governor McCall, General Clarence Edwards, commanding the New England Department, and his entire staff, as well as many other notables, attended the opening performance of this production.

They were so impressed with the picture that when a request was made by the management to exhibit the production on Sunday evening it was readily complied with.

The only restrictions imposed were that the curtain should be raised before the theatre was opened and remain so during the performance, and that any death scenes appearing in the picture should be eliminated. As the production is exceptionallly free from such scenes both stipulations were easily complied with.

"The Reasons Why" For the A. E. A.

Frank Rembusch Gives in Brief Twelve Reasons Why Exhibitors Were Forced to Withdraw from Ochs' League at Chicago

FRANK J. REMBUSCH, president of the Indiana Local of the American Exhibitors' Association, has compiled a set of twelve reasons why certain members and delegates of the Motion Picture Exhibitors' League left the convention floor in Chicago last July and formed the new organization.

"There are many reasons why the men who are deeply interested in the advancement of the causes of the exhibitor should have withdrawn from the Motion Picture Exhibitors' League, but the following reasons will suffice to prove that the convention at Chicago was run solely for the benefit of Lee Ochs and his henchmen and not for the exhibitors:

FIRST—No exhibitors were allowed to hear the deliberations of the convention except delegates. The object of this was to prevent the exhibitors from bringing forth another candidate who might smash the Ochs machine.

SECOND—The machinery of the convention was in the hands of the national organization and the delegates received their badges from William Sweeney, National Secretary, at the Hotel Morrison. He was to give out delegate and alternate badges, but when the states which were opposed to Ochs applied for badges they were given an insufficient number and the excuse given was that they had run out of badges. Policemen were stationed at the door and exhibitors without badges were shoved about as if they were burglars trying to get in the hall.

THIRD—Indiana had nine badges for seventeen delegates and seventeen alternates, while Massachusetts and Illinois, entitled to eight badges each, had more than fifty delegates on the floor of the convention. They got the badges because they were Ochs men.

FOURTH—Ochs appointed the credential, resolution and grievance committees and put on these committees a majority of his followers, who were able to pass any resolutions they desired passed and could defeat all resolutions they did not want to pass. In former years the convention appointed the credential committee as provided in the constitution of the League.

FIFTH—Ochs paid no attention to the regular order of procedure during the meetings, nor did he follow the constitution and by-laws from the very start. He conducted the meetings solely as he saw fit and with utter disregard for the rights of the delegates and members of the league.

SIXTH—In meetings conducted in regular parliamentary form a minority report is acted upon first. Mr. O'Donnell of Indiana, who had been appointed on the credential committee by Ochs, brought in a minority report which was never acted upon. Mr. Momand, of Oklahoma, brought in a minority report on the Exhibitors' Trade Review, which was never even read, much less than acted upon.

SEVENTH—Members of important committees who were in the majority are known to be silent stockholders in the Trade Review. Proof of this is easily established as they were the same men who were selling stock and subscriptions when the paper was started a few months ago.

EIGHTH—The exhibitors left the league because they thought they were not attending an exhibitors convention but a meeting of the stockholders of the Trade Review, as the convention was in the control of this paper, and the Chicago police were keeping them in control.

NINTH—From the start of the session unless you were an Ochs supporter, you could not get the floor of the convention.

TENTH—Ochs had proven himself to be an incompetent executive, using his paper to bulldoze both the exhibitor and the producer. He ridiculed the best exhibitors and workers in the league who were against his continuing in office. He used his patronage to play politics against any other candidate for the office of president, which was decidedly unfair.

ELEVENTH—Ochs advocated a tax of 10 per cent on gross receipts of the exhibitor and no tax on film, and the exhibitors could not support a president who worked for the interest of the manufacturer against the exhibitor.

TWELFTH—Protesting delegates at the convention felt that they did not want to follow a leader whose affiliations with the film interests was such that he could not look after the interests of the exhibitor. As the principal owner of the Trade Review, he must cater to the manufacturer for advertising patronage, for that paper could not last a week without that advertising; therefore the exhibitors could not hope to have their interests protected under the circumstances, and withdrew and organized the American exhibitors Association as a matter of self protection.

Omaha Theatre Men Confronted with Sunday Delivery Problem

Express companies in Omaha, Neb., have notified the exchanges they will not pick up or deliver films after 4 p. m. or on Sundays. This has necessitated several exchanges buying their own delivery equipment. Others already have automobiles or delivery horses and wagons. There is considerable talk of a co-operative plan.

The reason given by the express companies for cutting down its service is the lack of help.

The situation has renewed the talk of parcel post deliveries and collections. The Nebraska Exhibitor's league officials are now in communication with the postoffice headquarters at Washington to learn what can be done to better the parcel post system of handling films. They are certain, they say, a plan will finally be agreed upon which will make the parcel post plan entirely satisfactory to exhibitors and exchanges.

American Signs Miss Fischer

Margarita Fischer has just signed a contract with President S. S. Hutchinson, of the American Film Company, Inc., and will start work on a new American picture on September 10. The name of the picture has not yet been announced.

Countrywide Organization for Foursquare

M. H. Hoffman Establishes Chicago Office—To Visit Next Middle West Cities and Philadelphia—Canada to Follow

M. H. HOFFMAN, vice-president and general manager of M. H. Hoffman, Inc., left New York last Monday and early the following day was in Chicago. From that city he sent the following wire to P. V. R. Key, his manager of sales and advertising:

"Chicago Hoffman-Foursquare Exchange will be established next week. Exhibitors here united in endorsing our policy of reasonable profits on strong features and want our combined product. After visiting exchanges in St. Louis, Cincinnati, Cleveland, Detroit, Pittsburgh and Philadelphia will return to New York. Toronto and Montreal Foursquare exchanges will be next in order of establishment."

According to Mr. Key, Mr. Hoffman will personally start the Hoffman-Foursquare service stations. Before the end of September not less than three cities will be added to New York, Boston and others mentioned.

"Mr. Hoffman's plans for exhibitors," said Mr. Key, "are certainly more than liberal. He feels that the quickest and surest way to build up a permanent patronage is to give big value for a sum considerably under what would ordinarily be regarded in the motion-picture industry as reasonable.

"The Hoffman-Foursquare idea is to seriously approach the price question—among others to be corrected. When we say we purpose putting our prices for each feature to the exhibitor on a basis allowing us only a small margin of profit Mr. Hoffman means it.

"The common-sense methods of business, which Mr. Hoffman has declared will be the only ones applied to this organization, are absolutely the only methods which will be permitted to prevail. For if such business methods are adopted (as they have been by M. H. Hoffman, Inc.) they are certain to prove to be the best. This has, in fact, already been demonstrated.

"When Mr. Hoffman reaches New York from his western trip he will have a statement of the utmost importance. Independent as the firm of M. H. Hoffman, Inc., is its management realizes that independence is never so strong as when it realizes that it rests upon inter-independence. In other words, apply the golden rule to the firms and individuals with whom one deals and long and lasting business relations may be counted on to reign."

Italian War Pictures Pack Chicago House

Subjects Showing Victorious Armies of Italy Draw Big Crowds to Auditorium at Advanced Prices—Critics Praise Picture

BUSINESS for "The Italian Battle Front," the Italian war picture controlled by the Fort Pitt Theatre Company, Pittsburgh, and now showing at the Auditorium, Chicago, is reported unusually good by the company. It is said that the house is packed at every performance, at prices ranging from fifty cents to two dollars. The reviewers of the Chicago papers have been enthusiastic in their praise of the picture.

Louella O'Parsons in the Chicago Herald, said: "Not even 'The Birth of a Nation' produced more genuine thrills. The dramatic effects of the incidents on the battlefield are better than any other war films I have ever seen. The picturing is exquisite, in its magnificent scenic beauty."

The Chicago Journal said: "All through the evening the pictures—and very remarkable pictures they were—kept the audience in a fever of interest, and the applause was well nigh continuous. The production is as complete a record of warfare as it is possible to set forth on the screen in the evening, and is an excellent example of motion photography."

Oma Moody Lawrence, in the Chicago Evening Post, said: "Mary Garden never brought to this theatre so much concentrated appreciation of a performance. A longer line never formed outside the box office, not even when Caruso was most in favor."

Rob Reel in the Chicago American said: "It has been long since Chicago has had such a pretentious cinema premiere as that given in the Auditorium last night to 'The Italian Battlefront.' The picture has a picturesque and unusual quality about it, totally different from those that have gone before it."

The presentation given the picture by William Moore Patch made an impression second only to the appeal of the picture itself. With the immense stage of the Auditorium at his disposal, Mr. Patch constructed a massive setting showing a section of the snow-clad Alps, over which the Italian armies are fighting. The curtain rises on a blinding snow storm, through which a lonely Italian sentinel, standing on a rocky peak, is seen. This scene dissolves into the picture proper and strikes an atmospheric keynote for that which follows.

A noteworthy feature of the production is the orchestra, numbering fifty men, selected from the grand opera orchestra, utilized by Cleofonte Campanini during the winter season of opera in the Auditorium theatre.

"Notwithstanding the pace set by this opening performance, which was attended by Lieutenant-General Guglielmotti, one of the highest ranking officers of the Italian army, who with his entire staff, went from Washington to Chicago for the premiere, and Major-General Thomas H. Barry, Commander-in-Chief of the Central Department, who has since left for active service abroad, together with the Italian, French, British, Belgian, Russian and Japanese consuls, the picture has consistently maintained the high level of business with which it started," says an officer of the company.

Julia Sanderson and Ann Murdock First Empire-Mutual

MISS JULIA SANDERSON will make her initial screen bow to the public in "The Runaway," an Empire All-Star picture through Mutual. It is officially announced that all Empire pictures will be released through Mutual, the first being the "Outcast," with Ann Murdock and David Powell, September 10. The Julia Sanderson picture will be shown September 24.

For years now, Miss Sanderson, New York's favorite light opera star, has shaken her head in response to all offers to act before the camera.

But the magic of Charles Frohman's name still lives, and when it was made known that the Empire All-Star Corporation had been formed to give his plays an opportunity to be seen by hundreds of thousands of people.

Norman Trevor is supporting Miss Sanderson. This is Mr. Trevor's first appearance on the screen and he too was tempted by the mention of Charles Frohman's name. Mr. Trevor was last seen as "Our Policeman" in "A Kiss for Cinderella," the Barrie play that Maude Adams delighted New York with all last season. Rex McDougal and Henry Fielding are in the cast of "The Runaway."

October 22 is the date set for the next release which is to be "The Beautiful Adventure." Dell Henderson is the director for all three pictures.

"The Impostor," "The Richest Girl" (directed by Albert Capellani) and "My Wife" will shortly follow.

Varner Again Contracts for All Pathe Pictures

H. B. Varner of the Lyric theatre, Lexington, N. C., one of the influential exhibitors in the South, has booked all Pathe pictures through the Charlotte branch.

In making his decision to play the entire Pathe program Mr. Varner wrote the following letter to R. V. Anderson, Pathe's Charlotte manager.

"Nothing pleases me more now than the fact that I have booked the whole Pathe output through your Charlotte Exchange. When I run back through my three years' experience here and begin to check up box-office results, my Pathe connection becomes doubly pleasing."

David Powell Plays Role of Blind Man

David Powell, in the Empire-Mutual play, "In the Unforeseen," plays Walter, who is stricken suddenly blind.

"For a man that has been blind since birth or has gradually lost his sight, things are made a little easier," said Mr. Powell when questioned about his part, "but when a man is suddenly plunged headlong into pitchy blackness, and endless night—there are no end to the things that perplex and terrify him. For instance, when cautiously walking along, he suddenly runs into something and is hurt, experience, acquired in this picture, has been that his first thought is—not 'how badly am I hurt,' but 'what hit me?'"

Some Few Loew Theatres Advance Prices Five Cents

Marcus Loew at the Same Time Lowers the Admission to a Cleveland Theatre, Declaring Fifty Cents Too Much for Pictures, "the People's Amusement"—Nebraska in Line for Small Price Boosts

NOTICES posted in various Marcus Loew Theatres in Greater New York for the past two weeks have announced that owing to the increased cost of providing entertainment and theatre equipment the prices would be raised slightly on Sept. 3. The price changes went into effect, with entire satisfaction. As far as known no patrons objected to the increase in any Loew theatre, since it was never over five cents in any house, and everyone seemed to realize that it was necessary.

Prices were not raised generally in the Loew theatres, but only in a few, where the price of orchestra seats had been ridiculously cheap. In the De Kalb theatre in Brooklyn, for instance, the price was raised from 15 to 20 cents for the orchestra, for a big vaudeville bill and motion pictures.

Loew could not be reached for a statement regarding the raise in prices.

It has been known for a long time that Marcus Loew was the pioneer of small prices and big shows, and he owes his success to this. He has always been an advocate of low prices. In several cases, where a theatre had not been going so well, Loew lowered the prices, and gave wonderful shows, proving that this was a short cut to success. Now, however, with the cost of theatre material considerably advanced, with salaries of employees going up, actors' salaries double what they were three years ago, Loew had to raise his prices or lose money in some houses. His receipts have been almost the same for several years, while the price of theatre operation has almost doubled. Loew has been fighting against a price for several years, but has finally been forced to it.

The price of film also must have had something to do with the raise of prices.

It is plain that there is no change in policy on the part of Marcus Loew for within the last few weeks he has shown a desire to make admission prices to motion picture theatres as low as is possible, considering quality of performances.

In Cleveland for instance Mr. Loew took over a motion picture theatre that had been running highest quality pictures and charging fifty cents. His first move was to lower the price of admission. At the time Mr. Loew was interviewed in Cleveland and quoted as saying:

"Fifty cents is too much for motion pictures. It is the people's amusement and nothing should be done that will not maintain it secure in that position."

"Count Nebraska in on any campaign to increase admission prices to motion picture theatre" is the word from H. M. Thomas, manager of the Strand, Omaha, Neb., and president of the Nebraska Exhibitors' League.

"All over the state already there is a tendency to boost the admission prices and to boost the quality of the shows. This tendency is growing stronger every day. A campaign in this direction is certain to meet with instant approval and to accomplish a whole lot of good.

"I could name any number of theatres over the state that charge from 15 to 25 cents now. The five-cent house is a thing of the past, and every proprietor of a ten-cent house is thinking seriously of higher admission prices.

"The Strand has charged 10, 20 and 30 cents with big success. This price has enabled us to put on the best of music, buy the best pictures on the market and to maintain one of the most comfortable, and attractive theatres in this part of the country. From my own experience I would say to an exhibitor 'Don't hesitate about charging higher prices. It won't hurt your business—it'll help.'

"And it will help the motion picture industry in Nebraska when the cheaper pictures are shown no more. Exhibitors looking forward to the future see a big thing in the notice of the Artcraft and Clara Kimball Young companies that their pictures cannot be shown at an admission price of less than 15 cents.

"Nearly every suburban theatre now has its special nights for superfeatures, when the admission price is from 15 to 25 cents. They can't show these costly pictures, with other expenses as high as they are, and make money unless they charge a higher admission price."

The Largest Circulation

When a company volunteers the information that MOTION PICTURE NEWS has the largest circulation of any similar publication in the territory in which the company operates, the popularity of the "News" is apparent.

The National Film-Booking Service, Pittsburgh, says: "We find that the 'News' has a large circulation in this district."

Elections Endorsed by N.A.M.P.I.

The following companies and individuals were unanimously elected to membership at the meeting of the Board of Directors of the N. A. M. P. I.: The Bray Studios, Inc., Producer Class C; Pathe Exchange, Inc., Producer Class A; Norman Talmage Film Corporation, Producer Class A; Selig Polyscope Company, Producer Class A; Inter-Ocean Film Corporation, exporter of motion pictures; Standard Engraving Company, engravers; Ogden Pictures Corporation, Producer Class B; Harry Rapf, Producer Class B; Mayfair Film Corporation, Producer Class B; Robert Welch, George Gould, Frances Klein, J. S. Judd, Wm. McCormack, E. Kendall Gillett, H. A. Wyckoff.

First Showing of "Fall of the Romanoffs"

Six hundred invitations have been sent to men prominent in the stage, screen and musical professions for a pre-view of the new Herbert Brenon production, "The Fall of the Romanoffs." The showing is to be in the ball-room of the Ritz-Carlton, Thursday, September 8.

This picture of Mr. Brenon's is produced with typical thoroughness. Attention has been paid to the preservation of the Russian atmosphere, and the historical details have been retained with all possible accuracy.

Uncensored Screen Is Demand of Walter W. Irwin

Walter W. Irwin, general manager and treasurer of the Greater Vitagraph Company, who is on a tour of inspection of the twenty-six offices of the company recently visited the Kansas City office and its manager, F. F. Nine. Mr. Irwin while there said:

"The motion picture screen should enjoy the freedom that is characteristic of the country's best newspapers."

Clara Kimball Young Heads Two Companies

Clara Kimball Young, who is now being managed by Harry I. Garson, holds the distinction of being the only woman star to own and control two picture producing companies.

She not only heads, owns and controls her own producing company, known as Clara Kimball Young, which releases eight big pictures a year to the C. K. Y. Film Corporation, but she also owns the controlling interest in the Fun-Art Films, Inc., a New York corporation, to will release two two-reel comedies each month. The latter organization will feature Gordon Dooley and his sister Ray, beginning about September 15. It has not been decided just how these comedies will be released.

Miss Young and her new organization has just completed her first picture, "Magda," and will start work immediately upon "The Marionettes," which will be followed by "Shirley Kaye."

Universal Makes Speed Record with New York Parade

Universal covered the big military parade in New York, August 30, with six of the best cameramen on the staffs of the Animated Weekly and Current Events.

Although the parade was not over until three o'clock, the Universal version was shown on the screens of the Broadway and other leading New York theatres the same evening. Some 450 feet of selected views have also been incorporated in the 17th issue of Current Events, released September 1.

Besides picturing Manhattan's farewell to her boys, the Universal secured permission to send a cameraman with the Twenty-second Engineers to Spartanburg, S. C. In this way, the entire journey of Colonel Vanderbilt's famous regiment will be pictured.

To Elect New President of Art Dramas, Inc.

Resignation of Harry Raver Due to Prearrangement on Part of the Owners—To Attend to His Own Productions

A NEW president of Art Dramas, Inc., will be elected this week to fill the place made vacant by the resignation of Harry Raver. Speaking of Mr. Raver's resignation, Arthur F. Beck, general manager, said:

"Art Dramas has made wonderful progress under the leadership of Harry Raver. We regret that, owing to the pressure of his production interests, Art Dramas must lose the services of a film man of Mr. Raver's comprehensive experience.

"Mr. Raver's resignation of the presidency is in line with the recently announced policy of the heads of the producing companies making pictures, for release through Art Dramas, Inc., to devote their entire time and attention to the details of production.

"Art Dramas will continue along the same lines as heretofore. There will be no radical changes in methods or policies—at least, for the present. Our present releasing schedule will be adhered to and all production plans of contributing producers heretofore announced will be carried out."

Regarding his resignation, Mr. Raver said:

"My resignation as president and director of Art Dramas, Inc., need occasion no surprise, as I have for some time contemplated turning over the reins to one whose sole time and energy could be devoted to its multifarious details, leaving me free to supervise my productions.

"My Art Dramas association has been pleasant and profitable and I am glad to say that the program has made excellent progress, through the efforts of no one individual in the organization, but because every one has done his share, backed by a progressive and loyal group of territorial distributors who have expressed faith in the program by their continued patronage."

Vitagraph is to Fling Dupers Into Jail

Albert E. Smith Announces That Twenty-seven Features Have Been Copied and Are Being Sold Broadcast Over the Country

THE film dupers, engaged in a particularly despicable kind of crime, are at large again, so Albert E. Smith of Vitagraph states in a warning sent out to exhibitors all over the country.

Through careful investigation Mr. Smith has discovered that twenty-seven Vitagraph features, deemed particularly salable, have been duplicated and are being offered for sale. Mr. Smith announces he purposes to apprehend the criminals and fling them into jail. Following is a list of the pilfered Vitagraphs: "Battle Cry of Peace," "The Ninety and Nine," "Rose of the South," "The Test," "The Late Mr. Jones," "Vengeance of Durand," "Father's Hatband," "A Regiment of Two," "Fanny's Conspiracy," "How States Are Made," "Goodness Gracious," "A Lesson in Jealousy," "The Politician's Dream," "The Troublesome Secretaries," "Happy Go Lucky," "Chains of an Oath," "Betty in the Lion's Den," "The Violin of M'sieur," "An Elopement at Home," "The Feudists," "The Master Painter," "Her Husband," "When Women Go on the Warpath," "Winning the Stepchildren," "The Reincarnation of Karma," "David Garrick," "Auld Lang Syne."

The first picture mentioned is a special "Blue Ribbon" feature, the next two are regular "Blue Ribbon" features, and the balance of the list are re-issues being put out by Greater Vitagraph under the brand name of Favorite Film Features.

In the preliminary investigation President Smith has discovered that the films of several other companies are being duplicated and all the work apparently is being done by the same gang judging from the similarity in the work, the printing and tinting.

Not satisfied with duping the films the dishonest distributors go so far as to practically copy the paper of the regular manufacturers, making it appear that the exhibitors are doing business with the real owners of the pictures.

The duped films are released simultaneously in Boston, New York and St. Louis. It is believed that there are duping plants somewhere near New York City and at Chicago.

"The best way to prevent this film duping and film stealing is for the exhibitors to purchase only from the recognized distributors of manufacturers," says President Smith.

Paralta and Triangle Heads Confer in West

F. A. Lynch, president Triangle Distributing Corporation, and President Carl Anderson of Paralta Plays, Inc., arrived in Los Angeles last week to spend two weeks with Manager Robert Kane of Paralta Studios, to get in close touch with production activities, which at the present time consists of three producing units being actively engaged.

It is anticipated a number of additional producing companies will be put to work during the coming week, as Paralta has several directors and leading people who are not engaged at the present time, the list including Director Raymond B. West, Clara Williams, Rhea Mitchell and Henry Walthal, who has just arrived on the Coast.

Harry I. Garson Altering Theatre Maps

Harry I. Garson, manager of Clara Kimball Young, and the Broadway Strand, in Detroit, went West last week on an important theatre deal, which, it is said, will change the moving picture theatre map in Detroit.

Claire Whitney Leaving Fox Forces

Miss Claire Whitney, who has starred for three years with the Fox Film Corporation is leaving to star in big specials.

Miss Whitney has appeared in "Life's Shop Window," "The Ruling Passion," "The Plunderer," "The Nigger," "Heart and Soul," "When Lying Tongues Speak" and many other notable successes.

Several attractive propositions have been made to her but she is at present devoting all her time to a well-earned rest.

Fred G. Sliter
(Albany Mgr. Mutual)

"Chip Off Old Block" Wins Film Fame

"A chip off the old block" well describes Fred G. Sliter, who is manager of the Albany branch of the Mutual Film Corporation. He is a son of W. G. Sliter, professionally known as "Colonel Stanton," who up to the time of his death managed the Central Square theatre, Lynn, Mass., and managed such attractions as Thomas E. Shea, Fox and Ward's minstrels, Jerry McAuliffe and May Fiske.

Young Sliter was naturally woven in with affairs theatrical early in life and soon began acting as advance man for attractions his father managed. He started in the moving picture business in 1912 and followed the industry through all its branches. He built and managed and became part owner of the Broadway theatre, Schenectady, operated by Garlock and Sliter. He entered the employ of the Mutual in 1915 as road representative and immediately began to show big results. His unusual sales ability won him appointment as the manager of the Albany branch.

Mr. Sliter is only thirty-two, but he has a wonderful grasp on the industry and he is one of the "information bureaus" of New York State managers. He is always willing to take on new and large responsibilities.

Retraction Demanded by Universal of Metropolitan Co.

Attorneys of Film Concern Notify Magazine Suit Will Be Instituted on Article Appearing in September Issue Alleging Infringement on Novel in Universal Production

PROCEEDINGS have been instituted by the Universal Film Manufacturing Company, through its attorneys, Stanchfield and Levy, against the Metropolitan Magazine Company for the article appearing in the September number of the periodical in which alleged dishonest practice on the part of picture concerns, especially on infringing on copyrighted material, was purported to be exposed.

The specific basis for the threatened libel action was a paragraph in which the writer, Willis J. Abbot, cited a supposed instance in support of his charges, in which Universal was said to have knowingly transgressed on the rights to Sir Gilbert Parker's "Right of Way" in making a picture titled "The Superior Law."

A letter to the Metropolitan company, notifying it of the proposed institution of suit, sets forth the side of the Universal company. The letter in full follows:

Our client, Universal Film Manufacturing Company, has directed us to take appropriate proceedings against you for the vindication of its reputation in connection with a libel published in your September number of the Metropolitan.

The libel consists of false and malicious statements made concerning our client in the article entitled "The Perils of Writing for the Movies," by Willis J. Abbot, appearing on pages 10, 11, 73 and 76 of the September number. In this article you have deliberately and falsely charged our client with knowing and intentional misappropriation and theft of the literary property of another.

The article as a whole deals with the alleged dishonest practice on the part of motion picture producers of systematically and deliberately infringing and stealing copyrighted material, which, as you are undoubtedly aware is, under our copyright laws, a criminal offense. The article sets forth several alleged examples of such a practice, and, after quoting an alleged excuse of motion picture producers to the effect that they cannot always prevent their scenario writers from stealing the ideas of others, continues as follows:

> Unhappily, facts do not square with suave excuses.
>
> A rather startling illustration of calm appropriation, not by an irresponsible scenario editor, but by a thoroughly responsible corporation, was given in court recently, with Sir Gilbert Parker as the complainant. To the ordinary observer it would seem that to steal the novel, "The Right of Way," and produce it without compensation or even credit to the author would be as brazenly rash as to steal the Kohinoor from the crown jewels and expect to sell it without detection. But Pathe of Paris and the Universal of this country cheerfully took this risk. They did indeed change slightly the title of the story, making it "The Superior Law," and the names of some of the characters—Charley Steele becoming Charley Rock, thus retaining the literary suggestion that he was a hard case. But the action, atmosphere and localities of the story were retained unchanged. Portions of the dialogue were used verbatim in the "leaders." Sir Gilbert had a trick of using quotations—rather hackneyed ones—as chapter headings. One can scarcely copyright quotations from the Book of Proverbs and similar familiar places, but the "adapters" of Sir Gilbert's novel used precisely the same quotations on the screen to indicate the action following. Whatever their ethics, the artistry of the pirates was weak. They were too indolent to properly disguise their loot. For example, though it was "Charley Rock" in the cast, frequently it was Steele in the leaders, or cut-ins, as the photoplay makers call the words thrown on the screen at intervals to elucidate the story. Other characters also were thus mysteriously shifted back to their original names, like men with a dual personality.
>
> In fact, the piracy was so barefaced that neither company put in any defense. The court adjudged it a case of infringement of copyright and sent it to a referee to fix the measure of damages. In December last this action was still pending, but in the course of the hearing a curious fact developed. The offending companies—already convicted of theft, for that was the essence of their offense—summoned managers of most of the other producing companies as witnesses. With one accord they all testified that Sir Gilbert Parker has suffered little damage, if any, by the misappropriation of his work. They insisted that he could go on and reproduce his "Right of Way" under its proper title without injurious results from its earlier unauthorized publication. With one voice they stood by the offenders, and ridiculed the idea that the author had lost anything—the normal attitude of producers when authors' rights are concerned.

The meaning and intent of this article and, in particular, of the language quoted above, are too plain to require any comment on our part. We desire, however, to call to your attention the fact that our client, the Universal Film Manufacturing Company, far from having been guilty of any deliberate or intentional appropriation of Sir Gilbert Parker's work, was in fact entirely innocent of any conscious wrongdoing. The film, "The Superior Law," which was released by the Universal Film Manufacturing Company in 1913 was not produced or manufactured by it, but was purchased as a finished product from another independent corporation with which the Universal had no connection whatsoever, and in which the Universal had no financial interest; but which sold "The Superior Law" to the Universal pursuant to a contract between the two corporations providing for the production and sale by the former to the Universal of a number of photoplays to be delivered over a considerable period of time. The Universal Film Manufacturing Company had nothing whatever to do with the production or manufacture of the film or with the selection of the scenario, and did not see the picture until the finished product was delivered to it under the contract. In fairness to the Pathe Company, we might also state incidentally that the corporation which manufactured and sold "The Superior Law" to the Universal was not, as you say, "Pathe of Paris," but another corporation having nothing to do with Pathe.

Not only have you misstated the facts of the case, but you have also misstated the facts concerning the court proceedings to which you refer. In truth, neither in the copyright suit nor anywhere else was the Universal Film Manufacturing Company "convicted of theft," as you charge in your article. On the contrary, the referee in the copyright suit distinctly held and found it to be a fact that the Universal Film Manufacturing Company was innocent of any conscious infringement of Sir Gilbert Parker's copyright. The language of the referee's finding, after a review of the evidence, was as follows:

> I report that the Film Company (our client) and its officers and directors were not aware that the company was infringing the copyright and that the infringement could not reasonably have been foreseen.

The innocence of our client was established before the referee by uncontradicted proof of such overwhelming character that even the complaintant practically conceded the good faith of the Universal Film Manufacturing Company by omitting to take any exception to the referee's finding on this subject.

We have, in the foregoing, called your attention to only the most glaring of the many misstatements of fact injurious to our client, with which the article abounds.

In view of these facts, we assume it unnecessary to point out to you in further detail the serious character of the wrong which has thus been done to our client and its reputation. We trust that you will appreciate the fact that nothing short of a complete retraction, published in as conspicuous a manner as the libelous article, will have any effect whatever in reducing the damage which our client has suffered and will continue to suffer as a result of the libel.

We would thank you for an immediate reply stating your position, in a default of which we shall be constrained to commence legal proceedings at once.

Turmoil Over Sunday Show at Dewey, Okla.

A second clash between county authorities and citizens of Dewey, Okla., over Sunday amusements resulted in a near-riot at the Ramsey theatre. The State law prohibits Sunday "movies," but the city ordinances do not. Warrants were issued for L. A. Ramsey, manager.

A. C. Harrison, county attorney, and E. A. Dunlap, sheriff, served the papers Sunday night and stopped the show. The crowd interfered in behalf of the manager to such good effect that Harrison called for police protection. The police chief would not respond, saying, "It's not my affair."

New Motion Picture Corporations as Recorded

Among new motion picture corporations reported by the Corporation Trust Company of Jersey City are the following:

Csanyi Motion Picture Attachment Corporation, Count Kalman Csaky, Julius Winter and Henry Csanyi, of New York, $250,000; Henry B. Walthall Pictures Corporation, N. William Aronson, John W. McKay and Olga Schultheis, of New York, $20,000; Fun Art Films, Inc., W. H. Rudolph, A. B. Williamson and B. H. Cohen, of New York, $1,000; Efanem Film Company, Inc., William F. O'Keefe, George G. Stiegler and E. E. Wright, of Wilmington, $100,000.

Vitagraph's "Blue Ribbons" for the Jackies

Bookings for the Fleet Include Ten Feature Plays with Fifty-three Reels of Film for Use in Weekly Jollities

EVERY battleship in the United States Navy will soon have on board a print of some Vitagraph "Blue Ribbon" picture. The Government has contracted for a weekly show, and as first booking contracted for ten pictures in fifty-three reels.

So the chances are that if a U-boat sinks an American warship hereafter in the property loss will be sevral hundred dollars' worth of film belonging to Vitagraph. The titles of first pictures are:

"The Juggernaut," Anita Stewart and Earle Williams; "An Enemy to the King," E. H. Sothern and Edith Storey; "The Enemy," seven-reel, Evart Overton, Charles Kent and Peggy Hyland; "Kennedy Square," Antonio Moreno and Muriel Ostriche; "Crooky," Frank Daniels; "The Dawn of Freedom," Charles Richman; "The Eagle's Nest," Edwin Arden and Romaine Fielding; "The Caveman," Robert Edeson and Fay Wallace; "The Crown Prince's Double," Maurice Costello; "A Man's Making," Richard Buhler and Rosetta Brice.

Owing to the secrecy with which the movements of the fleet are shrouded and the changing locations of warships from day to day, George Balsdon, manager of the New York branch of the Vitagraph distributing organization, arranged with the officer in charge of motion pictures to ship to a given point, whence they are to be transshipped to the fleet.

Motion pictures now form the chief diversion for Uncle Sam's bluejackets. Practically every ship in the fleet has its own projection machine and all boast of one or more expert operators, men who abandoned the theatre booth for the Navy. Each night shows are given on the decks of the fighting ships. The screen is stretched on two uprights at one end of the ship and the projection booth is located midships. Officers and men, the latter draped on guns, rigging, turrets and every other vantage point on the ship, gather nightly and the sight of the crews makes an inspiring one.

The Vitagraph Company booked its pictures to the fleet and no specific ship, so that before the reels are returned to the company any number of vessels can have had their use.

Mrs. Vernon Castle Stars at Century Theatre

Pathe's Courtesy Permits This Engagement with Ziegfeld-Dillingham Show—It Will Not Interfere with Her Pictures

MRS. VERNON CASTLE has been engaged by courtesy of Pathe Exchange as star of the 1917-18 Ziegfeld-Dillingham show at the Century theatre, New York, but it is announced that this will not interfere with her appearance in Pathe features.

Mrs. Castle will continue her work in the studio, where she has completed enough pictures to render negligible any delay her simultaneous appearance on stage and screen may cause.

It is estimated that about one million persons see a Century show during the season. Many times that will see Mrs. Castle on the screen.

"Messrs. Dillingham and Ziegfeld have made fortunes by their ability to judge box office value. They want Mrs. Castle at their theatre. Such a lead as this is worth the attention of any wide-awake exhibitor. It should convince him that he needs her for his," says a Pathe official.

Mrs. Castle is now at work at her special studio on a story by Lois Zellner. The working title is "The Girl from Bohemia." It is a story of a Greenwich village artist whom circumstances bring to a little New England town where she gets more excitement and romance than she had ever known existed.

The picture is being made under the direction of Larry McGill.

The man engaged to play opposite Mrs. Castle in this picture is Edmund Lowe.

Louis Rosenbluh to Distribute "Standards"

William Fox Picks His Old Associate in the Greater New York Rental Company to Be an Important Fox Executive

WITH the announcement by the Fox Film Corporation of the inauguration of Standard Pictures, comes the further news that the chief executive for their distribution in the East will be Louis Rosenbluh.

Mr. Rosenbluh's re-entry in the field of film distribution recalls to the trade a career notable for its spectacular features. Ten years ago Mr. Rosenbluh, in co-operation with William Fox, entered the exchange business with their Greater New York Rental Company, on Fourteenth street.

At the height of its success came complications with the Motion Picture Patents Company, and there ensued a long controversy in the United States Courts. The Greater New York Film Rental Company won striking victory over the Patents Company.

Recently the Greater New York Film Rental Company was sold.

Mr. Rosenbluh has looked carefully over the film men manufacturing market for the organization which he believed was producing the class and type of pictures that the exhibitor demands. He found a haven in Standard Pictures under the banner of Fox Film Corporation.

Mr. Rosenbluh describes the situation as follows:

"Not until I viewed the first Standard picture on the screen did I decide that I had found films that were worth my conscientious recommendation, and which would retain for me the confidence which my customers have always had in any product I recommended to them. Apart from that as a pure proposition of dollars and cents, Standard pictures are the first proposition I saw that merited unquestionably the effort that I intend to put into them."

Mr. Rosenbluh is now busy with his staff, getting into shape a home befitting his high opinion of Standard Pictures. These quarters will occupy the seventh floor of 130 West Forty-sixth street.

N. Y. Run of Italian War Films Must End

The run of the Italian War Films at the Forty-fourth Street Theatre, New York, will end with the Saturday performances. This is necessary owing to the demand for theatre room on Broadway. It is said as many as three attractions are now pressing for each Broadway house.

"The Italian Battlefront," it is said, has broken all records, except that made by "The Birth of a Nation." It was desired to continue the run. Jos. M. Gaites, representing William Moore Patch, under whose direction the American tour of these pictures is being conducted, offered inducements said to have been unprecedented.

Annette Kellermann Raises $4,000 for Charity

Annette Kellermann gave a four-minute exhibition at the Bar Harbor (Me.) Swimming Club the other night and as a result $4,000 was raised by society for the Bar Harbor Hospital. Miss Kellermann and her company are at the society haven producing "Queen of the Sea" for William Fox.

Miss Susette Sturgis arranged the affair and every cottager in Bar Harbor was there.

After the swimming exhibition which was repeatedly applauded Miss Kellermann was given a reception on the lawn and a tea by Mr. and Mrs. Herbert L. Satterlee. Mrs. William Lawrence Green, wife of the president of the club, and other prominent social leaders.

The boxes holding five persons sold for $50, while the reserved seats were disposed of for $5 each.

Some of those present were Mr. and Mrs. Wilbur Pierce Hamilton, Mr. and Mrs. Herbert L. Satterlee, and the Misses Mabel and Eleanor Satterlee; Gen. Horace Porter, formerly ambassador to France; the Danish Minister, Constantin Brun, and Thomas DeWitt Cuyler.

Fox Takes Whole Seventh to Get More Room

William Fox's film business has increased so enormously recently, owing to the demand for Standard Pictures and the Fox Special Features, released weekly, that it has been decided to increase office space.

The Fox Film Corporation, a few years ago, had a single floor at No. 130 West Forty-sixth street. It now has offices on five floors, and to this space is being added the entire seventh floor in the building.

IN AND OUT OF TOWN

H. P. Keller, formerly publicity manager for the Ince-Triangle studios is in New York, arriving from Culver City, Cal., last week. Mr. Keller is not decided as to his future course.

Richard Willis and Jack Inglis, of the firm of Willis & Inglis, Los Angeles, are in New York. Mr. Willis wrote the scenario for "Lorelei of the Sea," the Marine Film Company's production which was shown for review last week.

T. L. Tally, Los Angeles, arrived in New York last week. Mr. Tally and H. Schwalbe, of Philadelphia, and Robert Liebler, of Indianapolis, are in New York, consulting with J. D. Williams and S. L. Rothapfel on future plans for the First National Exhibitors Association.

Douglas Fairbanks and Bennie Zeidman arrived in New York Sunday from the Coast. Mr. Fairbanks and his camera man will "shoot" a couple of scenes along the Gay White Way, for the next Fairbanks production. They will return to the Coast after the scenes are taken.

Willis L. Robard, of the Robard Film Company, San Francisco, is in New York in the interest of his company.

M. Philip Hansen, of the Marine Film Company, Los Angeles, is in New York, making his headquarters at the Astor Hotel. He has "Lorelei of the Sea," a seven reel production for the independent market.

R. M. Vandivert, vice-president and general manager of the Peter Pan Film Corporation, returned to the New York office after several weeks' tour through the West, visiting the various exchanges.

Oswald Brooks, formerly with Mutual, is in New York.

Ivan Dored, who brought the Russian War Films to this country, has arranged for the marketing of his product and will leave for Russia this week.

Among those who attended meeting of the Motion Picture Exhibitors' League of America at Hotel Astor, last week, were: William J. Sweeney, Chicago; C. E. Glamann, Wellington, Kan.; Will Isenberg, Greenville, Miss.; Alfred Hamburger, Chicago; Robert R. Levy, Chicago; Ernest H. Horstmann, Boston; John O'Donnell, Philadelphia; Hector M. E. Pasmezoglu, St. Louis, Mo.; Frank D. Eager, Lincoln, Neb.; D. W. Chamberlain, Minneapolis; Joseph Hopp, Chicago; Tom Furniss, Duluth; E. M. Clarke, Natchez, Miss., and N. C. Rice, Algona, Ia.

Horsley on Way Back West

David Horsley is expected to return to his Los Angeles studios early this week after nearly a month's business trip in Eastern states. Mr. Horsley reports a number of new releases.

Fire on the Night of August 23 Gutted the Providence, R. I., Studio of the Jaxon Film Corporation

Start Rebuilding Jaxon Studio Day After Fire

By a fire that started from undetermined causes at 3 a. m. on August 23, the extensive plant of the Jaxon Film Corporation, at Providence, R. I., was damaged to the extent of $65,000. By 2 p. m. Frank A. Tichenor, president of the company, had arrived on the scene from the New York office, and at 3 p. m. work was resumed at making pictures. On the second day following, Saturday, President Tichenor had ground broken for rebuilding.

The fire destroyed the main studio building at the plant but left the laboratory unscathed. The company is enabled to make shift to go along with its regular work from having an outdoor studio and a small indoor studio left. The work of making Sparkle Comedies and Jaxon Comedies for release through General Film Company will therefore not be interrupted. A serial which the company is producing will not be delayed much. However, considerable film which was being handled on Government contract was destroyed in the building which was burned, entailing a setback which will be costly. Arrangements have already been made to replace this film.

The new building which President Tichenor so promptly started is to cost $75,000. The company has also a studio at Jacksonville, which can be used if necessary.

Anna Mead Saves Mother's Life in Surf

Anna Mead, who is studying motion picture acting under Director Carroll Fleming, won the plaudits of a large crowd at Steeplechase Pier, Coney Island, the other day by rescuing her mother.

The mother had been holding to the ropes when fierce breakers, coming in rapidly, one after another, broke her hold. The woman could swim but little and soon went down. Shrieks of onlookers brought the girl, who dove several times and finally clutched her mother around the waist and by repeated plucky efforts got her to the surface, crying for help.

Morgan Mead, the father of the girl, managed to get to the place in time to complete the rescue, for the surf was too strong for the girl to have battled it alone carrying such a heavy weight. It took some moments' work to resuscitate the mother.

Fred Rath Called to Colors

Frederick Rath, scenario editor for Apollo Pictures, Incorporated, the productions of which are released on the Art Dramas Program, has been called in the draft. He was passed by the medical board and enters the military service on September 19. The chairman of the district board has selected him to have charge of the drafted men from his district when they entrain for Camp Upton at Yaphank, L. I.

Edgar O. Brooks Returns to New York

Edgar O. Brooks, sales expert for motion pictures, who has been in Chicago a year as general sales manager for the Mutual, has resigned this position and returned to New York.

It is understood Mr. Brooks is considering a new connection in an important executive line.

Anna Mead,
Daughter of Morgan Mead

EXHIBITOR SERVICE BUREAU

A department devoted to the problems of every theatre manager

Advertising Problems in the Small Town

Only Weekly Newspaper Available, But It Can Be Used with Good Results—Mailing List a Business Getter

"I HAVE one of two theatres in a town of 3,000 where the population is largely of the working class, with practically every one employed and prosperous. There is no paper published here except a weekly, although the papers from the neighboring big city, some eighty miles away, circulate here freely. I don't believe that ten per cent of the possible patrons read the country weekly and I do not see why I should advertise in it. My publicity now is practically confined to the lithographs that I post in front of my theatre and heralds that I use on special attractions. How can I get more publicity?—for I realize that I need it."

Here is an inquiry that will fit in with many a theatre through the country, hundreds of whom are faced with the same problem. Here is the theatre manager who is faced with the most serious problems of advertising, because he appears to lack the media for exploitation.

It is obvious that the manager cannot afford to advertise in the "big city" papers which sell only a few hundred copies in his town, for he would have to pay the same rate as the general advertiser, and the results would be in slight percentage to the expense.

We would advise this manager to use the weekly paper published in his section, because he will get some results from it. You should go to the publisher of the paper and say frankly to him that you do not believe that you will get a great deal of results from using his paper, but that you are willing to pay him at a rate based on the money the advertising brings into the box office. Suppose that he tells you that his paper has a circulation of 1,500 through the county. If you can reach these fifteen hundred people each week you have accomplished a great deal. Naturally, a considerable share of these will be people who are not motion picture fans and a percentage of these will be people who cannot reach your theatre.

The Automobile a Factor

But right in this connection it is well to bear in mind that the big growth of the use of the automobile is the biggest single contributing factor to the success of the moving picture show in the country town. The writer spent his vacation in the Tennessee mountains, twenty miles from the nearest town in which a moving picture show was located, yet experience showed that this theatre got nearly a third of its patronage from people who came distances of from four to twenty-five miles to see his pictures. And, mind you, they did not come these distances to see a particular advertised film, but simply to go to "a picture show," for they had no means of knowing what they were going to see. An advertisement each week in the county paper would probably have reached a considerable share of these.

You will find the editor of the country weekly probably willing to run quite a few stories for you free if you advertise with him. Take your copy of the NEWS, together with your advance press matter on various productions that you are to show, and each week write a half a column of short paragraphs about the players whom you feature at your theatre, about coming productions without trying to mention the name of your theatre in every line, and the editor will probably be glad to use this for you, especially after he finds that you are giving him the sort of matter that interests his readers.

It would be advisable to test this advertising. This could most easily be done by printing in your advertisement a coupon either good for free admission or half the admission price at your theatre. You might even get an agreement with the editor to base his rate to you on the number of coupons that are brought to your theatre. He might be willing to test the drawing power of his paper by this means.

Naturally you are going to have to advertise the program for a whole week. Don't advertise the show for the day in the paper that comes out that day, for a considerable part of the circulation is probably by mail and you will not get the results from it. Use the following day's bill and then the attractions for the six days following.

Work the Mailing List

But there are many other ways of advertising besides in newspapers, and these ways must be used when the daily newspaper is not available.

We have already mentioned the automobile. The wise theatre manager will immediately get the name and address of every person who comes to his house from a distance in a machine. This will form the most valuable sort of a mailing list—a list of people who want to buy your goods bad enough to come and look for them. These people should get your program and copies of special announcements that you send out.

This particular manager says that his is largely a manufacturing town. The first thing he should do would be to go to each one of the plants and get the name and

(*Continued on page* 1814)

EXCHANGE MEN SEE GREAT VALUE IN THE EXHIBITORS' SERVICE BUREAU

MEN in the exchange field, those who are actually selling the pictures, are unanimous in realizing the importance of the EXHIBITORS' SERVICE BUREAU and promising their assistance toward making it a success. Here are a few quotations, picked up from a day's mail.

R. O. Proctor, manager of the Standard Film Corporation in Chicago, distributing Art Dramas in ten mid-western states, writes: "I am very much interested in this department and have issued instructions to my salesmen to forward any original ideas."

Edw. R. Craig, office manager of the Cincinnati branch of the Famous Players Film Service, says: "I wish to advise you that this department has already come to our notice and we believe that it is very good stuff. By getting in direct touch with the exhibitors you will be able to give them service of the greatest value."

A. I. Shapiro, manager of the Detroit branch of the Goldwyn Distributing Corporation, tells us: "This is something that the trade has needed very badly for a long while and I want to assure you of my most sincere co-operation."

Fred G. Sliter, manager of the Albany branch of the Mutual Film Corporation, declares: "I see no reason why this should not materially better business conditions and help to commercialize the motion picture business, a thing so sadly lacking in the past."

W. L. Hill, publicity director in the Chicago office of the Famous Players Film Service, says: "We are conducting a similar department in the work of this company and fully appreciate the benefits derived by the exhibitor through all efforts directed through this channel."

And there are many others who tell us they like the new SERVICE.

Getting Down to Brass Tacks

"HOW much should I spend for film rental?" "How much should I spend for advertising?"—or "Programme?"

Frankly this department cannot answer these questions in the abstract without knowing anything about the conditions that are confronting you—the size of your town, the appeal of your theatre, the sort of pictures that you are showing, the competition that you have.

This EXHIBITORS' SERVICE BUREAU is here to help you on your problems in a way that will bring you more money. We do not intend to hand you a lot of theories and let *you* experiment with them. Real SERVICE saves you from the experiments and gives you the practical ideas.

For instance, during the past week we had three letters from managers who wanted to issue programs for the first time and they asked how to go about it. They gave no facts, failed to outline their local conditions, and we promptly wrote them for these and when they arrive we will be in a position to answer.

It would have been very easy to design some idealistic programs for all three of these gentlemen, and the stenographer, instead of making carbon copies would have written all the suggestions out as "originals" and have mailed the three sets of the same programmes to the three exhibitors.

That's been the trouble. Some very good advertising expert has been content to sit in his New York office and devise a plan of advertising for you. Some of it has been wonderfully effective—if you have the big house in a big city. But the same specimens of advertising, in many cases, have gone out to the small town exhibitor in the same mail, with the same advice—and entirely different local conditions.

The EXHIBITORS' SERVICE BUREAU is not going to do this. We have told you that we want to stand in the position of *doctor for your business*. And what would you think of a physician who had a set of six or eight printed prescriptions filled and then, in his mind, classified the disease that he *thought you ought to have* and handed you one of his eight printed prescriptions. If you were sick, you wouldn't take the trouble to carry the prescription to your druggist. You would go to see a REAL DOCTOR.

Facts—Not Hot Air

ANYBODY can hand you the bunk. It seems that it ought to be about time for the motion picture industry to stop listening to the LOUD VOICE and come down to BRASS TACKS.

Now back to the comparison with the doctor. The chances are that the doctor who did business with the printed prescription system was aiming to secure the sale of certain brands of medicine. There was something behind his advice—something else for you to pay for.

There is nothing of that sort here—nothing for you to pay for. The one object of this bureau is to benefit the business. The exhibitor is the foundation rock. Unless the exhibitor is prosperous, the rest of the industry can have only a mushroom existence. That's the only secret behind this SERVICE.

But back to the doctor again.

Are you familiar with the sort of modern physician who appeals to the near-ill—who prescribes for his patients pleasant medicines, trips to Florida and the like? He is the sort of a doctor who wants to humor the whims of his patients, to keep them on his list of clients. But there, still that "old-fashioned" sort of a doctor that'll send you to bed in summer time under hot blankets and will give you medicine that makes you twist your face into a nightmare. It's darned unpleasant, but he cures you.

The truth is sometimes bitter, but it's a whole lot more helpful than a bunch of sugar-coated vanity pills.

High Voltage Ideas

WE really want to know what you are doing. Don't say to your self that you are simply one of the "general run" of exhibitors and that your activities will not be of interest. Don't class yourself with the MOB. *The man who is succeeding in the motion picture business and any other business today is the man who thinks.*

For years the farmers have used the ordinary barbed wire fence. Cattle often tear it down and pigs root through. But wire fences are today being used in this country to prevent the escape of the most dangerous sort of prisoners here and abroad—enemy soldiers, sailors and citizens. These are wire fences, but the fences are charged with electric current. They are LIVE WIRE fences.

Don't be a barbed wire exhibitor, staying in the rut, depending on well worked principles. Let us help you be a LIVE WIRE.

And you that are already charged up with ideas, you exhibitors from whom there radiates the current of the industry, let us hear from you about what you are doing.

Possibly you may see some statement in this department with which you do not agree—which experience has proven to you to be unprofitable. Let us hear about it. If we are wrong, we want to know it.

Send us specimens of what you are doing, copies of your programmes, your heralds, your newspaper advertising. Tell us of the ideas that you are using to bring you benefits, of ticket selling plans, benefit performances, special appeals you are making. Let us see the specimens of YOUR ELECTRICITY.

This department is wider than a merely advertising bureau. It is the place for you to air your opinions and to register your complaints. If you don't kick, nobody is going to do it for you. If you don't get out in the open and tell your troubles, no one is going to join in the fight simply because the fighting is good. There is a whole lot of demand right now for the various fighting nations to tell their "war aims." Let's have yours.

We believe that the exhibitors of the country are studying these pages and that they will profit. Most of the articles are based on inquiries that we receive, fundamental problems that are confronting a great share of the exhibitors. But don't be content to read the articles and lay the magazine away. Sit down and write us your opinions, your troubles, your ideas.

Let's cut out so much of this talk about "building up the profession."

Instead of that get out the trowel and begin to LAY BRICK.

Triangle Asks Exhibitor Criticism

Special Bureau to Be Started to Find Out What Is the Matter with Pictures and the Desires of the Public

TRIANGLE want the exhibitors to tell them what sort of pictures they want, what is the matter with the films that are supplied, what future releases can appeal more strongly to the public.

H. O. Davis, vice-president and general manager of the Triangle Film Corporation announces that he is going to establish a special bureau to invite criticism. He holds that standardizing, a consistently high quality in pictures, is the only solution of the short run and long run problem.

Declaring that he is not in sympathy with combinations to compel a man to exhibit the pictures beyond their box-office usefulness, he announces that hereafter the three corners of Triangle will be producer, exhibitor and public.

"The short and long run controversy is the perennially blooming subject of conversation in the motion picture business," says Mr. Davis, and many theoretical solutions of the problem have been advanced, but there is only one way to keep a production on the screen for a longer period than is now ordinarily alotted, and that is to make it so compellingly good that those who see it will want to see it again, and their interest will stimulate a desire on the part of their friends also to enjoy it.

"Schemes have been formulated to make exhibitors takes pictures for a stipulated period, but never has anyone guaranteed to the exhibitor that the picture will be patronized during the time he has it, or that it will be profitable for him to show. The exhibitor has been taking all the chances, and when experience has taught him that his confidence has been misplaced, he is forced to bear the loss alone. When exhibitors discover that certain productions are of such a consistently high standard that they automatically create a demand for themselves, the short and long run problem will have been solved for all parties concerned.

"The Triangle Film Corporation immediately will organize an exhibitors' service department at the Culver City studio, which will be maintained solely for the purpose of studying exhibiting conditions and co-operating with exhibitors from the studio end. The individual and community needs of the exhibitors will be investigated from every viewpoint, and sincere effort will be made to determine the most satisfying kind of pictures and the methods of production that will best please exhibitor and public alike.

"Right now I want to take occasion to appeal to every exhibitor in the country to communicate their needs, suggestions and complaints to me at the Triangle Culver City, California, studio, and I will see that they are given immediate attention by this department. We do not expect to satisfy or please every exhibitor, but our efforts will be directed toward securing the best results obtainable for the majority.

Paramount Enlarges Exhibitor Service

With the beginning of Paramount's new Star Series booking policy, that organization announces that its Exhibitors Service Department for Paramount Pictures and Artcraft Pictures is now at the service of all exhibitors.

Paramount takes the attitude that the motion picture has not fulfilled its complete function until it is shown to the public; Paramount has, in the course of five years, spent nearly $3,000,000 in national exploitation and advertising.

The service extended through the exhibitors' service department is to further perfect this exploitation. Letters have been sent to every Paramount exhibitor calling attention to the advertisements in the current magazine issues. Colored slides have been sent to all exhibitors announcing the early presentation of all the new Paramount and Artcraft productions together with slides showing likenesses of all the Paramount and Artcraft stars.

Following this, Paramount calls the attention of the exhibitor to its press book, newly enlarged and expanded into a complete synopsis of all the details of each picture together with a display of those things necessary for the proper exploitation of the picture by the exhibitor. These include newspaper cuts of the star of the picture, biographical matter concerning the star, director and cast, suggestions for circular letters and post cards, suggestions for attractive lobby displays, a synopsis of the story, the cast and personality stories, advertising cuts and advertising copy, an outline of lithograph matter, and press notices on every particular of star and of play.

"Paramount Progress," for two years and a half the Paramount publication which served as a text book for Paramount exhibitors throughout the country, has also been expanded.

The first edition of "Artcraft Advance," a new publication of the same character as "Paramount Progress," has already gone out to all Artcraft exhibitors.

A Bevy of Prominent Theatre Men, Officers and Directors of the Newly Organized Associated Theatres, Inc., with Headquarters at Minneapolis. Working Left to Right, Starting at the Top: Tom J. Hamlin, Chas. W. Gates, Henry P. Greene, William S. Smith, H. L. Hartman and Forest Secor. These Gentlemen Merged August 14, and Pooled $100,000 to Book Pictures and Handle Equipment

Uses Babies as Tickets at "Skinner's Baby"

Manager Grauam of the Strand theatre, San Francisco, used babies as admission tickets during the presentation of "Skinner's Baby," but he kept many of the "tickets" from disturbing the audiences by providing attendants and a nursery in the basement, where the "admission cards" of great lung power were taken.

Mothers with babies were admitted free at the matinee performances and the front of the theatre and neighboring stores were lined with baby carriages every day. Mr. Grauman figures that he gained enough in advertising from the stunt, even if it may have discouraged others from attending the matinee performances.

Shea's Celebrates End of Third Year

On August 26 Shea's Hippodrome was three years old. Manager Harold B. Franklin did not celebrate this by any lavish display, but kept the ideals of his house in view by sending to his patrons an artistically printed and illustrated folder calling attention to the past policies of the house and that "it has established itself supreme in the field of motion picture presentation." No claims are made for the future, except that the same policies are pursued. One page of the folder is devoted to the names of some of the producers and stars whose work is to be seen at Shea's during the fourth year.

READY-MADE AD-TALKS

FEATURES

Wallace Reid in Stirring War Drama, "The Hostage"—Love, War and Romance

(Paramount Five Reel Production)

Wallace Reid, one of Paramount's cleverest screen actors, will be seen on the screen of the ——— theatre in a late production entitled "The Hostage." This is a stirring war drama, Mr. Reid presenting the part of a young lieutenant. The story was written by Beulah Marie Dix who is responsible for many of Paramount's most successful screen dramas. As a lieutenant in the army of the Lowlanders, Mr. Reid is given as a hostage by his father to insure the good behavior of the army in its retreat from the territory of the Highlanders. In depicting the scenes of this trouble, the director has reproduced faithfully some of the most striking incidents of the war. Through it all runs a love story and the intensely dramatic incidents in the war element of the story combined with the lighter vein of love and romance, gives to the screen a most interesting subject. The young lieutenant falls in love with a beautiful young girl who is the daughter of the chief of the Highlanders. But the way to the young girl's heart is not easy and before he wins her he meets with thrilling experiences because of his defiance of all known rules governing hostages of war and as a result he is sentenced to be shot. He is saved only by the declaration of peace between the two factions.

"The Hostage" is a story that will appeal to all classes and one that will be thoroughly enjoyed by each and everyone who sees it at the ——— theatre on ——— of ——— week.

Taylor Holmes in Uproarious Comedy-Drama, "Edgar's Courtship"—Laugh-a-Minute

(K.E.S.E. Five Reel Production)

"Efficiency Edgar's Courtship" from the story by Clarence Budington Kelland, with Taylor Holmes, the famous stage star and vaudeville entertainer, will be the attraction at the ——— Theatre ——— week. Mr. Holmes in comedy-drama makes possible a laugh every minute of the sixty-five it takes to run this offering from the Essanay studios. This is Mr. Holmes' first appearance under the Essanay banner and he proves that he is as entertaining on the screen as he has been on the stage. He presents the role of Edgar Bumpus. Virginia Valli has the leading feminine role. Ernest Maupin and Rodney LaRock are in support. Edgar wins success in business—why not in love? Edgar Bumpus, a rising young man, applies this reasoning to his courtship of Mary Pierce. He first eliminates Wimple, his closest competitor, who plays a guitar, by learning to play saxaphone, which makes louder music; and by sending Mary flowers and candy each time Wimple calls on her. The plan works O. K. until the saxaphone disturbs Mr. Pierce's slumbers. He and Edgar clash and the latter is forbidden to visit Mary any more. Edgar immediately employs a clipping bureau to send news items to Mr. Pierce which tell of the troubles young girls get into when their fathers refuse to let them have beaux! One eloped with a milkman; another disappeared. This has no effect upon Mr. Pierce however, except to make him hate Edgar mor; howvr the youth's persistence finally wins Mary's love. Then Edgar plays his trump card. He gets Mary to sign a legal agreement to forfeit $10,000 to him, unless she marries him. The two then confront Mr. Pierce with this document. Rather than lose the money, he consents to lose his daughter, the only stipulation being that Edgar will throw away his saxaphone. It's a "scream" —you don't want to miss it.

Taylor Holmes in "Efficiency Edgar's Courtship" will be seen on the screen of the theatre on ——— of ——— week.

Louise Glaum Presents Vampire Part in "Idolaters"—Strong Supporting Cast

(Triangle Five Reel Production)

"Idolaters" is the title of the five part drama from the Triangle studios, in which Louise Glaum will be seen at her next appearance on the screen of the ——— theatre. The story and scenario are by John Lynch and Monte Katterjohn, both well known scenario writers for the Triangle stock. "Idolaters" presents one of the best dramas in which Miss Glaum has been seen. This star of the Triangle stock has attained her place among the best actresses before the camera by virtue of true artistic ability. She is always seen to advantage and is always the exemplification of the part she presents whether it be the cowgirl of the Western Plains, the girl of the dance hall or the attractive vampire whom men idolize and women hate. In this late offering she presents the part of Viola Stratmore. By accident Viola meets Anita Carew at the station in Chicago. These two girls are of opposite dispositions and both are beautiful. Viola is the kind that all men notice and everyone talks about. Anita is of the kind that is reserved and bent upon doing something worthwhile, not wishing merely to flit through life on the wings of fickle fortune. The two girls leave Chicago for New York on an equal footing, both determined to have their names emblazoned on Broadway in electric lights. Arriving in New York the two girls separate. Later they chance to meet. Viola has become a favorite actress and Anita who has come within reach of stardom behind the footlights, had married a playwright whose ability was measured by his own opinion of himself. He completed a play in which Viola was to be starred, the financial backing being furnished by a sensual old man of wealth. Ralston, Anita's husband and playwright becomes infatuated with Viola and neglects his wife Which of the girls wins the bigger success? Come to the ——— theatre on ——— of ——— week. Louise Glaum and a strong supporting cast will answer the question in "Idolaters".

Jack Gardner and Ruth King in Western Drama, "Men of the Desert"—Gripping

(K.E.S.E. Five Reel Production)

Jack Gardner and Ruth King will be seen on the screen of the ——— in one of their Western dramas, "Men of the Desert". Mr. Gardner and Miss King are both artists in portraying characters of the Western Plains. They have been seen to advantage in several dramas telling of life on the Plains and have always pleased those who have seen them at the ——— theatre. This late one is typical of the West and Miss King is given every opportunity of showing what a clever horsewoman she is. Some of the most sanguinary feuds in the history of our country have been fought out, not in the mountains of the South but on the deserts of the great West, where cattlemen and sheepmen often dealt out death to each other with the aid of their old friends, Winchester and Colt. Such a feud is in progress between the men of the desert when Jack, (Jack Gardner), a nomadic cowboy wanders into the scene. He is outspoken against the outlawry and the sheriff, in jest, hands him his badge and asks him if he can do any better. Jack accepts the challenge and arrests one of the most recent slayers. The latter's companions immediately storm the jail and rescue him. In the fight Jack is desperately wounded. May, (Ruth King), a girl of the ranch, finds the cowboy half dead and hides him in a isolated hut while she nurses him back to health. The feudists discover Jack's hiding place and attack him. He and the girl escape, and while Jack holds a narrow canyon against his pursuers, the girl dashes across the dsert inn search of aid. The girl saves Jack's life and she two are united for all time.

Jack Gardner and Ruth King in "Men of the Desert", a typical Western drama will be seen on the screen of the ——— theatre on ——— of ——— week.

"Mother o' Mine," an Intensely Human Story, with Rupert Julian and Ruth Clifford

(Bluebird Five Reel Production)

One of the most appealing, human dramas ever presented on the screen will be seen at the ——— theatre when "Mother o' Mine" is shown on ——— of ——— week. It is a story of a mother, told by a mother of mothers on the screen. It is a Bluebird production produced under the direction of Rupert Julian. Mr. Julian is also casted in the leading male role. The story was written by Elliott J. Clawson and tells a story on the screen that will prove of equal interest to man, woman and child. Presenting the part of the mother is Ruby La Fayette who was prominent on the speaking stage long before the motion picture was known. Ruby La Fayette is seventy-two years old and has been on the stage for half a cenutry. She tells the story of a mother's love for her son and what a mother will sacrifice for her children. She presents the part of Mrs. Standing who lives in a small country town with her son. When he graduates from college he comes home to spend a short vacation with her before going to the city to try for his fortune. He adores his mother and she lives for her son. He leaves for the city and from the start is successful. Everything he touches turns into money and in a short time he is wealthy. Five years pass and he has not gone home to see the mother who adores the ground her son trods. He has met a daughter of the rich whom he loves. He still loves and adores his mother but he forgets that she longs to see her son. The mother finally decides to surprise him and goes to the city arriving during an evening he is entertaining some of his fashionable friends. She is ushered into his richly furnished home and told to wait in the reception room. Her son is sent for and he is surprised to find that the old lady who was announced is his mother. He believes that his fiancee will be ashamed of his old mother so he introduces her as his former nurse. Afterwards, his mother having left during the night because she realized that her son did not want her, gave his life among the rich up, and went back to the old home to live the rest of his life with the mother whom he had denied. How everything turns out to the satisfaction of all is told in this the most human, appealing drama ever presented.

At the ——— theatre on ——— of ——— week, "Mother o'Mine" with Rupert Julian, Ruby La Fayette and Ruth Clifford in the leading role.

Taylor Holmes, Stage Celebrity and Impersonator, in "Fools for Luck"

(K.E.S.E. Five Reel Production)

Taylor Holmes, known throughout the country for his impersonation of stage favorites in vaudeville, producer for the legitimate stage and for his success with leading roles behind the footlights, will be seen in a late production by Essanay, "Fools for Luck" to packed houses for a week. The adaptation was made from a story entitled "The Talisman," which ran in the Saturday Evening Post. Mr. Holmes is now as big a success on the screen as he has on the stage, and in the role of Philander Jepson in "Fools for Luck" he will afford an hour or more of entertainment that none can afford to miss. The management of the ——— theatre extends a special invitation to all ,and suggests that none miss this opportunity to see a clever actor in one of the finest bits of screen comedy-dramas ever presented on the screen of the ——— theatre. If Mr. Holmes does as well in his future pictures as he does in this one you want to see him every time. You will not have wasted an hour at the "movies." In the role of Philander Jepson, he presents the young man who has a liking for gambling and insists that it is much easier to make a living on a game of chance than it is to keep books, so Philander starts out on a two weeks' visit to a summer resort to try his luck. For a time everything goes lovely, but the time comes when Dame Fortune does not smile on him with favor. He meets Brunhilda, a charming young person, whose parents thinks her a jewel and so does Philander. Philander realizes that he must be other than a gambler if he would win the respect of Brunhilda, so he starts anew, and how he succeeds is told in this interesting comedy-drama, "Fools for Luck."

Taylor Holmes in "Fools for Luck" at the ——— theatre on ——— of ——— week. Mr. Holmes is as big a success on screen as he has been on the stage. See him at the ——— theatre.

Dorothy Dalton in "Ten of Diamonds"—Humors, Pathos, Strong Dramatic Moments

(Triangle Five Reel Production)

When a girl from the Bowery district of New York tries to hold herself out as a Fifth avenue belle, there is bound to be complications which give rise to adventure. If these adventures are transferred to the screen, you all will agree that if presented by competent actors and actresses be-

READY-MADE AD-TALKS PUBLISHED IN LAST WEEK'S ISSUE

September 8, 1917

FEATURES

TITLE OF PLAY	PRODUCER	
"Betrayed"	Fox	5 reels
"Charity Castle"	Mutual	5 reels
"Charmer, The"	Bluebird	5 reels
"Divorcee, The"	Vitagraph	5 reels
"Little Samaritan, The"	Art Dramas	5 reels
"Reputation"	Mutual	5 reels
"To the Death"	Metro	5 reels
"Who Was the Other Man?"	Butterfly	5 reels

INDEPENDENT

"Parentage"	Frank J. Seng	7 reels

SERIALS

"Lost Express, The"	Mutual	2 reels

fore the camera, will make right good entertainment. This is what happens in the Triangle production, "Ten of Diamonds," with Dorothy Dalton in the leading role. Miss Dalton, who is recognized as one of the best impersonators of "vampire" roles, on the screen, is introduced as a cabaret singer in a cheap restaurant in New York's famous Bowery district. Environment often has a decided effect upon human kind. A man is judged by the company he keeps, is a saying with a meaning attached. Paraphrasing this we might say that a woman's life is often changed radically by a change in companionship and environment. Miss Dalton as the cabaret girl on the lower East Side of New York meets with men of the Fifth avenue society. She has lived the life of the streets and cheap resorts, but she decides that she can pass as a Fifth avenue society belle and tries the experiment. If you see the "Ten of Diamonds" you will learn just how she accomplishes it. "Ten of Diamonds" is an intensely interesting drama, with Miss Dalton presenting a role well suited to her ability. She presents the part of the girl of the streets without giving her audiences the slightest provocation for taking offense at her interpretation of her role. There is a lesson taught which many can learn to advantage. Miss Dalton is supported by a cast of exceptionally clever screen artists, and is seen in one of her best screen dramas.

Dorothy Dalton, in "Ten of Diamonds," a Triangle production, will be seen on the screen of the ——— theatre on ——— of ——— week.

Juliette Day, Stage Favorite, in "The Rainbow Girl"—Story of True Happiness

(American-Mutual Five Reel Production)

Juliette Day, prominent on the legitimate stage, will be seen on the screen of the ——— theatre in "The Rainbow Girl", written by Jere F. Looney and produced for the American Film Company under the direction of Rollin S. Sturgeon. The rainbow girl describes Miss Day better than a whole volume of paragraphs. She is the silver lining in the cloud and radiates sunshine wherever she goes. In "The Rainbow Girl" she is all smiles even when her dad comes home and reports that he has lost his job and is too old to get another. She smiles just the same and determines to make the best of it all. She has the part of Mary and when her dad makes the report of his failure, she quietly inserts an ad in the paper stating that she has an attic room to rent and in reply is met by a young fellow who likes her and she likes him. Their likes develop into love but each insist that they have another to whom they are engaged. Richard Warner is the name of the newcomer and he has found it pretty hard to dispose of his songs. He gets shabbier and shabbier and finally hungry. He even debates with himself as to the advisability of ending it all by means of gas. Mary has noticed his plight and takes one of his compositions and disposes of it at a nice figure and returning with the money is just in time to save Richard from ending it all. She brings him a plate of hot biscuits, a pot of tea and the money and Richard decides that life is worth living after all. He decides however that so long as Mary is engaged to another he will leave but when he announces his intentions. Mary confesses that he is the only one she loves. The two settle down to happiness ever afterwards. With Miss Day are George Fisher, Charles Bennett, Lillian Hayward, Louis Morrison, Emma Kluge and Marie Robertson, in the supporting cast.

Juliette Day, well known stage star will be seen on the screen of the ——— theatre on ——— of ——— week in "The Rainbow Girl".

Gail Kane in a Gripping Mystery Drama, "A Bride's Silence"—Mutual

(Mutual Five Reel Production)

A clever mystery drama is enacted by Gail Kane and a strong supporting cast when "The Bride's Silence" is flashed on the screen. It is coming to the ——— theatre on ——— of ——— week and the management of the ———theatre promises his patrons one of the best mystery stories ever told on the screen. Gail Kane has the leading role. The drama is in five parts and presented by Mutual. Miss Kane has the role of Sylvia Standish, daughter of an aristocratic family. The members of the Standish family had always held the family name in deep respect and they were proud of their ancestry. Sylvia's brother is mysteriously murdered in his own home. His sister Sylvia, discovers the knife which was used to commit the murder, and rather than draw the family name into disgrace, hides the knife. The butler Robbins hated young Standish, the victim of the murder and his hatred for him was well established. He is placed under suspicion and to preserve the Standish name from public scandal, Sylvia says nothing when the butler is taken away by the authorities and imprisoned for the murder of her brother. "Bull" Ziegler, a detective, has his doubts about the identity of the one who committed the murder and suspects that another beside the butler had a hand in it. He feels assured, in fact, that the butler had nothing whatever to do with the murder and works

Success!
READY-MADE AD-TALKS
Spell SUCCESS With Your
Feature
If They Don't—Something Is
Wrong
What Is It?
Let the
MOTION PICTURE NEWS
Know What the
Change Should Be, If Any

on that hypothesis. Sylvia's father's persuades her to marry the district attorney, Paul Wagner. Her fear of exposure becomes the more intense after the marriage for she realizes the enormity of the situation if ever the true facts are made known. Ziegler suspects Sylvia of the murder. She goes to a retreat in the mountains and Ziegler follows her there. While there something happens that changes the whole aspect of the situation. Come to the ——— theatre on ——— of ——— week and learn how this mystery is solved.

Gail Kane in "The Bride's Silence," a gripping mystery drama in five parts at the ——— theratre on ——— of ——— week.

Ann Murdock, Well-Known Stage Star, Seen in "Outcast"—Powerful Drama

(Mutual Six Reel Production)

Mutual presents Ann Murdock, who has many stage successes to her credit and known to the thousands for her exceptionally fine work in such successes on the stage as "The Call of the North," "The Offenders" and "The Bridal Path", in the silent drama. She is to be seen on the screen of the ——— theatre on ——— of ——— week in "Outcast", a powerful six reel drama telling of a beautiful young girl who is betrayed by a handsome adventurer, and finds herself alone in the world with a child and without friends. She is compelled to resort to the life of the streets in order that she may support her child and self. The man who betrayed her casts her aside for a woman of means The child dies and Marian (Miss Murdock) buries all her hopes with her baby, the only being in the world she loves. She throws herself on the mercy of the world and gives up all hopes of ever becoming respectable. Geoffrey Sherwood (David Powell), a London barrister, meets her and realizes that she is not, at heart, the sort of woman she would have the world believe she is. He has been jilted by his fiancee and Marian is taken into his home as his mistress. As time goes on, Sherwood is gradually taken back into the good graces of his former fiancee. He neglects Mirian and she believes that her last and only hope of ever establishing herself in society, has fled. Sherwood's fiancee, however, is of the fickle sort and meets and weds a man of great wealth. Sherwood returns to Marian and is accepted. They leave for Buenos Aires to start life anew and in happiness. In the supporting cast are Kathryn Calvett, Richard Hattoras, Kules Raucourt, Herbert Ayling, Reginal Carrington, Kate Sargeanyson, H. Ashton Tongs, V. L. Granville and Maud Andrew.

Ann Murdock in "Outcast", a drama in six reels, will be seen on the screen of the ——— Theatre on ——— of ——— week.

Baby Marie Osborne, Pathe Talented Child Actress, in "Tears and Smiles"

(Pathe Five Reel Production)

Pathe presents Baby Marie Osborne, the talented little child actress in one of the most delightful screen draams in which she has ever been seen. It is titled "Tears and Smiles" and a more appropriate title could not have been suggested. She presents the best combination of tears and smiles for which her audience could wish. She is the only child of an unhappy marriage. Her father is a drunkard and her mother is one of these sweet, kind women who often cast their lot with such men as Little Marie's father is in this picture. Her mother is unhappy and so is she. On one particular occasion, her father returning home in a drunken stupor, abuses his wife. He is arrested but Little Marie has fled fearing to return. She finds herself in the park and her only companion is a dog and when the owner returns to take it she refuses to give it up. The maid who came after the dog, finding that the little girl would not part with it, decides to take both of them to her master's home. Bertrand Greer (Philo McCullough) is a wealthy broker. To his home, Little Marie is brought. At the time Little Marie arrives, Greer's wife has just promised her husband that she would consent to the adoption of a child to brighten an unhappy home. His wife cares more for society than for her husband so that his life has been made unhappy. With the arrival of Little Marie his whole life is changed and with the presentation of this drama you will learn how Little Marie and her mother are made happy for the rest of their lives.

Baby Marie Osborne, Pathe's talented child actress will be seen on the screen of the ——— theatre on ——— of ——— week in "Tears and Smiles".

"Soldiers of Chance," a Vitagraph Blue Ribbon Feature—Story of South America

(Vitagraph Five Reel Production)

"Soldiers of Chance", a five part Blue Ribbon feature from the Vitagraph studios, is the offering for ——— of ——— week at the ——— theatre. In the cast are Evart Overton, Miriam Fouche, Julia Swayne Gordon, Charles Kent, Charles Henderson and Denton Vane, all stars of Vitagraph stock. The scenes are laid in New York and South America. Evart Overton has the role of Billy Mountain. Billy comes to New York to raise money to promote a scheme in South America. Lawler, a promoter, is in New York trying to persuade Winton (Charles Kent) to lend him an amount of money. Lawyer knows something of Winton's past life and holds him at his mercy. When Billy arrives he meets Lawler. Billy knows Lawler of old and induces him to join him on his yacht and attempts to have him sign over certain valuable securities. Winton and his daughter, Josephine (Miriam Fouche) are also on the yacht.. Josephine is afraid that Lawler will reveal the story he knows of her father's past life. Lawler refuses to sign the papers. The party arrives at the South American port and go to the estate of Billy. He starts a revolution without money and Lawler joins the Federalist forces. He betrays Billy who is captured. The girl is captured also and the two are sentenced to death. How the lives of both are saved and how Josephine's father is cleared of the charge of murder which had been hanging over him for many years is brought out in this most thrilling story of revolutionary days in South America.

At the ——— theatre on ——— of ——— week, "Soldiers of Chance", a Blue Ribbon Vitagraph feature with some of Vitagraph's best known screen artists in prominent roles.

Harold Lockwood in "Under Handicap," Millionaire's Adventures in the West

(Metro Eight Reel Production)

Harold Lockwood in "Under Handicap". This feature is in eight reels and one of the best Mr. Lockwood has ever done. He has the role of Greek Conniston, son of a Wall Street millionaire. Anna Little is playing opposite Mr. Lockwood, presenting the part of Argyl Crawford, daughter of a ranch owner. Miss Little has been seen to advantage in some of the biggest successes on the screen. She played opposite Robert Warwick, in one of his late pictures entitled "The Silent Master", presenting a role that called for strong dramatic ability. Miss Little is one of the most charming of screen celebrities and is seen in one of her best roles in this late Metro production, featuring Harold Lockwood. The story tells of the adventures of young Green Conniston, in the West. His father who is visiting in San Francisco, wires his son to come West. Greek and a friend, Roger Hapgood, presented by William Clifford, start. Passing through the desert country, Greek sees a girl swing from her mount aboard the train and admires her daring. Hapgood, Greek's friend, attempts to strike up an acquaintance with the girl but is given no encouragement. Further on the way, Greek suggest that they get off and visit a ranch. It happens that the girl is also getting off at the station and it develops that she is the daughter of the owner of the ranch they are to visit. Greek wires his father for more money and receives word that he must shift for himself in the future. Placed on his own dependence, Greek hires himself as a cowboy and his adventures in the West form the gist of this most interesting screen drama in eight reels. In the supporting cast are W. H. Bainbridge. Lester Cuneo, T. H. Gibson Gowland and James Youngdear.

Harold Lockwood, in "Under Handicap" will be seen on the screen of ——— theatre on ——— of ———week.

Long Runs for "Jack and the Beanstalk"

William Fox says attendance records at the Globe theatre, New York, have been broken with "Jack and the Beanstalk."

This elaborate "Kiddie" feature is now booked at the Arcadia theatre, Philadelphia, for four weeks; Miller's theatre, Los Angeles, three weeks; Standard, Cleveland, two weeks; Rialto, San Francisco, two weeks. Washington has the film now. In addition ten more theatres have been booked for two or more weeks.

Live Wire Exhibitors

Box Kites Advertise "Slacker" in Advance

Metro is using kites to advertise the coming of "The Slacker" through various New England cities several weeks in advance of the showings. This is unique and an effective advance advertising and has attracted attention wherever it has been used.

Four box kites are employed to fly over the business districts of the various cities, carrying a large yellow banner which reads:

"THE SLACKER"
WITH EMILY STEVENS
THE GREATEST PICTURE
OF THE YEAR.

J. E. Francke is in charge of the special Metro party doing this advance advertising, which has already been seen in Manchester, Boston, Providence, Worcester, Springfield, Hartford and Bridgeport. The party will proceed through central New York.

Repeating Comedy Pleases Matinee Late Comers

Many managers have been up against the problem of matinee performances. They have found that business did not justify their running pictures continuously through the afternoon and that with a fixed hour a portion of their patrons were late and missed part of the program.

Manager Charles Decker of the Majestic theatre, Grand Junction, Col., has solved this difficulty so far as he is concerned. He first runs the comedy, then the drama and repeats the comedy for the benefit of those who have come in late.

BRASS TACKS

We want to get down to the specific problems with which you are faced.

What problems are you up against in putting over a specific picture?

Do you want to know why you failed in your exploitation of your last feature?

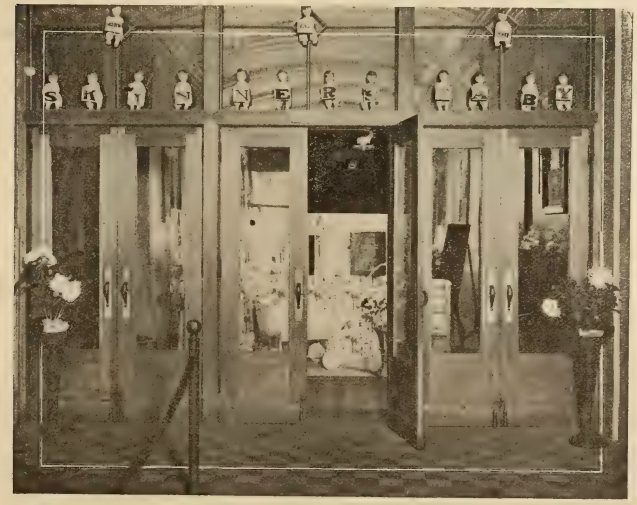
Write us the facts and we will try to bring the light of experience on your problem and save you money in the future.

Tell us what you have done. We won't merely try to flatter your vanity by declaring it "splendid," but we will tell you just what is the matter—Because the one end that we are trying to accomplish is YOUR success.

Write a letter NOW!

Lobby Converted into Gymnasium

During the showing of "The Amazons" at the Garden theatre, Des Moines, Manager Bergman turned his lobby into a veritable gymnasium with really remarkable effects. Outside leather horses stood in the most approved fashion. From the ceiling hung rings and trapeze. Tennis rackets, medicine balls, boxing gloves and similar accoutrements were present in profusion.



How Manager Bostick of the Merrill Theatre, Milwaukee, Decorated His Entrance for the Showing of Essanay's "Skinner's Baby."

WHICH? LIBERTY OR HONOR?

Patrick Henry said, *"Give me Liberty or give me Death."* Kirk Anthony, wealthy American college student, went to prison rather than to stain his honor. See his story, *"The Ne'er-do-well"*, by Rex Beach, in 10 acts, at **Fox's Comedy Theatre, 194 Grand St., on**

FRIDAY, AUGUST 17TH,

ONE DAY ONLY.

DOES YOUR WIFE PROTECT YOU?

Recently thousands of men tried to evade military service by marrying girls. Is the man a coward who makes a woman protect him? See the story of Sir Percival Glyde in *"The Woman In White"*, a 6-act photoplay de luxe, at **Fox's Comedy Theatre, 194 Grand St., on**

SATURDAY, AUGUST 18TH,

ONE DAY ONLY.

DO ALL PATRIOTS FIGHT?

Do you have to shoulder a gun to help your country? And are you a coward if you do not wear a uniform? See what John Gray, of the secret service, did in *"Somewhere in America"*, a story of to-day, at **Fox's Comedy Theatre, 194 Grand St., on**

SUNDAY, AUGUST 19TH,

ONE DAY ONLY

That exhibitor who takes advantage of the thing that is most important in the public mind is the exhibitor who is going to get the results. Just now patriotism is the dominant note through America, the criticism of the slacker and the world war problems.

Here is a "throw-away" that was put out by Fox's Comedy theatre, Brooklyn. This house is located in a section where practically all the patrons are of foreign birth and so, on the fold, the throw-away was addressed "Citizens! Aliens!"

Three productions were advertised. Not one of them had to do with the question of aliens in the war. Two of them had nothing in the world to do with the present war, except that the element of patriotism and honor ran through them. But the point is that the theatre manager brought the appeal of the pictures right up to the present moment—he put the punch in the picture.

Advertising in the Small Town

(*Continued from page* 1808)

address of every employe. Here's another splendid mailing list—of people who are earning money and can afford to patronize your house. You can doubtless add to this list several hundred others from people you know, the merchants, doctors, etc.

With this combination you have an almost ideal mailing list. We would strongly advise this manager to issue a small, neat, inexpensive program, giving his attractions for the week. This should contain the names of the productions, the name of the star and a few snappy lines about each picture. Don't try to crowd the stories of the films and a lot of reading matter into the program. The matter can be confined to a four-page folder that will fit into an envelope and which can be mailed for one cent.

In addition to this when you have special attractions you should include a special herald or announcement on this along with the program. These heralds can be bought from your exchange or printed at a low cost, and there will be no additional postage unless you make them unnecessarily large.

Many exhibitors will object to this plan on the ground that they cannot afford it. But we believe that all exhibitors situated in towns such as described here and where conditions are similar will find this a splendid plan.

If your town is big enough to support two motion picture theatres, with neither of them advertising or doing anything to bring people to their theatres, it is plenty big enough to make real money for the one manager that keeps reaching out after new business and working the whole field.

Your popularity contests and side exhibitions are all well enough to interest the people that are already coming into your theatre, but it is doing nothing to get new patronage. And that is the very thing that the small town exhibitor needs to aim at, especially as there are few avenues of amusement open for the general public.

Don't wait for the boys and girls of the town to walk down in front of your theatre to see what you are showing. Let them know about it in advance, and let not only these know about your bill, but every one of your possible patrons—the people who are coming from a distance in automobiles and those who are on the payrolls of your factories at a few dollars a week.

Georgian Uses Mirrors in Soda Fountains

Robert H. Hightower, manager of the Crystal theatre, Dublin, Ga., is finding a successful small city idea in using the mirrors of soda fountains for announcing his productions. He has a man who paints the announcements on the mirrors, and there is no better form of advertising if you can secure the permission of the owners. However, he is exceedingly fortunate in getting the permission, which would not be granted everywhere.

Soda fountains are the chief gathering places in the smaller communities, and where men and women gather to talk is always a good place to advertise.

Personality Clubs Strongly Urged by Triangle

Organization of Parties to Attend Theatre in a Body Helps Sell Large Blocks of Seats and Works for Permanent Popularity of the Theatre

The following article has been prepared by the editor of Triangle Magazine for distribution among the service men of the various exchanges:

In the campaign for better business, the theatre manager soon learns that while it is important to spend great effort in trying to promote sales, it is a waste of good energy if the returns are so small that they do not equal the value of the worker's time.

So it comes about that the theatre manager thinks in terms not of individual seats, but of whole blocks of seats. There are many ways to promote the selling of many seats through publicity; and publicity campaigns are important. But there are other means by which the same end may be reached directly; and the manager is passing up a big opportunity if he ignores them. By these means we mean organization of parties to attend the given theatre in a body.

First of all, there are special clubs that are built up through the mailing list. A long time ago Triangle strongly recommended this sort of work, and indicated clearly how it might be done. In the first place, the exhibitor was reminded that certain of his patrons preferred some players to others. If he could isolate these patrons from the rest, he would be able to make a special appeal to them when the favorites came along again in a new play.

The way in which the members of the group are to be found out is to encourage the persons composing the audience to express their preferences on slips distributed among them, to be filled out with their names and addresses. A card index of these names may be kept then in the manager's office for ready reference. They should be kept in groups, each group known by the name of the favorite player. In this way it will be easy to notify the patrons as the plays come along.

This plan has the great merit of bringing the manager in personal contact with the patron through correspondence, a condition which stimulates the loyalty of the patron to the theatre, and which encourages that best of all advertising, the word-of-mouth recommendation of plays.

Some of the theatres in large cities employ men and women to do nothing else but get theatre parties together, working for the managers on commission basis. These special representatives are usually persons of some social acquaintance, being able to reach people of means who are likely to give parties of the kind; and in some cases they are vested with authority to sell seats *en bloc* at something below the usual box office scale. This plan of reduced rates, however, is not one to be encouraged. There are enough advantages in having an entire section of the theatre reserved, to make the proposition at regular rates, entirely attractive.

This arrangement is subject to wide variations, and is never particularly dependable. Still, if the representative works far enough ahead on the schedule so as not to interfere with the regular business by tying up gangs of seats, it may be resorted to with profit, and certainly no loss if it does not work, because the agent is doing his or her part on a commission basis.

There is still another way of handling this business that is rather more dependable, because it depends less on whims and caprices. It is going after the conventions that come to town, the regular resident clubs, the hotels, the chamber of commerce, and the board of trade.

In mentioning the two last-named institutions, one has in mind the fact that a theatre is always an adjunct to be mentioned with more or less pride by civic pride associations. If a town has a theatre, however poor it may be, the implication exists that the town is thriving. But it is up to the theatre manager in many cases, to call the attention of the boards to this fact, for, in press of other work, promoting the town canning factory or the knitting mill, they are apt to overlook it.

Uses Combination Ticket to Raise Prices

F. E. Osborne, manager of the Star theatre, Kitchener, Ont., believes that he has solved the question of raising the price of admission without losing patronage, temporarily, at least. He found with the first use of the plan that he actually increased the gross receipts and avoided the greater part of the complaints that he had experienced with higher prices.

When Mr. Osborne booked "Womanhood, the Glory of a Nation," for three days he planned to charge 50 cents admission. Following this he had excellent attractions for the next six days, including Pauline Frederick and Clara Kimball Young features, and finally George M. Cohan in "Broadway Jones." The usual admission price of the Star had been 15 cents, but he planned to increase the price of the two other bills to 25 cents each.

He accomplished this by the novel method of issuing a single ticket good for the three attractions, and covering a period of nine days. The result was that on the three attractions he gained a nickel from his former price and then got a considerable share at his higher prices. In other words the coupon "broke the ice" for the raise, for the fellow who only came along to see "Broadway Jones" and had to pay a quarter, had no basis for a complaint when he was shown the bargain prices that he could have obtained for all three bills.

Vitagraph Notifies of Billboard Campaign

Vitagraph is mailing to the exhibitors a post card reproducing the 24-sheet that will be posted in every city in the country of over 10,000 population in its great campaign for "The Fighting Trail," the new serial in which William Duncan is starred.

The same postcard announces that in cities of less than 10,000 Vitagraph will give the stands provided that the exhibitors do the posting.

LIVE NEWS FROM THE PRODUCERS

Evan Evans to Have Charge of Red Cross Pageant

The American Red Cross Bureau of Motion Pictures, of which Evan Evans is the director, has been placed in direct charge of the forthcoming pageant by Henry P. Davison, head of the Red Cross War Council.

The pageant, which is expected to be one of the most splendid and stupendous spectacles ever produced in this country, will be staged in the beautiful open-air theatre on Rosemary Farm, the estate of Roland R. Conklin, at Huntington, L. I., Friday afternoon, October 5.

Prominent society and stage people are giving their services to the Red Cross in this connection, and the performers in the pageant will represent the leading families of New York and Long Island as well as the principal stars of the speaking and silent stages.

In line with the general policy of the Red Cross to have volunteer workers for the cause, Mr. Evans has organized a volunteer publicity committee for the pageant composed of newspaper and publicity men who have gladly consented to give their time to this work.

The office of the committee is at 71 West Twenty-third street, room 1702, and the telephone number is Gramercy—2544.

Helen Holmes in Odd Lost Train Serial

Helen Holmes' latest Mutual-Signal fifteen-chapter photonovel, "The Lost Express," the first chapter of which will be released on September 17, is said to be a thrilling adventure drama.

The story, which was written by Frederick B. Bennett, is based on the amazing disappearance of an express train between way stations. The new photonovel has been directed by John P. McGowan, who has directed most of Miss Holmes' plays.

Included in the cast are Leo D. Maloney, Thomas Lingham, William Brunton, Edward Hearn, Al. J. Smith, Andrew Waldron, V. O. Whitehead, S. A. Sues, R. V. Phelan, Clyde Roe, William Behrens, Charles U. Wells and Lauren Maxam.

Hart and His "Fritz" in "The Narrow Trail"

William S. Hart's initial Ince production to be released by Artcraft Pictures, in October, is now rapidly nearing completion at the Lasky Studio in California.

The photoplay, "The Narrow Trail," offers a dramatic western story involving the life of a bandit and his great love for his beautiful pinto, the fastest horse in the community. Appearing opposite the star with almost human intelligence is "Fritz," Hart's famous horse. The story allows for a heart appeal, which is effectively brought out by the actor and his pony.

"Fall of the Romanoffs" Marvel in Fidelity

Julian Johnson, Well-Known as Critic, Writes of Wonderful Characterizations of Living Russians in Brenon Production

By Julian Johnson

NO motion picture ever made shows characters so remarkable as those who are chiefly concerned in Herbert Brenon's great crystallization of recent history, "The Fall of the Romanoffs."

These characters had to be remarkable because each is a personification of a living man or woman whose features and deportment as well as occupation and morals, are familiar around the world.

Of the Russian personages, and others, all are living save one, and his death is so recent that it is still an event of genuine news interest.

In the momentous affairs of Russia no man has had so close a view into all the departments of government and revolt as

Brenon and Iliodor
("Fall of the Romanoffs")

the distinguished Iliodor; the former confidant of Rasputin, and one who, resolutely challenging the gross immorality and Teuton-tinged despotism of the imperial court, was obliged to flee to America for the preservation not only of his records, his writings and his occupation, but life itself. Iliodor plays himself in every one of the stirring scenes in which he really took part, and re-enacts them magnificently.

The entire list of available actors in New York and country at large was gone over for a man who would be physically and mentally suited to play Rasputin, the Siberian peasant who gained complete ascendency over the Czar's family, and ruled Russia in a combination of horrible despotism and sensuality unrivalled since the days of Catherine the Great. Mr. Brenon decided upon Edward Connelly. When Mr. Connelly walked upon the first scene in the smock, high boots and silky beard of the moujik-hypnotist the whole company gasped, he actually seemed to be Rasputin. His enactment of the character throughout more than two hundred tremendous scenes has added a permanent portrait to the gallery of great photoplay achievements.

Equally deserving permanence is the truly great study of Czar Nicholas II by Alfred Hichman. No replica of any public man in the whole range of camera accomplishment has ever surpassed Mr. Hichman's Nicholas, and less than half a dozen have equalled him.

The Czarina is a much less familiar figure, but she lives again in the person of Nance O'Neill, whose preparations for the character were simply colossal. Miss O'Neill estimates that she read not less than thirty volumes relating to Russian life, court customs, dress, the personalities of the Romanoffs, traditions, superstitions, royal occupations, recreations and the society of Petrograd.

Mll. Ekaterina Galanta has the role of Anna, the Gypsy sweetheart of Rasputin. Pauline Curley's performance of Princess Irene, the flower of the court, will be long remembered, as will Peggy Bett's rendition of Mme. Virabova, a veritable figure now immured within the cold, wet walls of St. Peter and St. Paul, the fortress-prison of the Neva.

Mr. Brenon selected William E. Shay for the difficult role of Theofan, Archbishop of the Greek Church; Conway Tearle, perhaps the most distinguished revolution-leading man of his type in this country, plays Prince Felix, the revolutionary noble, with grace, fire and irony.

Two further characterizations are absolute historic facsimiles—the Grand Duke Nicholas, hero of the Caucasus, portrayed by Charles Craig, and Baron Fredericks, the reactionary minister of the interior, by R. Payton Gibbs.

First Goldwyn Showing in East at Sing Sing

Oddly enough the initial showing in the East of the Goldwyn picture, "Polly of the Circus," was at Sing Sing prison, as a favor to the Mutual Welfare League.

Mae Marsh, the star; Margaret Mayo, the author, and officials of the Goldwyn Corporation were present. Chairman Meagher of the League, writing to President Goldfish, said:

"The men have read so much about Goldwyn pictures recently, they are continually asking me if I cannot arrange a projection of one of your features."

Ruth Clifford, Rupert Julian and Wedgewood Nowell in "The Mysterious Mr. Tiller," a Bluebird.

Bluebird Stars to Shine Six Times a Year

Eight Weeks Between Twinkles for Each of Them—Four Extra Features to Fill Out the Annual Program—Dates

BLUEBIRD'S new idea, announced this week, is to present eight stars, on definite dates in rotation. Each star will therefore appear on the program every eight weeks, or six times a year. This leaves four weeks to be filled by extra features up to the Bluebird standard.

For instance, Mae Murray, the newest Bluebird star, will be introduced to the series early in November, probably November 5, and eight weeks later she will appear again on the program, continuing thus every eight weeks thereafter.

This same principle will be applied to the presence of every star in Bluebird's constellation—Carmel Myers, another addition to the list; Dorothy Phillips, Violet Mersereau, Franklyn Farnum, Rupert Julian and Ruth Clifford, Brownie Vernon and Herbert Rawlinson.

October 1 Ella Hall will present "The Spotted Lily," a feature previously referred to as "Bitter Sweet." J. Grubb Alexander and Fred Myton fixed it up for the screen, and Harry Solter directed Miss Hall for the first time. Charles Hill Mailes, Gretchen Lederer and Jack Nelson will be principals in support of Bluebird's juvenile star.

October 8 brings Franklyn Farnum in "The Maverick," directed by Joseph De Grasse, to make his first lone-star appearance. Hitherto Mr. Farnum has shared stellar honors with Brownie Vernon, but hereafter he will go it alone among Bluebirders. Director De Grasse brought Lon Chaney and Claire Du Brey from the Dorothy Phillips company he has all along directed, and they will be featured in Mr. Farnum's support. Isola Forrester and Mann Page furnished the story.

October 15 Dorothy Phillips will present "Bondage," with William Stowell as her leading man. Gretchen Lederer and Gertrude Aster will also have prominent supporting roles. Ida May Park, who will produce all Dorothy Phillips' Bluebirds hereafter, prepared for the screen a story suggested by Edna Kenton and directed Miss Phillips in an intensely dramatic offering.

October 22 brings Rupert Julian and Ruth Clifford to star in "The Desire of the Moth," with Monroe Salisbury appearing as Miss Clifford's new leading man. The story originated with Eugene M. Rhodes, Elliott J. Clawson prepared the scenario and Mr. Julian directed. It is Bluebird's purpose, by the way, to make a special feature of "Rupert Julion Productions" hereafter.

October 29 brings Violet Mersereau back to the screen in "The Girl by the Roadside," based on Varick Vanardy's novel of the same title, prepared for the screen by John C. Brownell, and directed by Theodore Marston, to complete a month of exceptionally attractive offerings.

Dual Role for Eltinge in "The Countess Charming"

"The Countess Charming," in which Julian Eltinge will be starred in a dual role suited to his impersonations, was written by Gelett Burgess and Carolyn Wells and prepared for the screen by Gardner Hunting. Donald Crisp is the director.

The plot surrounds the effort of two society leaders to oust a young college man from the social world where he has met Betty Lovering and fallen in love with her. He promises her a large Red Cross donation but the difficulty with the society pair makes this a hard task. So Saunders Julian, the college youth, masquerades as a Russian countess, is accepted in society, collects donations wholesale, not always in a legitimate manner. Then, in a series of hilarious and exciting scenes, the story is carried to a rousing conclusion with the two young people mated, the double personality exposed.

A fine cast in support of Mr. Eltinge includes Florence Vidor, Edythe Chapman, Tully Marshall and others.

"Extras" Average Five Years of Age in Fox Kiddies

Francis Carpenter and Virginia Lee Corbin, children who have leading roles in "Jack and the Beanstalk" have been cast in like roles in forthcoming releases of the Fox Kiddies Series. These are:

"Babes in the Wood," "Aladdin and the Wonderful Lamp," "The Brownies," "Mikado," "Pinafore," "Ali Baba and the Forty Thieves" and "Alice's Adventures in Wonderland."

C. M. and S. A. Franklin, screen generals of the series, are selecting children five years and under for the photoplays. The average age of all the actors and actresses is about five years.

Triangle Officials Like Desmond in "Flying Colors"

William Desmond, Triangle star, is to be seen in "Flying Colors," as a Yale athlete, who put into practical use some of the gymnastic stunts which made him a star at university field meets.

The picture was shown to the officials of the Triangle Distributing Corporation in the New York projection room last week, and was pronounced the best Desmond play ever turned out at the Culver City studio.

In the cast supporting the star are: Golda Madien, Jack Livingston, Laura Sears, J. Barney Sherry, George W. Chase, John Lockney, Bert Offerd, Mary McIvor and Ray Jackson. The story was written by John Lynch and R. Cecil Smith, and produced under the direction of Frank Borzage.

Audrey Burelle to Be Directed by W. A. Sheer

William A. Sheer is planning to produce a picture play which will give Audrey Burelle a part to her advantage. Mr. Sheer, finding her in doubt whether to choose the screen or the legitimate stage, strongly advised her to stick to the silent drama.

The girl is said to screen well and to have an education suited to the motion picture art.

Combine Virtues and Reject Errors of Booking Modes!

Program System Held Most Logical, While Open Booking Has Many Faults—Star Selective System Has Many Good Points—Combining Virtues of All Would Aid All Around

BY NAT I. BROWN

ONE man says program booking is the only rational system on which to conduct a moving picture theatre.

Another man says the open booking plan is the only one to follow.

Another man says that the selective star series method only will assure success.

Another man says none of these are right; he can't state any other plan, but he is sure they are all wrong.

Why not seek the truth? Why be a wolf?

The truth is that each of these plans possess essentials of right, valuable if appreciated and properly applied. Why not combine the real benefits of all plans and profit by them?

The program system is unquestionably the most logical, for it furnishes substantial assurance of the basis of a strong bill and eliminates a very important element of doubt.

No sane man would build or lease a dramatic or vaudeville house without knowing where his attractions are coming from and the general merit of what he has to depend on to draw people to his theatre.

The manager of a dramatic house depends on the productions provided by his booking exchange; the vaudeville manager is in the same boat, with this difference—he can strengthen the bill he books of his regular exchange by putting on a star act, or "big headliner."

Advantages of Program System

The moving picture manager who books a program is in just the same position as the vaudeville man. He puts on a good program bill, but, being enterprising and desiring to give his patrons an entertainment they willl appreciate and talk about, he puts in a star feature film, secured either on the open-booking system or under the selective star series method.

What is the result? He has a well balanced bill and puts on a show that sends his patrons away with the opinion that he is a generous provider and is deserving of support.

The program will ever be the real foundation of moving picture exhibition, for it is certain in contract and of fixed charge. It enables an exhibitor to constantly secure the foundation of his bill under such conditions, and at such price, as will enable him to figure with some degree of certainty just what his operating charges are going to be on the week and to what expense he can reasonably go to provide special star attractions.

Open Booking a Gamble

The open booking system appeals strongly to the man who has not experienced its uncertainties. He thinks, at first blush, that he can be a real "picture picker"; display not a little discrimination and make a big record for selecting the best productions made.

From the moment he enters into this proposition he goes back to the days, practically, when theatrical business was transacted on the curbstones in front of the old Morton House, at Broadway and Union Square. He abandons system, safety and certainty and enters into a "catch-as-catch-can" contest with conditions of a most uncertain nature.

Open bookings (indiscriminate booking of pictures of various makes and subjects), will never prove successful or satisfactory to the manager of a moving picture theatre, for he has nothing to gain by it as a system except an advance in rentals.

Waste of Valuable Time

Because of lack of responsibility behind most open booking features—a program name carries responsibility which must be met in quality—a manager depending on the open booking system for success will be forced to see run a large part of what he books.

Imagine what that means! He will spend much of his time in a projection room selecting what he may desire to play, whereas, under a program booking contract, he knows he will not get good pictures, for the program cannot afford to kill itself by putting out bad pictures.

Many fine pictures get on the market through open booking channels. They cannot be disregarded, and here is where the wise booking manager will avail himself of conditions favorable to him in the open-booking system and use them to his advantage. Combinations of the valuable parts of the open booking system with the program system, wisely made through the selection of big features offered in open market, brings together two elements which are important to a well-balanced moving picture theatre management.

Star Selective Method Good

The arugument for the star series selective method is also a strong one. On the one hand the producer is proceeding on that certainty which comes from knowing just what his market is and what he can get for his pictures. On the other hand, the exhibitor can secure a series of pictures of a star most popular with his patrons, under such conditions, and at such cost, that he is enabled to so figure his other bookings that he can "cut his coat according to his cloth."

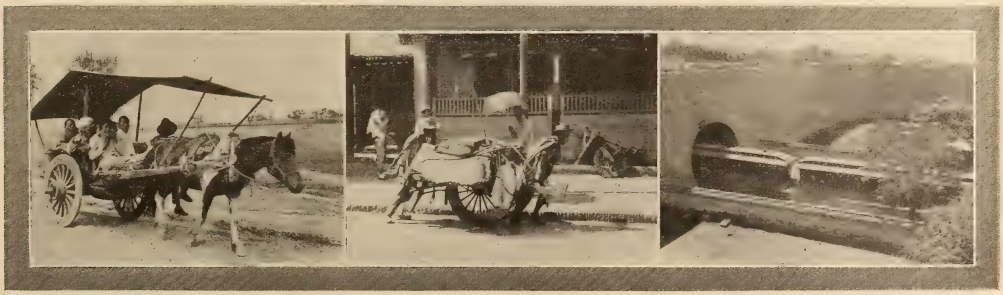
The selective star series method is really a step forward. The history of the theatre, in this respect, is being repeated in the moving picture. Competitive production and public demand means constantly bigger and better things; and these can only be provided on such a basis as the selective star series method of booking makes possible.

Why Not Combine Best Methods?

So, instead of the adherents of any one of these systems getting out in the open and shrieking his views with the vehemence of an intolerant frantic, he would far better study in what way the other fellow's idea may hook up with his.

"Why be a wolf?"

That's one of the great troubles with this business—this habit of seeing where the other fellow may walk a little lame, and then the whole pack jumping on him.



Some of the First Views to Come from Dr. Salisbury, Who Recently Went to China to Take Pictures. These Views Are In and Out of Pekin

These are the First Published Photographs from "The Auction Block," a Goldwyn Play from Rex Beach's Novel. Rubye de Remer Played the Part of Loreli Knight. Larry Trimble was the Director

Rex Beach Stories Slip Easily Into Film

Goldwyn Says They Are Readily Adapted to Photoplay Because the Action Does Not Depend on the Dialogue

GOLDWYN DISTRIBUTING CORPORATION, which will release "The Auction Block" and all future productions made from the novels of Rex Beach, has discovered these books lend themselves remarkably to transference to film.

They do not, Goldwyn says, lose their action value in photography. The problem in Rex Beach productions is to compress the plethora of action into the limits of a seven-reel picture, not to pad out.

Mr. Beach, Benjamin B. Hampton, president of the Rex Beach Pictures Company, and others of his associates have departed from the accepted motion-picture procedure in subordinating the players to the story. In the words of the author, the story is to be the star of all Beach productions released through Goldwyn.

This does not mean, Goldwyn explains, that well-known and capable players will not be seen in the pictures. In "The Auction Block" the leading feminine role is in the hands of Rubye De Remer, for several years with the Ziegfeld shows. Tom Powers, who was in "Mr. Lazarus" and "Mile-a-Minute-Kendall" has the principal man's role. Florence Deshon, formerly in the Belasco production of "Seven Chances," also has a part.

Years ago, when two-reel motion pictures were an experiment and five and seven reel features were unheard of, the head of a producing firm approached Rex Beach with a proposition to put several of his novels into two-reel pictures. Though the proposition was attractive, Mr. Beach shook his head.

"I realized," he says, in discussing the subject, "that the motion-picture industry was bound to expand and carry with it the stories that could only have been sketched in two-reel form. I consistently turned down offers for the film rights to my novels because I believed I could afford to wait. The present-day development has proved the soundness of this theory."

As a consequence of his foresight Mr. Beach now holds the sole rights to all of the stories he has written and will continue to reserve them in future.

"The Phantom Shotgun" Is Mystery Aboard Ship

General Film produces as its fourth and current four-reel Falcon feature "The Phantom Shotgun." It proves that the strange shotgun is aboard ship. Several persons are wounded before a newspaper reporter, as a silent investigator, turns up the guilty man.

Stanley Clisby Arthur, magazine writer, wrote the story. The director of the photoplay is Harry Harvey, supervised by H. M. and E. D. Horkheimer, in the cast are Kathleen Kirkham, R. Henry Grey, Frank Brownlee, William Marshall, Gloria Payton, J. E. Nicholson, Barney Furey and Bruce Smith.

The next Falcon feature will be "His Unpolished Self" from the great play "Self's" by Horace Annesley Vachell. This is a George Loane Tucker production, and features Henry Ainley and Mary Dibley.

Department Stores After "Jack and the Beanstalk"

Department stores, particularly in Western cities, are bidding for the right to exploit the Fox kiddie feature, "Jack and the Beanstalk," because of the special appeal it makes to women and children.

One department store already has obtained the play for one week and shown the film at a downtown theatre, giving a free ticket to any purchaser of a dollar's worth of goods. The film was viewed by 30,000 persons during the week, it is said.

William Fox is gratified at the wider vogue this offers for this picture, and doubtless for others of his "Kiddie Features."

Work Begins on New Gladys Brockwell Picture

The new Gladys Brockwell feature, which is expected to be a noteworthy production, is now in the making at the Fox studio in Hollywood, California. Bertram Bracken, who recently returned to Fox, is the director.

Two places in the cast remain to be filled. Those already chosen for parts are: Marjorie Daw, Eugene Forde, Harry Lonsdale, Douglass Gerrard, Bertram Grassby, Edwin Cecil and Colin Chase.

With the exception of the star and of Grassby and Cecil, the faces will be new to the William Fox films. Eugenie Forde and Marjorie Daw are both famous on the shadow stage, and Miss Forde was well known for her performances in the legitimate before she came to the cinemas. She appeared for more than fifteen years with such footlight favorites as George Munroe, William Faversham and Chauncey Olcott.

Cast Chosen for Goldwyn's "The Cinderella Man"

The cast for "The Cinderella Man," Goldwyn play with Mae Marsh, has been selected by Adolph Klauber, casting director. Work upon Edward Childs Carpenter's story is already under way.

Tom Moore has been picked for the name part, Tony, "the Cinderella man." George Fawcett takes the part of Caner, and George Farren appears as Sewell. Alec B. Francis will be Romney. Others in support are Louis R. Grisel, Elizabeth Aaronson, Julia Coogan, Dean Raymond and Harry Scarborough.

Alma Rueben to be Starred in Coming Triangle Plays

Alma Rueben will henceforth be featured in Triangle plays, the first one selected for her being "The Firefly of Tough Luck," in which Walt Whitman, the veteran actor, will also have a leading part.

"The Firefly of Tough Luck" is a Western drama, most of the scenes being filmed on the Arizona deserts. E. Mason Hopper is the director.

Award Made in Vitagraph's Preparedness Essay Contest

Baltimore Man, Henry H. Bliss, Winner of $1,000 for Best Thesis—Presentation Made by Nat Stronge, Representing President Smith—21,000 Essays Submitted and Judged

ONE THOUSAND DOLLARS, all in one-dollar bills, the prize offered for the best essay on "How America Should Prepare" in the contest run by President Albert E. Smith of Vitagraph in connection with its preparedness picture, "Womanhood, the Glory of the Nation, was presented Henry H. Bliss, 932 Calvert street, Baltimore, Md., last Tuesday.

Nat S. Stronge, publicity director for Vitagraph, representing President Smith, made the presentation on the stage of the New theatre, Baltimore. The winner is a widower who for years worked in the engineering department of the Pennsylvania Railroad. He has two sons in the aviation corps and recently moved to Baltimore to be near them.

21,000 Essays Submitted

The essay contest closed on July 4, but owing to the fact that more than 21,000 essays were submitted, from all parts of the world, the award committee was unable to make its decision until August 28, when the certified check for $1,000 was presented to Mr. Bliss at the New theatre in Baltimore.

The original committee selected to make the award consisted of President Albert E. Smith of Greater Vitagraph, Rear Admiral Charles D. Sigsbee, General Horatio C. King, Hudson Maxim, the munition expert, and Allan Hawley, president Aero Club of America.

When the work of the committee was finally taken up Rear Admiral Sigsbee was too busy to act, and General King was ill. The decision was left to the three other members of the committee.

After eliminating the essays to eleven, the members of the committee found it almost a hopeless task to make a final decision. After reading and re-reading the essays numerous times they did finally agree upon the essay of Mr. Bliss as being the best.

Many Other Good Essays

The names of the other ten persons whose essays the committee found so hard to eliminate are: Edwin Curran, 735 Moorehead avenue, Zanesville, Ohio; F. Valentine Zimber, 263 Palisade avenue, Hoboken, N. J.; N. D. Anderson, 810 North Payson street, Baltimore, Md.; H. M. Simpson, 603 West Front street, Findlay, Ohio; Cyril Lanckland Williams, 117 Bristol street, New Haven, Conn.; William P. Delaforce, 58 West Forty-seventh street, New York City; J. Wedgewood Drawbell, 90 Iona street Edinburg, Scotland; Miss Martha Browne, 1429 Holmes street, Kansas City, Mo.; Thurlow Weed Barnes, 315 West Ninety-seventh street, New York City; Richard Hoadley Tingley, 1413 Turks Head Building, Providence, R. I.

The essays submitted by these ten persons were of such excellence that the committee felt that they were entitled to something more than just an ordinary honorable mention.

Nat Stronge of Vitagraph Awarding $1,000 Prize for Preparedness Essay

Out of the 21,000 essays submitted the committee selected approximately 600 which should receive honorable mention.

The winning essay consisted of several thousand words, covering practically every phase of preparedness. Some of the most essential parts of the Bliss essay read as follows:

Portion of Winning Thesis

Effectual preparedness consists of a right mental attitude, plus the material resources, plus the vigorous and orderly employment of these resources. America's war problem, therefore, falls under three general heads—MENTAL ATTITUDE, MEN AND MEASURES.

Our first and imperative duty is a campaign of education as widespread as the Teutonic propaganda has been; for to be successful in this war America must be a solid nation.

"Educational Campaign Necessary"

That this campaign of education and publicity should be successful, I should suggest the establishment of a National Bureau of Education equipped to reach every individual in this country. The man problem is our next consideration. This does not mean arm-bearers especially, but applies to all the men of the Nation, because one of the most important factors in this crisis is the selection of the right men for the right places. Our President is the ideal commander—cool, capable and highly intelligent.

The organization of our resources should be in the hands of the Nation's captains of industry, for these men, great organizers and executives, have succeeded in making American industry preeminent in war.

Our chief consideration in assembling our resources is in using every man where he is most fit. As many fighting men as are needed will be obtained, but the same may not be true of artisans and workers generally. Of the women, girls and boys we need not worry, they will do their duty and do it well.

Money is the next thing. To win this war our money resources must be unlimited and the only way the Nation can finance itself is by appealing to the people. Provision should be made for raising the needed funds by taxing those who have money. This could be done either by a special inheritance tax, a tax on luxuries or a graduated tax on the net gains of all corporate and individual enterprises. In making these taxes, however, care should be taken to see that the taxed class does not hand the tax down to the poorer classes in the shape of increased prices. There should be a guard against speculation

Children, Review "Jack and the Beanstalk"—Earn $500

The Giant in Fox's "Jack and the Beanstalk" Is 8 Feet 6 Inches Tall!

WILLIAM FOX is offering prizes of $500 in gold to be distributed in five awards of $100 each for the best written reviews of "Jack and the Beanstalk." Any boy or girl under fourteen years of age is eligible, and is invited to compete in the contest which begins with this announcement.

The reviews should be written on only one side of the paper and should be sent to the Fox Kiddies Editor, 130 West Forty-sixth street, New York city. All communications regarding the contest should be addressed to the same office.

A board of judges consisting of well-known men and women will be announced shortly, and with it the length of time open for the submitting of the manuscripts. This will not be protracted.

The five awards will be made to those children whose papers, in the opinion of the judges, show the most originality and accuracy, and, at the same time, conciseness of expression. The reviews must not exceed five hundred words in length.

The foregoing are the only rules, and regulations which apply to the offer. There are no other conditions in the contest.

Francis Carpenter and Virginia Lee Corbin have the leading roles in "Jack and the Beanstalk." They will also be seen in the principal parts of forthcoming productions in the Fox Kiddies Series. The other films in the series will include:

"Babes in the Wood," "Aladdin and the Wonderful Lamp," "The Brownies," "Mikado," "Pinafore," "Ali Baba and the Forty Thieves" and "Alice's Adventures in Wonderland."

C. M. and S. A. Franklyn, who were in charge of the direction of "Jack and the Beanstalk,' were also the screen generals for the rest of the series. The average age of the children in the photoplays was five years.

The Stunning Girl Is Agnes Eyre; the Scenes Are from that Well-Known O. Henry Story, "The Defeat of the City," Which General Film Has Done into Four Reels as a Broadway Star Feature. J. Frank Glendon Is the Man in the Picture to the Right

New Sanborn Laboratory, Completely Equipped, Opens

THE new plant of the Sanborn Laboratories with a capacity of one million feet of positive prints per week, was opened at Culver City this week, and business of the firm has been transferred from their former location in East Los Angeles.

The opening of the new plant marks an additional success for L. F. Sanborn, who for two years has been at the head of this company. He first opened a small laboratory, and because of the exceptional results given patrons, the business was increased so rapidly that new equipment was found necessary and additional facilities added at frequent intervals. In the past the Sanborn organization which has P. H. Burke as treasurer and Clyde W. Slater, secretary, has devoted practically all its time to the development of negative and the making of sample prints, but in the future it is planned to make release prints for various producing companies on the West coast.

The new laboratories occupy a handsome building built especially for the needs. This is equipped with Bell and Howell automatic, and Freid Step printers; Simplex projection machines sold through the Pacific Amusement Supply Company; Bedill filtering plant with a capacity of 3,500 gallons per hour, and specially constructed tanks made by the Pacific Tank and Pipe Company. The temperature of the building is regulated thermostatically by the Johnston Service Company devices, installed under the supervision of their Los Angeles office. Private cutting rooms are maintained for directors who wish to edit their film at the plant, and there are two theatres for the showing of films. The laboratory proper is laid out on plans to conserve labor, the film being progressed so that the least amount of labor will be required. The drying rooms contain six drums ten feet in diameter and twelve feet in length, each with a capacity of 3,000 feet. The air of the building is filtered at the intake, and exhaust fans keep circulation at a maximum at all times throughout the day.

Sanborn Laboratories are at present doing the work of a number of well-known companies, including Rolin, Essanay, and have the assurance that within a few weeks they will be operating at capacity.

Call for Funds for Movie Ambulance Fund

"The Ambulance Fund of the Motion Picture Players," a branch of the Stage Women's War Relief, has issued a call for funds to purchase and maintain ambulances in France. The officers are Paula Blackton, chairman; Bess Meredith, vice-president; Anne Scott, manager, and Nancy Palmer, secretary, An office has been obtained at No. 1 West Sixty-seventh street.

All motion picture workers are being sent books with twenty tickets to be sold at five dollars each. Those who sell a book will have their names engraved on a brass plate on one of the ambulances. The call says:

"This will be your personal, silent message to America's fighting men in the trenches."

Among those who have already subscribed are: Anita Stewart, Madge Kennedy, Alice Brady, Dorothy Gish, Alice Joyce, Mabel Normand, and many others.

Josephine Sedgwick Elevated to Stardom by Triangle

Miss Josephine Sedgwick, who recently joined the Triangle Culver City Studio playing forces as a stock woman, has done such creditable work in the first production in which she appeared that she has been elevated to the rank of a leading woman and will play opposite Roy Stewart in the Western star's next picture.

In her new position Miss Sedgwick will be one of the youngest leading women enrolled under the Triangle banner.

Universal's "Earthquake" Destroys Studio "City"

An earthquake has swallowed up a city in the South Seas, this in producing "The Phantom Ship" serial at Universal City.

Four charges of powder and high explosive were first put under the walls and gateway of the "city" which had been erected at a cost of thousands. The first earthquake tremors were supposed to have been felt. Eight hundred "extras" as natives, rushed about in panic. Then the explosion came while six cameras took the flying rocks and timbers, Director Ford overseeing it all.

Next, twelve hundred pounds of explosives was sent up under a temple and archway, more substantial and expensive still. This explosive was in eight charges. It is said windows in buildings quarter of a mile away were shattered.

"Bab's Diary" to Be First of Series

For the five five-reel productions, starring Marguerite Clark, and adapted from the "Sub-Deb" stories in the Saturday Evening Post, by Mary Roberts Rinehart, the same cast will be used throughout, according to Hugh Ford.

The principal players in the "Bab" pictures are Marguerite Clark as Bab Archibald; Leonora Morgan as Jane; Nigel Barry as Carter Brooks; Richard Barthelmess as Tommy; Frank Losee and Isabel O'Madigan as Mr. and Mrs. Archibald; Helen Greene as Leila; Guy Coombes as Harry; and Jack O'Brien as Harold.

"Bab's Diary" will be the first released. It is a tale of an entirely delightful girl who resents the efforts to marry off her sister before she herself has grown up. She therefore invents a sweetheart with a name derived from fictitious sources. What is her consternation when he later appears in the flesh—at least someone with the same name.

Censors Laud Goldwyn Pictures They Review

Goldwyn pictures have won distinguished honor in the Bulletin of the National Board of Review, which departs from its usual custom to commend the productions. The board says of Mae Marsh in "Polly of the Circus."

"'Polly of the Circus' is one of the most remarkable productions we have ever seen. It is more than a moving picture—in fact, it is not a moving picture, but life itself transferred to the screen."

This is what the board says about Madge Kennedy in "Baby Mine":

"A light, domestic comedy, delightfully acted in fine tempo. The comedy situations are particularly well adapted to the screen."

Maxine Elliott in "The Eternal Magdalene," by Robert McLaughlin, elicits the following praise:

"The sympathetic screen version of this touching drama takes hold of one's heart."

Well-Known Actress Supports Metro Star in "Nobody"

Florence Short, dramatic actress and artist's model, has been engaged for the part of Mrs. Standish in Metro's screen version of "Nobody," Louis Joseph Vance's novel, which has been adapted by Charles A. Taylor for the use of Emmy Wehlen.

Miss Short is intensely patriotic, and divides her time between patriotic duties and her work at the studios.

Automobile Audience for Annette Kellermann

The William Fox Company, with Annette Kellermann, filming "Queen of the Sea," at Bar Harbor, Me., is still a center of attraction to society visitors to the resort.

More than 200 automobiles of every make, from the lowly "flivver" to the high-power foreign car, park daily near the sandy stretch where the diving Venus and mermaids disport before the camera.

Forthcoming Triangles Present New Players

All Departments Have Been Augmented—Directors and Scenarioists Added—Negotiations Under Way to Obtain Services of Other Stars

MORE than twenty new players, scenario writers and directors have been added to the Triangle Culver City forces since the reorganization of the company, and it is reported that negotiations are now under way to obtain the services of several more stars and production experts.

Among the most important of those recently engaged is Richard Bret Harte, grandson of the famous writer. Mr. Harte will devote his time to preparing original stories for the screen.

Texas Guinan, whose engagement was officially announced last week, is already a favorite of the public by reason of her musical comedy success.

"The Devil Dodger," a forthcoming Western drama, will present Roy Stewart as gunfighter for the first time in the Triangle program. Stewart is master of all the tricks of horsemanship, it is said, having owned and operated a ranch in Mexico prior to the disturbances there some time ago.

Belle Bennet is another "find" for whom a wide popularity is predicted. Her first appearance before the Triangle cameras was in "Valley of Fear," to be released the middle of September. She is now working on "Ashes of Hope," a play similar in locale and action to "The Flame of the Yukon."

Arthur Hoyt, whose most recent appearance was in the title role of Mr. Opp, has become a member of the Triangle Players' Company and will appear in roles of the type which he has interpreted with remarkable success during the past.

Claire MacDowell, featured in numerous recent plays produced by other companies, has been added to the Triangle lists for leading roles.

Ruth Stonehouse, already one of the film favorites of the day, has started work on a Triangle production the title of which has not been decided upon.

Margery Wilson, who has long attracted attention for her work in Triangle plays, comes forth as a new star in "Mountain Dew" on the program for the week of September 16.

Among the other new names that appear on the roster of the stock company is that of George Cheseboro, who has played leading roles in numerous productions, his most recent being in support of Arthur Hoyt in "Mr. Opp." He will act as leading man for Olive Thomas in "Broadway, Arizona," just completed. George Hernandez, George C. Pearce, Gloria Madien, Carolyn Wagner and others whose names are known to the film fans, will shortly appear in Triangle offerings.

The directorial staff has been augmented by the addition of Lynn F. Reynolds, Jack Conway, E. Mason Hopper, Ferris Hartman, Thomas H. Heffron and William V. Mong. Cliff Smith, who has directed William S. Hart in many of the star's Western dramas, now being reissued, has been assigned to the direction of plays featuring Roy Stewart, Walter Edwards, one of the best known of Triangle directors, having completed "Idolaters," with Louise Glaum, is now directing Belle Bennet in "Ashes of Hope."

Tanya Fetner in Difficult Role in Russian Films

In "The Painted Doll," the first release of the Russian Art Film Corporation, Tanya Fetner plays the part of the young and pretty wife of a plodding engineer. In the same cast are two of the popular players of Russia, Ivan Mozukin and Natalia Lesienko.

In Russia, Tanya Fetner is known merely as one of the company of the famous Moscow Art theatre. In the present role she is expected to achieve the success in America an artist always finds waiting.

Forthcoming Triangles (Left to Right): Winifred Allen in "The Man Hater," Dorothy Dalton in a New Play; Bessie Love Shaking Hands with a Suit of Armor in "Wee Lady Betty"

Russian Stories Are Not Built by the Yard

N. S. Kaplan Says They Are Deep, Uncanny and Breathe and Live the Spirit of a Nation That Has Suffered Long

THAT the stories in Russian Art Films are stories—not mere pot boilers—is the statement of N. S. Kaplan, who has returned from Moscow with fifty productions of his great studios to be shown in the United States. Mr. Kaplan says:

"In Russia," Mr. Kaplan adds, "we have to give our theatergoers stories or they will stay away. And as a rule the

Tanya Fetner in "The Painted Doll," a Russian Art Film

stories they want are the ones they know. That is why Russian drama, stage and pictorial, is really a reflection of the literature of the country, which is in turn a reflection of the life of the people. I have no scenario writers on my staff in Moscow getting so much a week and turning out stories by the yard. I'd have to throw their stuff away if I had them, because no actor in Russia who is worth a nickel at the box office would appear in a play based on such material.

"Within a few weeks I have read the statements of half a dozen heads of big film producing corporations in this city, all on the common topic: 'Stories.'

"Russia would be a paradise for them. There they could get a man like Andrieff, for instance, to write for them. Andrieff is writing for the stage and the same players who appear in his plays at the Moscow Art Theatre would very likely create the same roles in the screen version or would portray his characters in some play that might not be adapted for the speaking stage. And if Andrieff or his living contemporaries had no works for presentation at the present time, the producer would go to the volumes of some of Russia's foremost writers, perhaps even go back eighty years or more to the legacy left to literature by the young Pushkin, whose pen was forever stilled in a duel in 1837.

"Pushkin's vision of the future was uncanny, or else the writers of today are using 'old stuff,' as the phrase is. For instance, the first release of the Russian Art Film Corporation in the United States will be 'The Painted Doll.' This picture play was based on a poem written by Pushkin ninety years ago. It is a story of the domestic triangle, the perennial and eternal, but how differently Pushkin handles the subject in comparison with his modern successors. The screen adaptation gives adequate play for the artistic abilities of four of the best actors in Russian stage life. The author has followed his trail to the bitter end; there is no appeal to shallow minds that demand that reason and logic shall be ignored to provide one of those 'and they lived happily ever afterward' endings. They don't live happily ever afterward, not in Pushkin's works.

"The same may be said for the writings of Tolstoy, Sienckiewiecz, Dostoevsky, Turgenieff and Ostrovsky. Whatever the foundation on which they built thereon they erected a logical superstructure. Among the actors there is Mozukin; we call him the miracle man of the matinee in Russia. He looks as E. H. Sothern did about twenty years ago and is as versatile. Of the women there is Natalia Lesienko, favorite vampire; Zovska, most popular leading woman; Karabanova, Mlle. Caralli, Nelska and Tanya Fetner, soon to be seen with Mozukin and Lesienko in 'The Painted Doll.'"

Lillian Walker Seen on Screen and in Person by Convicts

"The Lust of the Ages" was shown to the convicts at Sing Sing recently. Lillian Walker appeared in person at the showing and addressed the inmates. The gold and green program from the penitentiary print shop had on its back the following "appreciation":

"In deep appreciation of the many golden hours we have spent in your company, in remembrance of your winsome smile, and stellar, clever acting, through the medium of the screen, we bid you welcome and wish you every success and blessing in life."

Miss Walker, Albert Scowcroft, president, and Mrs. Scowcroft, and Lester Park, vice-president of the Ogden Pictures Corporation, were entertained at dinner by Warden and Mrs. Moyer. Miss Walker was voted an honorary member of the Mutual Welfare League. She was informed that a year previous by vote of the inmates she had been recognized as "the most popular moving picture star."

Dwan's Company Back from North

Winifred Allen, Triangle star, and her supporting company, under the supervision of Allan Dwan, have recently returned from Canada, where scenes of "Melia No-Good" were filmed.

The episodes of the story requiring a military background were photographed at the Canadian army cantonment at Camp Borden, eighty miles from Toronto. Albert Parker is directing the production. Richard Hartelmess is acting as leading man for Miss Allen, and Margaret Ballin has a prominent role.

Denver Critic Sees Real Plot in "Vicar of Wakefield"

Robert Courtney, dramatic editor of the Denver Post, in a personal letter to the manager of Pathe's Denver Match, writes:

"I believe I can count the motion pictures that I really have enjoyed on the fingers of my two hands, and I number "The Vicar of Wakefield" among these. The picture is an enjoyable one, first because there is a real story and secondly because the characters are portrayed by thoroughly capable actors.

"My own argument against the run of motion picture is that the first essential is usually overlooked—a well-developed story that lends itself to the medium employed. Every good story is not necessarily good motion picture material but no film can be of any real value unless there is a good story to begin with."

Transcontinental Trip for Location Planned by Fairbanks

Douglas Fairbanks' next picture calls for scenes in New York. Instead of faking Fifth avenue and Broadway in a studio backyard, Fairbanks has decided, so letters from Los Angeles say, to transport his whole company across the continent at an expense of $60,000.

This sum, it is explained, will include the salary of Fairbanks and all the members of his staff and the company.

Fairbanks will be accompanied on his transcontinental trip by Eileen Percy, John Emerson, Business Manager John Fairbanks, Joseph Henaberry, Victor Fleming, Glen MacWilliams and Bennie Zeidman.

Zoe Rae in "The Little Pirate"

Little Zoe Rae will be the star of the Butterfly feature to be released September 10, "The Little Pirate." In the cast are Gretchen Lederer, Frank Brownlee, Charles West, Lillian Peacock and Burwell Hemerick. They are directed by Elsie Jane Wilson. Norris Shannon and Elliott J. Clawson wrote the story.

As Margery, Zoe Rae is held up on the road by Captain Kidd, Jr., who adopts her forthwith as his trusty first mate, and the two children take up their residence in a grass hut on a nearby island, where they live a life of gay piracy until they finally take part in a denouement that brings happiness to all.

Chemical Research in "The Hungry Heart"

In "The Hungry Heart," a Pauline Frederick play for Paramount, Howard Hall takes the part of a chemist, Richard Vaughn, who is so wrapped up in his researches that he forgets his wife.

Robert G. Vignola is a stickler for details and in this particular production he found enough of them to suit almost any painstaking person. For one thing a chemical laboratory was needed.

Vignola got Professor Davis and Professor Hans, analytical chemists at Columbia University, who arranged the laboratory equipment and taught Hall precisely how he should handle each utensil. The two professors watched the filming of the scenes.

Triangle Kiddies to Appear in Support of Margery Wilson

Georgie Stone, Beulah Burns, Thelma Burns and the Triangle Kiddies soon will be seen again in a production which has been begun at the Triangle Culver City Studio under the direction of William V. Mong.

Margery Wilson is featured player in the cast and is supported by George Cheseboro, but the youngsters have prominent parts in a counterplot.

The title of the new picture has not yet been announced, but it is temporarily named "Wild Sumac." The plot involves the Canadian Northwest Mounted Police and their adventures in the pursuit of outlaws in the northern wilds. Miss Wilson enacts the role of a gypsy maid.

"Nobody" Next Vehicle for Emmy Wehlen

Emmy Wehlen has commenced work on her new Metro subject, "Nobody," a screen version of the novel of the same name by Louis Joseph Vance. Charles A. Taylor has adapted the story for the screen. Directing "Nobody" is William C. Dowlan, and assisting him is Benjamin S. Kutler.

Through accident Sally, the "outsider" witnesses a robbery, and circumstances place her in the position of lady's maid so that she cannot tell. This scheme leads to complications and Sally has plenty of adventures and also of admirers. Finally, the young millionaire who loves her persuades that marriage would be just the thing.

Many of the mystifying incidents in "Nobody" take place at a masquerade ball.

Herbert Hayes, Florence Short, Ilean Hume, Virginia Palmer and Boyce Coube are in the supporting cast.

No Date Set for Release of New Chaplin

The date of the release of "The Adventurer," Mutual-Chaplin Special No. 12, has not yet been set and will not be decided upon until the film reaches the executive offices of Mutual and is viewed by President John R. Freuler.

Mme. Petrova Engages an Art Connoisseur

Added Member of Her Staff, Baron Dewitz by Name, Is Really a Consulting Technical Director to Oust Flaws

MADAME PETROVA, who is now producing independently, has engaged an art connoisseur-regisseur in the person of Baron Dewitz to see that the actors appearing in Petrova Pictures dress, bow, eat, fence, write telegrams, telephone and dance in strict accordance with the social customs and practices of the country in which the scene of the play is laid.

Hitherto producers have had to be their own regisseurs, but in this day when every effort is being directed to make flawless photodramas Petrova has decided to spare no expense in presenting absolutely perfect productions hence her engagement of Baron Dewitz.

The baron's first duties will be to co-operate with Director George Irving in making the big spectacular scenes and the locale of her first picture absolutely authentic and correct. A regisseur can best be described as "a consulting technical director." His work consists of removing all of the little inconsistencies which are apt to creep into the film, and which, to an exacting audience, are inexcusable.

A few years ago such defects would have passed without a murmur, but today the engagement of the baron is Petrova's answer to the public's just requirements. It is, therefore, safe to say that when an audience views a scene in Petrova Pictures it can be sure that it is an accurate representation.

Other experts who will assist Director George Irving in the production of Petrova Pictures are Robert North, studio manager, who brings to his new work a fund of experience gained while serving in this capacity with other companies.

Harry B. Harris, cameraman. Mr. Harris was associated with Petrova in former pictures and assisted her director, Mr. Irving, in the production of "Raffles."

Mrs. Emma B. Clifton will be the continuity writer for Petrova's first picture, the story having been written by Petrova herself. Mrs. Clifton has collaborated with Petrova on former occasions.

Messeniér, from the Biograph Studios, will be Petrova's technical director.

It has been decided by Frederick L. Collins, president of Petrova Pictures Company, to present Petrova Pictures to the public through one of the most powerful yet dignified publicity campaigns in the history of motion pictures.

Madame Petrova has engaged Miss Beulah Livingstone as her personal representative in charge of her special publicity work. Miss Livingstone was formerly associated with Thomas H. Ince as his general publicity representative in the launching of "Civilization."

Marie Dressler Comedy All Daylight Photography

"Tillie, the Scrub-Lady," Marie Dressler's first new comedy, has just been completed in the Goldwyn Studios at Fort Lee. Without exception, every scene was photographed by daylight.

There were many disconcerting and not altogether inexpensive waits. Sometimes for hours, even for days, the company stood about the studio praying for sunshine. Often it was necessary to defer the completing of a scene while a cloud the size of a continent or two passed over the face of the sun.

All of this was productive of a splendid result, however. The finished film is without the flat tone so often observed in even the most carefully photographed subjects acted under mercury lamps.

All are to be written and directed by Vincent Bryan, Miss Dressler's chief recruit from the Charlie Chaplin forces.

Marian Swayne Begins New Play

A new play, starring Marian Swayne, has been started at the Erbograph Studios for release on the Art Dramas program. The story is said to be a distinct departure from those previously produced by Erbograph. The play was started as soon as "The Little Samaritan" was completed.

Scenes from Metro's Feature, "The Jury of Fate," with Mabel Taliaferro Featured. Miss Taliaferro Presents a Dual Role

The Promise, the Veiled Insinuation of the Sea, Is Delicately Expressed in the Jewel Production, "Sirens of the Sea." Louise Lovely, Jack Mulhall and Carmel Myers Are Among Those Featured

Three Screen Stars on Artcraft's Program

Fairbanks in "The Man From Painted Post"; Wm. S. Hart in "The Narrow Trail," and Farrar in "The Woman God Forgot"

DOUGLAS FAIRBANKS, Geraldine Farrar and William S. Hart, a trio of stars of the screen world, appear in plays scheduled for release by Artcraft during this month.

Douglas Fairbanks is in a photoplay entirely different from anything in which he has appeared on the screen to date. The original title of this picture, "Fancy Jim Sherwood," has been changed to "The Man from Painted Post."

At the frontier celebration in Cheyenne recently Fairbanks signed all the winners of the competition to appear in this photoplay. In order to get the proper atmosphere for the film the entire Fairbanks producing organization, numbering some two hundred people, journeyed from California to a ranch in Wyoming covering 160,000 acres and including 30,000 head of cattle.

Frank Campeau, Eileen Percy, William Lowery and Rhea Haines appear in the chief supporting roles. Joseph Henaberry is the director, assisted by Millard Webb. Victor Fleming, head of the Fairbanks photographic department, is the cameraman. The film is now rapidly nearing completion.

"The Woman God Forgot" is the title of Geraldine Farrar's new production from the pen of Jeanie Macpherson and staged under the personal direction of Cecil B. De Mille. Miss Macpherson and Mr. De Mille were author and director, respectively, of "Joan the Woman." Supporting Miss Farrar are Wallace Reid, Hobart Bosworth, Raymond Hatton and James Neill, as well as the famous Russian danger, Theodore Kosloff,

As its third release in October, Artcraft announces its initial Hart-Ince offering, "The Narrow Trail," a typical William S. Hart subject written by himself. Hart not only gives himself a vehicle particularly adapted to his capabilities, but also affords his famous horse "Fritz" a big opportunity to display his merits to the many admirers of this beautiful animal.

As leading lady to the star Sylvia Bremer, who appeared with him in "The Cold Deck," adds her talents to the general merit of the picture.

Essanay Gives Long Term Contract to Mary McAlister

MARY McALISTER, six-year-old "star," has through her parents signed a long-term contract with Essanay to produce five-part comedy-dramas this coming season. This is in accord with President Spoor's wartime policy—to produce only subjects in lighter vein.

"Pants," the first of these, will be released September 10. It is being offered to the trade now at showings at all branch offices of the K-E-S-E service. This production, said to be an amusing portrayal of a rich little girl's adventure in the city's tenement district, has a screen time of sixty-five minutes, approximately.

Tiny Miss McAlister's next production will be entitled "Young Mother Hubbard." It is a travesty on Old Mother Hubbard of Mother Goose rhymes. However, the fact is brought out, through a humorous interpretation, that had Old Mother Hubbard been Young Mother Hubbard, in these days of living's high cost, her cupboard would have been bare just the same.

Untitled Picture, with Crane Wilbur, Is Finished

Lorimer Johnston has finished the fifth of a series of five-reel comedy dramas, featuring Crane Wilbur and Juanita Hansen for release through Art Dramas. The new picture has not as yet been given a release title.

Edith Storey in Double Role in First Metro Picture

In "The House in the Mist," the forthcoming Metro play in which Edith Storey will make her bow to Metro screen patrons, the star will be seen as both mother and daughter, first in fascinating crinolines and powdered hair, and later in the mode of the present moment.

In this story adapted by June Mathis from the novel of Octavus Roy Cohen and J. U. Giesy, the mother of Carma Carmichael marries the wrong man. She marries Roger, a carefree ne'er-do-well, whereas it is his brother, Quincy Carmichael, who has a heart's devotion to offer her. She makes her choice between the two at a costume ball, where the guests are garbed in the manner of 1832. The ballroom scene is said to be a brilliant one, resplendent in laces, frills and powdered wigs, with men and maidens dancing the minuet and quaint old-fashioned "square" dances.

Later, as Carma Carmichael herself, Miss Storey appears in modern evening gowns and "sport" clothes. Plenty of incident is arranged for the Cohen-Giesy story. Tod Browning directed.

Speed Demons Unconsciously Play Part in Jaxon Comedies

In the new or number three series of six one-reel Jaxon Comedies just announced, the initial release carries about a dozen cut-ins of an honest-to-goodness auto world's championship race. This comedy, dated for September 14, is "Speed Demons." Besides Pokes and Jabs in their burlesque of automobile strenuousness, Barney Oldfield and Ralph DePalma figure as racers in deadly earnest. The automobile color for this film was obtained July 21 at Providence, R. I., when DePalma and Oldfield held their meeting before a tremendous crowd.

The Jaxon Film Company, whose Eastern studios are at Providence, had special facilities for covering the Narragansett Park event, and had several cameras on the scene.

Soon to Award Prizes in Pathe's Serial Contest

The work of sorting out and reading the great mass of answers submitted by serial fans throughout the country in the contest on "The Neglected Wife," Pathe's serial, is practically completed, and the judges are now considering the merits of less than 100 of the 50,000 answers received, to decide as to who will obtain the prizes.

The prizes to be awarded consist of the first prize of $1,000, a second prize of $500, and five additional prizes of $100 each.

Mabel Herbert Urner, the author of "The Neglected Wife,"; J. A. Berst, vice-president and general manager of Pathe Exchange, Inc., and Lewis Joseph Vance, a well-known American writer, are the judges who will make decision in this contest.

Reports from Pathe exchanges throughout the country indicate that the "Neglected Wife" is proving popular with all audiences. Good bookings are reported and exhibitors state that this serial is proving popular with their patrons.

Bret Harte's Grandson Is Writing Scripts

Richard Bret Harte, grandson of the famous author, has just been added to the scenario staff of the Triangle Culver City studios. He says his grandfather would be writing scenarios, too, if living.

His training for dramatic writing is unusual. While born in Philadelphia, his residence in America was short, for his father took him to England as a little child. He was educated in prominent schools in England and Belgium, later engaging himself with art studies in the Beaux Arts in Brussels. While clever with his pencil, he prefers his typewriter.

Tom Ward Producing Comedies for Brunel

Tom Ward is now hard at work producing two-reel fable comedies for the Brunel Film Producing Company at the studios at Riverdale.

Dates of release and titles are to be announced. It is reported that some great funmakers will come forth.

Story of "Magda" Well Fits Clara K. Young

First Subject Since She Formed New Corporation Nearly Completed—Plot Offers Many Opportunities for Star's Talent

IN her determination to do bigger things in a bigger way, Clara Kimball Young seems to have struck a particularly happy vehicle for her talents in "Magda," which will be completed at the end of this week.

"Magda," by Herman Surdermann, is the story of a girl whose father believes that the father's will is the will of the whole household.

"Magda" is a beautiful girl with a gift for music. The pastor of her father's church falls in love with her. He gets her father's consent to ask her to marry him, but Magda doesn't love him. The father tells her that she must either marry the pastor or leave his house. Magda leaves his house and goes to a neighboring city as companion to an old lady. The father closes his door to the girl.

Ten years later, Magda is a great singer. Her father begs her to return home and she does so on condition she be free—which stipulation angers the father. She shocks the staid friends of her father and the pastor, but meets at her father's house the man who years ago, when she was alone and friendless, betrayed her. He learns the truth from Magda just as her father enters. Complications ensue—the man, Von Keller, telling Magda that she must give up her career or else he will not recognize the child. She orders him from the house, but her father gives his word of honor to Von Keller that his daughter will do as he wishes. He tries to force Magda, threatening to kill her.

As he aims the pistol at Magda, he has a stroke of paralysis and dies. Magda is left free to live her own life.

"Magda" is Miss Young's initial production with her own organization under the management of Harry I. Garson.

"Arms and the Girl" Is Thrilling as Real War Scenes

"ARMS AND THE GIRL," the latest Billie Burke picture for Paramount, has been photographed in its entirety. The last scene has been "shot" and the film is now being cut and assambled—in itself no mean task, as many scenes had to be taken over and over to insure getting perfect results.

An army of etxra people was employed in filming the war scenes, involving the invasion of a Belgian town by the German troops. Some of the night effects, when the invaders depart hastily for Paris, leaving the formerly peaceful village disrupted and its inhabitants terrified, are said to be particularly fine.

Oddly enough, despite the hazardous nature of the work, the only living creature which suffered actual injury was a Belgian dog, one of a pair used in the production. This was the result of a fire caused when some criminally careless person threw a lighted cigarette into the auto truck in which the dogs were lying, covered by blankets.

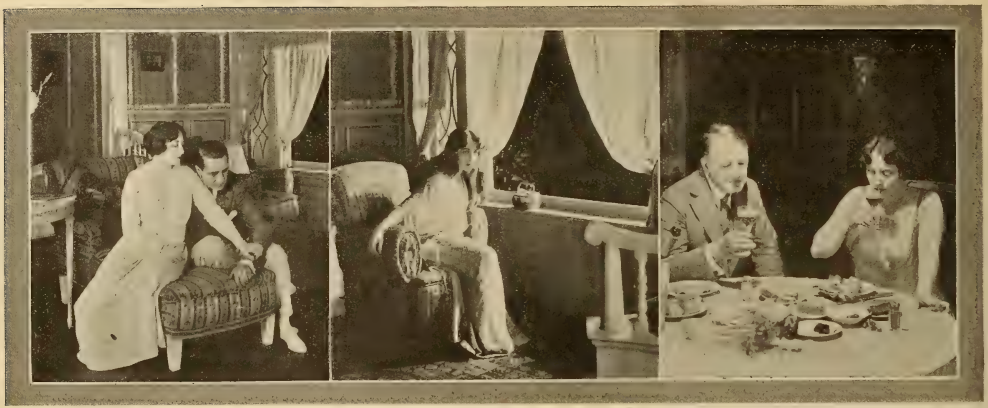
This picture will be one of the most spectacular, according to the belief of those responsible for its production, ever turned out by Paramount. Director Joseph Kaufman has permitted no opportunity of enhancing the war scenes and rendering them realistic to escape his attention. One member of the cast who saw the Battle of Arras in films, declared that some of the scenes were almost paralleled in "Arms and the Girl," despite that the director had not seen the actual war picture.

Donald Mackenzie Directs Part of "The Seven Pearls"

It is announced Donald Mackenzie has directed only from the sixth episode of "The Seven Pearls," in which Mollie King and Creighton Hale are being featured by Astra-Pathe. His contract calls for his completing the serial to have fifteen episodes. Five episodes had already been completed upon Mr. Mackenzie's return to the Astra directorial staff.

Mr. Mackenzie says a number of scenes which he has recently completed will surpass those which he directed in "The Shielding Shadow," which was his last serial.

Alice Joyce and Marc MacDermott Have the Leading Parts in a New Vitagraph-Blue Ribbon Feature, "An Alabaster Box," Which Teems with Thrills of All Sorts



After These Glimpses of Pauline Frederick's New Paramount Picture, "Double Crossed," the Conclusion Is Easy to Reach That This Haunting Heroine Easily Maintains Her High Dramatic Pitch

Fairbanks Finishes Cattle Rustling Subject

"The Man From Painted Post" Said to Give Star Exceptional Part—Company Coming to New York to Film Scenes for Next Production

A TELEGRAM received at the New York headquarters of Artcraft Pictures, from John Fairbanks, General Manager of the Douglas Fairbanks Company, announces the completion of "The Man From Painted Post," which has been in the course of production during the past month in Wyoming. The entire Fairbanks organization is highly enthusiastic over its newest offering and reports "The Man From Painted Post" will not only prove another record-breaker from a box-office standpoint, but will become established as the crowning achievement of the energetic Douglas.

Replete according to advance report with swift action and thrills of a story dealing with the cattle rustling days of the West together with the most beautiful scenic displays in Wyoming, the latest Fairbanks-Artcraft picture discloses the exponent of the smile in a role said to be quite different from any of his previous screen efforts. In addition to being a typical Fairbanks vehicle, the story allows Douglas a great opportunity of proving his dramatic ability.

The photoplay is based on Jackson Gregory's recent magazine story, "Silver Slippers," and was adapted to the screen by Douglas Fairbanks and his scenario staff. Staged at the Riverside Ranch, near Lamarie, Wyo., where 160,000 acres of land and 30,000 head of cattle were placed at the disposal of the players, this film presents the actual "color" of the story. This is said to be the first time a motion picture has ever been produced in this territory. Supporting Douglas in the most important parts are Eileen Percy, Frank Campeau, Rhea Haines and William Lowery.

Fairbanks and his company are expected in New York this week for the production of several scenes of his next Artcraft picture. The company will remain in New York only long enough to film the desired scenes after which it will return to California to finish the picture, which will be ready for release shortly.

Hornung Limits New "Stingarees" to Fifteen Episodes

"'THE Further Adventures of Stingaree' positively will be limited to fifteen episodes," William Wright, Secretary-Treasurer of the Kalem Company announced last week.

"Whenever possible we have extended our popular series in compliance with the request of exhibitors. Our railroad series, 'The Hazards of Helen,' ran for nearly three years. 'The Girl From Frisco' was extended from fifteen to twenty-five episodes, 'The American Girl' from fifteen to seventeen and 'Grant, Police Reporter,' from fifteen to thirty.

"If it were possible to secure more 'Stingaree' stories from author E. W. Hornung we would be glad to produce them. But in agreeing to write the 'Further Adventures' as a sequel to his original series, Hornung was firm in limiting himself to fifteen plots as he wished to insure his high standard throughout.

"Hornung, as you know, lives a retired life in England and we negotiated with him for a year, by cable and through our London representative, before we induced him to write the 'Further Adventures of Stingaree.'

"Exhibitors will be interested to learn," added Mr. Wright, "that Kalem soon will release a number of new 'Daughter of Daring' and 'Grant, Police Reporter' episodes and they will find these issues contain many novelties and thrills."

Mr. Wright's statement was prompted by numerous inquiries from all parts of the country. One from Arcade theatre, Brownsville, Pa., signed by the manager, E. Hommel, said:

"The only trouble with 'The Further Adventures of Stingaree' is that it should be 150 chapters instead of fifteen."

Rex Beach Travel Films Oct. 1

M. J. Mintz, manager of the Unity Photoplays Exchange of Chicago announces that October 1 has been set as the release date for the first of the sixteen reels of the travel pictures made by Rex Beach and Dr. Salisbury on their 12,000 mile motor boat trip through the waters of Central and South America and the Caribbean sea. The picture is being handled by the Unity Company in Illinois, Indiana and Wisconsin and they have prefaced the release with a husky advertising and publicity campaign.

Manager Mintz reports unusual activity in the advance bookings.

Pittsburgh Police Horse Named After Universal Star

Mounted Patrolman Cryster, of the Pittsburgh Police Department, chose "Eddie Polo" as the name of his handsome new mount. "Eddie Polo" is one of ten fine black animals which recently were purchased in Kansas City and added to the equine personnel of the force.

Out at Universal City, where news of the christening has just been received, Eddie Polo is said to be planning to send a handsome present to his namesake in the city of smoke and millionaires.

Unusual Three-Part Picture to Aid Red Cross

William N. Selig has forwarded what is said to be an unusual film to the Motion Picture Industries, New York City, where the film will be utilized for a campaign for Red Cross funds. In brief, the motion picture is classified in three parts: First, the famous fight in "The Spoilers" is presented. It will be remembered that Farnum and Santschi engaged in the film conflict which, according to many, is the greatest fight ever given in the films. A complete staging of the fight is presented. Following are some movie stunts performed by Tom Mix. Astride a horse he tumbles headfirst down a steep embankment. Memories of the Selig wild animal dramas are also revived.

Jewel to Eliminate One Gambler's Chance

New Distributing Concern Purposes to Buy Outright Pictures That Have Had at Least a Week's City Run

A DIRECT answer to the national demand of the showman and the public to "get away from the old and give us something new" is given by Jewel Productions, Inc., one of the newest factors in the film industry.

Until recently, its activities have been almost unheralded to the trade, but, for over a year preparations have been under way. It is possible now, through Jewel Productions, Inc., to present, to showman and public, pictures which have attained, from any angle, a degree of superiority.

Jewel Productions, Inc., announces no elaborate or set schedule of releases, nor will it pursue such a policy or program. It may release a picture a month, two, three, or no pictures in six months; ten pictures, twelve, or only eight a year—this being entirely dependent on that standard of superiority which they have set and which they continue to maintain.

Jewel Productions, Inc., is in no way a producing concern. Its sole activities consist of marketing of pictures bought outright, or booked for the producer on percentage, on merit. Before any production is purchased, it is supposed to have received the stamp of public approval during a run of at least a week in a metropolitan center, thus eliminating one gambling chance which many distributors must assume in passing a production to an exhibitor. The company is capitalized at such a figure that it is able to purchase outright for distribution in the United States and Canada the best features obtainable. Independent producers are invited to submit their products to the reviewing board of the company. The concern will conduct a co-operative string of exchanges.

After reviewing a great number of features, Jewel Productions, Inc., have acquired the rights to five.

One was made by Edwin Thanhouser, with the idea of selling it on the state rights plan. Last week Jewel Productions, Inc., secured the world rights to it. They will offer it for the first time to the public at the Broadway theatre, New York, starting September 9. It is Edward Everett Hale's patriotic masterpiece, "The Man Without a Country." Florence La Badie and H. E. Herbert are the stars. Lloyd Lonergan wrote the present-day version. Ernest C. Warde is the director.

When "Come Through" was shown on Broadway it instantly became one of the picture hits of the season, Jewel states, and photoplay critics in New York admitted. George Bronson Howard wrote the story. Herbert Rawlinson, Alice Lake and Roy Stewart the featured players. Jack Conway is the director. Jewel Productions, Inc., bought the film from Universal.

"Pay Me" is another, with Dorothy Phillips as its star—drama of the West, put on by Joseph De Grasse.

"Sirens of the Sea," so termed by New York reviewers—is another. A fifth will come from Lois Weber.

Jewel offices have been established in the principal cities of the country, with headquarters on the fourth floor of the Mecca Building, 1600 Broadway, New York.

Four Art Drama Stars Seen in Variety of Fall Offerings

A FALL program is offered by Art Dramas, which is claimed to give exhibitors a wide range of stars and subjects.

Crane Wilbur, Jean Sothern, Catherine Calvert and Marian Swayne are represented in the list of features.

Crane Wilbur will se seen in a Horsley feature, "Blood of His Fathers"; Jean Sothern in a Van Dyke production, "Peg o' the Sea"; Catherine Calvert in "Behind the Mask," produced by the U. S. Amusement Corporation, and Marian Swayne in "The Little Samaritan," an Erbograph picture.

"Blood of His Fathers" treats of the subject of heredity. In "The Little Samaritan" Marian Swayne is fitted with a role, similar to that which she successfully interpreted in her former Art Dramas vehicle, "Little Miss Fôrtune" and "The Road Between." Miss Swayne's character is that of a little orphan in a New England village. Babbling tongues fire the minds of the small-minded villagers against her and heap down upon her unhappiness and misery.

"Behind the Mask," starring Catherine Calvert, is said to be the best production yet made by the U. S. Amusement Corporation. This picture was written by Charles T. Dazey. Alice Blache, who directed, cited it to the Columbia University journalistic students in connection with her lecture on scenarios recently as a desirable form to study. "Behind the Mask" was adapted to the screen by Frederick Rath.

Next in order is "Peg o' the Sea," by Winifred Dunn. Jean Sother, star of this picture, is seen as the daughter of an old fisherman, living in a New England fishing village.

Plot of "Behind the Mask," Catherine Calvert Play

In "Behind the Mask" by Charles Turner Dazey, the U. S. Amusement-Art Drama starring Catherine Calvert, she takes the role of a Southern girl, Margaret Stanton. When she learns that her father was ruined by Mark Harrold, the one man he had believed in, and who was indirectly responsible for Stanton's death, Margaret finds revenge by marrying Lord Strathmore, whom society had already accepted as the fiance of Harrold's daughter.

She does not love the man she has used as a tool to serve her purpose and in a stirring scene she leaves him. Then follows a series of surprises, until the climax brings the two together again and brings her to a realization that she really loves Strathmore.

The characters are of widely contrasted types. Harrold is a financial king, powerful and unscrupulous. Catherine Calvert is fitted for the part of Margaret. In this role, more than in any other she has played on the stage or screen, her ability for emotional acting will have full sway. Richard Tucker is cast as Lord Strathmore, while the part of Mark Harrold is in the hands of Kirke Browne. The picture was directed by Mme. Blache, from a scenario constructed by Frederick Rath.

The Ability to Star Is a Potent Quality in the Talmadge Family. These Views Show Constance in Scenes from Her New Selznick Film, "The Lesson," Directed by the Capable Charles Giblyn

Antonio Moreno Makes Bow on Pathe Program

Former Vitagraph Star in "The Angel Factory"—New Serial, "The Seven Pearls," Also Begins with September 16—Surrounding Subjects

PATHE'S program for the week of September 16 marks the first appearance of Antonio Moreno as a Pathe star. It also brings Mollie King in the first episode of "The Seven Pearls" serial, Pearl White and a Lonesome Luke two-reel comedy as other features.

Antonio Moreno is seen in "The Angel Factory." Opposite him is Helene Chadwick. Other important members of the cast are Suzanne Willa, Margaret Green and Armand Lopez. The story deals with a little East Side girl whose father is a drunkard and whose mother is a sloven. It tells how she comes into contact with the superintendent of a settlement house and finally develops into the kind of woman it was intended that she should be. The picture is said to work up to a big punch at the end with a shooting and circumstantial evidence to the guilt first of the heroine and then of the hero.

Mollie King stars in the first episode of the "Seven Pearls" entitled "The Sultan's Necklace." The story tells how the Sultan's necklace is stolen, how Ilma, a beautiful young American girl must recover the seven pearls contained in it, or see her guardian die and herself enter the Sultan's harem. Creighton Hale appears opposite Mollie King.

Pearl White stars in the 11th episode of "The Fatal Ring," entitled "The Short Circuit." The story tells how Pearl succeeds in recovering the Diamond from Carslake in an unusually interesting fashion, and how he in turn takes it from her. Lonesome Luke is seen in "Lonesome Luke Loses Patients," a two-reel comedy produced by Rolin. Lonesome Luke is the Doctor Killem of a twentieth century sanitarium. The humorous possibilities in the story are many.

There is a Pathe scenic on the program entitled "Triple Divide Mountains, Glacier Park" and "Japan, the Floral" (colored).

There is also an International cartoon and scenic split reel and Hearst-Pathe News (No. 76 and No. 77).

General Film Directors at Work on Nine O. Henrys

FIVE of O. Henry's best human interest stories will be filmed in four-reel form and distributed by General Film in the next two months. Three directors are at work on O. Henrys. A number of shorter stories will also be ready within the same time.

The big O. Henry features, named in the order of distribution by General Film, are: "The Defeat of the City," with J. Frank Glendon and Agnes Eyre, directed by Thos. R. Mills; "Blind Man's Holiday," with Carlton King and Jean Paige, directed by Martine Justice; "The Duplicity of Hargraves," with Charles Kent, J. Frank Glendon and Myrtis Morgan, directed by Thos. R. Mills; "The Ruler of Men," "A Night in New Arabia."

The new series of two-reel O. Henry stories starts with the "John Tom Little Bear" story, with Al Jennings, Ben Duffy and little Roberto Turnbull, followed by "The Last of the Troubadours," with S. E. Jennings, Ben Duffy and Nolan Leary. These are directed by Dave Smith. Succeeding them will be "The Lonesome Road" and "Law and Order."

"Polly of the Circus" Shown at Goldwyn Offices

THE first picture which Goldwyn will release, "Polly of the Circus," featuring Mae Marsh, was shown privately to a few members of the trade press last week. It is in eight reels and has many things besides its extra footage to distinguish it from the average picture of the day.

Margaret Mayo is the author of the play upon which the picture is based. Although it was one of her first dramatic efforts, it well stands the test of the lapse of years since it was first produced and makes an ideal screen offering.

Miss Marsh ably upholds her reputation, gained by her performances in D. W. Griffith spectacles, "The Birth of a Nation" and "Intolerance," in the title role of the Goldwyn offering. The role demands versatility in all of its many phases and there is not an opportunity offered the star which she has not made the most of.

The direction was in charge of Charles Horan. An entire circus was used for the many scenes that transpire under the big top. All of those present at last week's showing agreed that the light effects brought to view from time to time throughout the eight reels were the most realistic ever achieved.

A review of the picture will be published in the next issue of MOTION PICTURE NEWS.

Exclusive Club Arranges for Paramount-Artcraft Films

ONE of the most exclusive exhibitors in the country was added to the long Paramount and Artcraft list as a result of the visit of Pauline Frederick and her company to Lake George, where the scenes for her newest Paramount picture, "The Hungry Heart," were taken recently.

Miss Frederick was accorded the use of the big estate of R. C. Peabody adjoining that of his brother, George Foster Peabody, prominent Wall Street banker. The Peabodys are leading spirits of the exclusive Country Club at Lake George and during the Summer have exhibited motion pictures at the club with social lights of the club in the casts. The club members began to long for the real thing about the time Miss Frederick appeared on the scene and it didn't take much more than a suggestion by William J. Scully, assistant director for Miss Frederick, to persuade Mr. Peabody to arrange for the private exhibition of the Paramount and Artcraft pictures at the club.

The first picture to appear before the two hundred members of this club will be "The Poor Little Rich Girl." Other Paramont and Artcraft subjects will follow, a special projecting machine having been purchased for the club. Admission, of course, is strictly by invitation among the club members, and no more exclusive audience can be found in the world than the wealthy Metropolitan Opera House box owners of the Lake George smart set, many of whom have never before professed an interest in motion pictures.

How Anachronisms Are Removed in Films

"In producing the Lincoln picture the difficulty has been to cut out incongruous action in the backgrounds," explained Benjamin Chapin, "the Lincoln man," in his studio at Ridgefield Park, N. J., recently.

"For instance, in one of our pictures Abraham Lincoln is shown standing beside a bench south of the White House at Washington. A beaver-hatted gentleman of the 1861 period approaches respectfully and conveys to the President some message. All is well; photography good, action consistent. And lo! A very modern motorcycle policeman whizzes through the picture in the distant background. Everyone up front was so intent on the scene that the policeman action was not observed.

"Here comes in the advantage of moving pictures over the regular stage. It is the quickness with which you can shift the scenes. Therefore, just before the policeman enters the scene, it is "cut" and that part of the scene in which the policeman appears is left out. To fill this break the story shifts to another action—people coming to meet the President in another part of the ground—then back again the scene shifts to the President, as he finishes his action in front of the White House. So the policeman is eliminated with a rapidity of scene shifting that would cause a strike on the regular stage."

Farrar Leading Charge in "Woman God Forgot"

Expressing her delight that "The Woman God Forgot," the Artcraft photoplay, should have ben written especially for her by Jeanie Macpherson and produced by Cecil B. DeMille, Geraldine Farrar, prima donna and Metropolitan star, added ruefully that "she didn't understand why she was not privileged to play easy parts for cinema productions."

"I always seem to get things like this," said the diva to a press representative.

Farrar pointed ruefully to a pair of nearly nude warriors who, with arrows and spears were attacking a mob of fierce looking Spaniards on the lot nearby. Just five minutes previously, she herself was in the melee, leading the attacking Aztecs, the air filled with flying arrows and death dealing missiles.

To Give Fox Child Stars Other Roles

Francis Carpenter and Virginia Lee Corbin, the two featured kiddies in "Jack and the Beanstalk," William Fox's production, are to have the leading roles in the other pictures of the series, to include "Babes in the Wood" and "Aladdin and the Wonderful Lamp."

Myrtis Morgan (Vitagraph)

Farrar's Cast in "The Woman God Forgot"

In the Aztec play, "The Woman God Forgot," a De Mille picture staged by Artcraft, it is said Geraldine Farrar has as good a cast as in "Joan the Woman."

Wallace Reid plays Alvarado, favorite Cortes captain, sweetheart of "the woman God forgot." Raymond Hatton is Montezuma, the "magnificent." Hobart Bosworth as Hernando Cortes leads an army into battle. Theodore Kosloff, Russian dancer, has the role of Guatemoc, nephew of Montezuma. Others in parts well suited to them are Walter Long, Charles B. Rogers and Olga Grey.

It is the opinion of those who witnessed the affairs, that Mr. De Mille's battle scenes for "The Woman God Forgot," staged chiefly on high battlements, are even more startling than those disclosed in "Joan." The production will shortly be completed and released by Artcraft some time in October.

Tom Terriss Is New Vitagraph Director

Tom Terriss has been specially engaged to play opposite Alice Joyce and direct her productions.

The first picture, which he is now working upon, is a Robert W. Chambers story, entitled "Anne's Bridge," to be followed by one of Mr. Chambers' most successful stories.

Mr. Terriss left the head of his own corporation as the Vitagraph made such an attractive proposition.

Two Selig Comedies Through K.E.S.E.

"A Midnight Bell" was released by Selig in K-E-S-E service on Monday, September 3. J. A. Richmond, the director responsible for the previous Hoyt comedy successes, directed "A Midnight Bell." In the cast are Wm. Fables, James Harris and Amy Leah Dennis.

Following "A Midnight Bell" the Selig Polyscope Company will release "A Contented Woman," another Hoyt Comedy.

Better Vision Photography in "The Little Samaritan"

AN illustration of Erbograph photography is found in "The Little Samaritan," the current Erbograph-Art Drama, in which Marian Swayne is starred. The credit is said to be due Ludwig G. B. Erb.

The remarkable tints and tones which play an important part in making the photography of Erbograph pictures distinctive when compared to many feature films, abound in this production and are typical of Mr. Erb's methods.

One scene in "The Little Samaritan," called for double exposure photography of a difficult kind. Miss Swayne is seen reclining on a couch, while in a vision countless fairies appear and dance before her. This required careful manipulation to the minutest details.

Throughout the picture, in fact, the photography is notable for softness, definition and artistic effect. Photographic critics have acclaimed "The Little Samaritan" a picture worthy of the Erbograph Studio and laboratory from which the picture emanates.

Mr. Erb, who is the president of the Erbograph Company, has been responsible for countless improvements and innovations on the technical side of motion pictures, and his many ingenious devices have placed Erbograph pictures photographically in the lead of a great many of their contemporaries.

Kansas City Paper Boosts Two-Reel O. Henry's

The Kansas City Star, in an article by its critics, says of General Film's two-reel O. Henry's:

"Along comes General Film and announces another series of ten two-reel O. Henry pictures. Along comes a half score more O. Henry plays, not one of which, probably, can boast a luxurious boudoir, and not one of which has anything to recommend it except a real plot, and 100 per cent human interest, and a few such trifles."

"Lorelei of the Sea" Company as Castaways

The "Lorelei of the Sea" company had many amusing experiences during the making of the feature. At the outset the company were castaways when the bearings of the yacht "Wisdom" burned out. The boat drifted for hours before being picked up by a fishing smack.

Some baby seals were captured and used in the film, and one night one of them crept under the cot of Frances Burnham. Jay Belasco, Gypsy Abbott, Winnifred Greenwood and John Oaker are in the cast.

Seven or Eight Reels in "Draft No. 258"

Although Director William Christy Cabanne's contract with Metro expires on September 2, he will continue with that organization until the completion of his newest war picture, "Draft No. 258."

The possibilities and magnitude of this production were not realized until Director Cabanne got well into it. He estimates now that it will be a picture seven or eight reels in length with stupendous scenes and groupings.

"Nan of Music Mountain" to Be a Paramount

Ann Little, former Ince star, and who will be seen with Conway Tearle in J. Stuart Blackton's forthcoming production of Sir Gilbert Parker's novel, "The World for Sale," has been engaged by Jesse L. Lasky to support Wallace Reid in "Nan of Music Mountain."

Miss Little will go to California to begin work. She hopes to return in time to work in the third Blackton production.

"To Develop the Figure" in Universal Magazine

In Universal Screen Magazine No. 38, released September 28, Bernard McFadden shows poses by Miss Helen Tyler and demonstrates all of the best exercises for both developing and reducing the figure. There is an interesting pictorial description of the apricot industry. How cloth was made in our grandmother's day, including carding, spinning and weaving, by hand, is shown in a series of pictures taken at Mrs. George W. Vanderbilt's school. The squab is shown from the egg in the nest to the royal dish on the table. A bicycle speedometer which registers speed and distance while one races a "dummy" in his own home or gymnasium is shown. Miracles in mud afford another novel set of pictures.

Fox Kiddies "Extras" Average Five Years

Francis Carpenter and Virginia Lee Corbin have leading roles in "Jack and the Beanstalk." They will also be seen in the principal parts of forthcoming productions in the Fox Kiddies Series. The other films in the series will include:

"Babes in the Wood," "Aladdin and the Wonderful Lamp," "The Brownies," "Mikado," "Pinafore," "Ali Baba and the Forty Thieves," and "Alice's Adventures in Wonderland."

C. M. and S. A. Franklin, who were in charge of the direction of "Jack and the Beanstalk," were also the screen generals for the rest of the series. The average age of the children in the photoplays was five years.

Tourneur's Master Work "Barbary Sheep" Says Greene

The combination of Elsie Ferguson, Maurice Tourneur and Robert Hitchens as star, director and author of the forthcoming Artcraft picture, "Barbary Sheep," has resulted in the production of a typical Artcraft offering, according to Walter E. Greene, president. Mr. Greene says:

"In keeping with the star's accomplishments are those of her director, Maurice Tourneur, the famous French master of artistic production extraordinary. That 'Barbary Sheep' is the greatest work of this producer is commonly conceded by those who have already viewed the production.

JEWEL PRODUCTIONS INC.

JEWEL Productions are a direct answer to the national demand of the show-man to "get away from the old and give us something new."

Jewel Productions (Inc.) is not a producing concern. Its sole business is to market fine pictures. It will buy negatives outright or it will book them for the producer on percentage solely on the basis of merit.

We may release a picture a month—or not more than five or six a year—entirely according to the supply of pictures that are up to the high standard we hope to maintain.

We have thus far acquired the rights to only five pictures after examining a large number.

One was made by Edwin Thanhouser, with the intention of selling it on the state rights plan; but we secured the world's rights.

Three are from the Universal Film Mfg. Co.

One is from Lois Weber.

All are of the calibre referred to in the trade as "state rights" quality—a quality that will stand the acid test of a Broadway run.

We have given our offices four of these great plays as a beginning. The fifth we will hold back until later in the season. The four that are now ready for booking are—

"Come Through"—George Bronson Howard's greatest melodrama.

"The Man Without a Country"—the patriotic classic.

"Sirens of the Sea"—the picture beautiful.

"Pay Me"—a big drama of the West.

You may see these plays and arrange for bookings at any of the following offices, already established.

In New York—Jewel Productions
1600 Broadway
In Chicago—Jewel Productions
220 S. State St.
In Pittsburg—Jewel Productions
1201 Liberty Ave.
In Detroit—Jewel Productions
205 Griswold St.
In Cleveland—Jewel Productions
112 Prospect St.
In Portland, Ore.—Jewel Productions
401 Davis St.
In San Francisco—Jewel Productions
121 Golden Gate Ave.
In Omaha—Jewel Productions
1504 Harney St.
In Los Angeles—Jewel Productions
822 S. Olive St.
In Canada—State Rights Features
106 Richmond St., W.—Toronto

If there is no Jewel Office as yet in your territory, address requests for bookings to the nearest office in the foregoing list or else write direct to the Home Office of Jewel Productions (Inc.) at 1600 Broadway, New York City. We are opening other offices as rapidly as possible and will advertise them from time to time.

We will not bore you with extravagant statements about our pictures. We THINK we have bought the best the market affords. We will stand or fall on their merits and on whether you think our judgment is good.

Chosen

by the Livest Exhibitors in New York

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Serial Winner

of the Season

A "The RED ACE"

Featuring Fearless Dashing MARIE WALCAMP

Directed By JACQUES JACCARD

UNIVERSAL TRUMP SERIAL

Marie Walcamp made the Universal Serial, "Liberty" a tremendous financial success for thousands of Exhibitors.—She has made "THE RED ACE" even greater through her amazing fearlessness—reckless daring—and thrilling stunts in each of the 16 episodes.

Ask any Exhibitor who ran "Liberty" with Marie Walcamp and be amazed at what he says about the results with that serial. Then remember you get THE SAME STAR—the SAME DIRECTOR and a far greater PUNCH serial in "THE RED ACE" than "Liberty." Take our little "tip" and grab it now.

Ask your nearest Universal Exchange for the BIG, FREE Advertising Campaign Book that shows you how to put this gripping serial over in a stunning way through ads, teasers, stunts, posters, banners, novelties, etc. This campaign book shows you how to do it without effort on your part. Simply follow directions. Get Busy NOW! Universal Film Manufacturing Co., Carl Laemmle, President, "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.

ADVANCE OFFERINGS OF THE PROGRAMS

Vic Moore in Laughable Farce, "Seeing Things"

On September 3, Victor Moore will be seen in a Klever comedy, entitled "Seeing Things, written by Edward McWade.

Vic has been in a sanitarium for sometime for the "cure," he having had "too many mornings after the night before." He is almost well and his doctor is about to discharge him, hoping that the change will also cure him of an optical delusion that he has. It seems Vic has a delusion that a certain "Gloomy Gus" looking creature is always following him, wherever he goes and this serves to get him into no end of trouble. The doctor wires this fact to Vic's wife and prepares to start Vic on his way. Vic, after bidding good-bye to the other inmates goes, only to be, so he thinks, followed by his friend "Gloomy Gus." He feels that he is with him all the way home, and he certainly has his troubles with him.

Vic arrives home much to the delight of his wife but much to the disgust of his mother-in-law. It is not very long after his arrival home that the "optical delusion" again starts working, and poor Vic gets himself into lots of difficulties, and at the finish gives it up as a bad job.

Gail Kane at Santa Barbara for American

Gail Kane, the Broadway star, who is making a series of pictures for the Mutual release at the studios of the American Film Company, Inc., Santa Barbara, is starred in "The Bride's Silence," a five-reel mystery drama, scheduled for release September 10.

Miss Kane is supported by Ashton Dearholt, a stage and screen actor of note; Henry A. Burrows, James Lee Farley, Robert Klein and Lewis J. Cody.

Mutual Leads with "Outcast" Frohman Play

"The Bride's Silence," with Gail Kane, Is Another of Current Release—Others Are Comedies and Specialties

ANN MURDOCK'S new play, "Outcast" is announced for release through Mutual, September 10. It will be the first of the Charles Frohman successes to get a showing on the screen. On the schedule with "Outcast," under President John R. Freuler's policy of "two star productions a week," will be released "The Bride's Silence," a five-reel American Mutual drama, starring Gail Kane.

"Outcast" is a screen adaptation of Hubert Henry Davies' startling and sensational play on Broadway, with Miss Murdock in the stellar role. "Outcast" was one of the last productions which Mr. Frohman selected for the stage. The picture was directed by Dell Henderson.

Miss Murdock is supported by a notable cast, which includes most of the original company of players who appeared in the play. Their constant rehearsal of the drama made them so thoroughly familiar with every angle of its production that the result has been a thoroughly finished picture.

"The Bride's Silence" is the fifth of the series of American Mutuals, starring Miss Kane, who deserted the footlights of Broadway to go to Santa Barbara to make pictures for Mutual. The picture was originally announced under the working title of "The Unafraid." It was directed by Henry King, whose efforts are responsible for "Souls in Pawn" and "The Upper Crust." "The Bride's Silence" is a mystery story by Daniel Frederick Whitcomb.

"Outcast" and "The Bride's Silence" are the second releases under the "two-a-week" policy announced for Fall by John R. Freuler, president of the Mutual Film Corporation. The first releases were "Reputation," starring Edna Goodrich and "Charity Castle," the first of a new series of Mary Miles Minter productions.

"Jerry's Whirlwind Finish," a one-reel Cub comedy, is on the Mutual release schedule for Thursday, September 13. The picture features George Ovey, the funny man of the Cubs. On Wednesday, September 12, will be released Mutual Weekly No. 141, carrying current news and on September 13 Reel Life No. 72, the Mutual-Gaumont screen magazine will be released.

Edna Goodrich Victim of Scandal in "Reputation"

Edna Goodrich is intensely interested in her latest Mutual production, "Reputation," released September 3, in which she assumes the role of Constance Bennett, a pretty girl, compelled to earn her own living, and assailed in the scandal-mongering village she has chosen as her business location by all the wagging tongues and subtle innuendos awaiting the pretty stranger in a small town.

The play is one that affords Miss Goodrich an excellent chance to display her versatility, for the situations into which she is forced by her ill-natured critics demand picturization of nearly every human emotion.

"Reputation" was written by John Clymer, who wrote "Ashes of Embers," "The White Raven," "The Diplomatic Romance" and other screen successes. The play is being directed by John O'Brien, formerly stage manager for Augustus Thomas.

Ann Murdock and Views of Her First Empire All Star Production, "Outcast," Which Will Be Released by Mutual

If Such a Thing Is Possible, Theda Bara Grows More Mysterious with Each Tick of the Clock. She Is Soon to Appear in a New Fox Superpicture, "Camille"

Theda Bara in Fox Production of "Camille"

Play Based on Historic Book by Alexander Dumas, Fils, Which Has Brought Tears to Readers' Eyes a Half Century

THEDA BARA in a picturization of "Camille" is the latest announcement of William Fox to the motion picture public. The Fox version of this successful story will be released to exhibitors September 30.

"Camille," the story of Alexandre Dumas, fils, has behind it a long history of successful engagements in every civilized country of the world. It has been acted on every great stage of Europe and both Americas, and, in book form, it has brought tears to the eyes of men and women all 'round the globe.

Theda Bara, as the unhappy Parisian girl who sacrifices herself on the altar of convention, has surpassed all her previous work in this production. The spirit of her Carmen, the charm of her Cigarette, the piquancy of her Juliet, Fox says, all are combined in her characterization of Camille. The relentless Nemesis which pursues the famous heroine, is forgotten in the portrayal by Miss Bara.

Theda Bara's "Camille" has just been completed, under the direction of J. Gordon Edwards. Parisian life has been followed so that the atmosphere of the story fits with the acting.

"La Traviata," Verdi's noted opera, was founded on the story of the unhappy Parisian girl. The original story, known as "The Lady of the Camellias," was published in 1848. A year later its author recognized the dramatic possibilities of the piece and made a new version which was acted on the Parisian stage in February, 1852. Its success was enormous. The tears that it caused were genuine and the emotions that it stirred were deep.

Tense Old-Time Drama in Vitagraph's "Alabaster Box"

"AN ALABASTER BOX," the Blue Ribbon feature scheduled for release September 10, by Vitagraph, Albert E. Smith, president, is an adaptation of the famous novel of the same name by Mary E. Wilkens Freeman and Florence Morse Kingsley. Alice Joyce and Marc MacDermott, as a star combination are introduced.

The story, in novelized form had its vogue about twenty years ago. It was listed as one of the world's best sellers and permeated even the smallest towns in the United States.

The story contains a powerful and highly original theme which deals with the efforts of a noble girl to make restitution to the people of a once prosperous town for the ruin brought on by the injudicious speculations of her father, a reputable citizen and banker of the town, seventeen years before.

Hatred is still held by the townspeople for the man who caused the decadence of their town. The girl, Lydia Bolton, arrives incognita, prepared to make reparation to the extent of her private fortune and her life. One night at the expiration of his prison sentence, the man, Andrew Bolton, is secretly smuggled into the house by his daughter and her lover, who knows and who remains loyal.

The townspeople, now aroused to a paroxysm of fury, decide to wreak vengeance on Bolton and his daughter. They advance on the Bolton home, with the intentions of lynching Bolton, and despite the efforts of Lydia's sweetheart, batter through the door. In defending his daughter, who has been felled by a stone, Bolton, with the strain of seventeen years of prison confinement and broken of heart by the townspeople's unrelenting hatred, falls dead.

Included in the cast is little Aida Horton, Greater Vitagraph's three-year-old child, Bobby Connelly's leading lady; Patsy De Forest, Harry Ham and Frank Crane. Director Withey has provided some highly comical situations to relieve the heavy dramatic tension. The feature gives promise of being unusual in every department.

Scenic Photography in "The Sunset Trail"

Vivian Martin's forthcoming Paramount picture "The Sunset Trail," scenarioized by Beulah Marie Dix from the story by Alice McIver, will be released September 7.

Harrison Ford appears as Kirke, the lover of Bess. In the supporting cast will be found such Paramount favorites as Carmen Phillips, Charles Ogle, Billy Elmer, H. A. Barrows and Pauline Perry.

In the earlier stages of the story, Vivian Martin, as Bess, daughter of a rancher whose wife later elopes with a wealthy Easterner, is a veritable tomboy. She climbs trees and wears overalls; wades in mountain streams and generally speaking is about as fascinating a young person as you could find in a day's travel. In these scenes are some of the best examples of photography showing rolling hills and craggy cliffs, verdant meadows and purling brooks, seen through the spreading branches of gnarled and spreading live-oaks.

Two Rawlinson-Vernon Bluebirds

"It's Up to You" and "Flirting With Death" are two comedy-dramas Elmer Clifton has completed for the starring requirements of Herbert Rawlinson and Brownie Vernon. This is a new combination of Bluebird stars, "Flirting With Death" introducing them to the program September 24. Mr. Rawlinson has starred in other Bluebirds, having been the hero of "The Eagle's Wings" and co-star with Ella Hall in "Little Eve Edgarton." Miss Vernon has heretofore starred with Franklyn Farnum in Bluebirds.

"Flirting With Death' has circus life as the basis of its action and "It's Up to You" is a college comedy. The supporting company in both features will be practically the same, including Mark Fenton, Frank McQuarrie, Hayward Mack, Edward Brady and Nellie Allen. In "Flirting With Death" Rawlinson demonstrates a new-fangled airship. In "It's Up to You" he impersonates a prince of royalty to win the girl he loves.

Franklyn Farnum to Be Starred Alone in Future

Franklyn Farnum and Brownie Vernon, who have jointly starred in several Bluebirds, part company with the release of "A Stormy Knight" September 10, and Mr. Farnum becomes an individual star on the same program. Miss Vernon will continue among Bluebirds with Herbert Rawlinson as her starring companion, the first Rawlinson-Vernon release being "Flirting With Death," set for distribution September 24.

Joseph De Grasse, who has directed Dorothy Phillips, introducing her to the program, will screen manage Mr. Farnum, "The Maverick," written by Isola Forrester and Mann Page, being announced for October 8 as Mr. Farnum's lone-star initiation. Claire Du Brey will be leading lady of the company, with Lon Chaney heading the support. Sam De Grasse, Margery Lawrence, D. C. Appling, Eugene Moore and Marie St. John will also have essential roles.

Manager Says Arbuckle Vies with Chaplin

H. J. Allen at Calgary, Western Canada, in discussing the popularity of the "Fatty" Arbuckle comedies, says:

"To Western Canada exhibitors it seems that Chaplin has a rival. For instance, the Empire theatre, Hanna, Alta., played to the same business on a Fatty Arbuckle Comedy Butcher Boy as they did on the Chaplin subject "The Floorwalker." The same reports are being received from exhibitors all over Western Canada."

British Columbia House Praises Paramount Program

H. J. Allen, at Calgary in Western Canada, has received the following letter from W. G. Swayne, manager of the Opera House, Greenwood, B. C.:

"Any time I discontinue with Paramount it will be because I close my house. I am well pleased with your service, and would have no other. I run only two nights per week, and use your service both nights."

Summer Comedies in Universal's Releases

"Short Skirts and Deep Water," "Nearly a Queen," "In the Clutches of Milk," Are a Few of the Merry-Makers

FOLLOWING the release, on Monday, September 10, of the Butterfly feature, "The Little Pirate," starring Little Zoe Rae, the week's schedule of Universal pictures opens on Tuesday, the 11th, with a Gold Seal drama entitled, "The Perilous Leap." The scenario was prepared by George Hively from a story by T. Shelley Sutton and J. D. Davis directed the production. Helen Gibson and Val Paul are supported by a good cast. The scene is laid near the Mexican border.

On the same date Eddie Lyons, Lee Moran and Edith Roberts appear in a Nestor comedy, "The Boulevard Speed Hounds." They are arrested for speeding, but stall the officer. The real wife appears on the scene at a most embarrassing moment and adds to the amusing complications.

On Wednesday, September 12, Gladys Varden, Walter Stephens, and Harry Griffith are presented in a two-reel L-Ko comedy, "From Cactus to Kale." The plot involves the kidnapping of the week-kneed heir to a fortune. Universal Animated Weekly No. 89, is scheduled for release on the same date.

Mary Fuller is the star of the feature for Thursday, September 13, "To the Highest Bidder." She one day announces at a party that at the end of the month she will sell herself to the highest bidder. The outcome of this unusual situation is surprising. Emmett Campbell Hall and Catherine Carr wrote the play, which has been directed by Lucius Henderson. "Short Skirts and Deep Water" is the title of the Joker comedy released on the same day, featuring Gale Henry, William Franey and Milburn Moranti. Allan Curtis and Tom Gibson prepared the script.

Max Asher and Gladys Tennison are players in "In the Clutches of Milk," a Victor comedy released Friday, September 14. Written by Craig Hutchinson and C. B. Hoadley and put on by the former. The 36th issue of the Universal Screen Magazine will be released at the same time as the Asher comedy.

Saturday, September 15, "The Texas Sphinx," a Bison drama of the Southwest, featuring Harry Carey and Alice Lake will be released. The story was written by T. S. Sutton and George Hively and produced by F. A. Kelsey. Alice Lake is foil for Carey's sunburnt type of hero.

"Nearly a Queen," a Joker comedy in which Gale Henry and Milton Sims appear is released on the same day. Allen Curtis and Tom Gibson are responsible for the authorship and direction. The 18th issue of Universal Current Events completes the list of releases for the week with its usual quota of timely scenes, strikingly photographed.

Six Sparkle Farce Comedies for Release

General Film announces release of six new one-reel Sparkle comedies, farcical in character and produced by the Jaxon Film Corporation.

The new "Sparkles" are "Hearts and Harpoons," "Toodles," "Bangs Renigs," "Triple Entente," "Whose Hosiery" and "Wrong Wrights." The first of these is ready September 20, the others following in order and insured for delivery without a break each week.

Like the first and second series of Sparkle comedies, the new releases have each a clever story and snappy production.

Juanita Hansen Plays Opposite Crane Wilbur

Juanita Hansen will make her first appearance on the Art Dramas program in "Devil McCare," a five-reel David Horsley comedy-drama, starring the popular Crane Wilbur.

In "Devil McCare" she is cast as Mary Archer, a manicurist, who meets Devil, played by Crane Wilbur, is won by his description of life on the range, journeys to Sour Lake and finally, after weeks of stirring adventure, finds the happiness she had long been denied.

Generous Doses of Anger and Anguish Filter Through Virginia Pearson's Latest Fox Vehicle, "When False Tongues Speak." Carl Harburgh Was Her Director

Another Outcome of the Russian Revolution: Julia Dean and Montagu Love in "Rasputin, the Black Monk," a World Picture-Brady Made

"Rasputin, the Black Monk" A Brady Release

Produced in Immense Scenes Constructed on Lines of Photographic Models Brought All the Way from Russia

"RASPUTIN, THE BLACK MONK," is the title of a newly completed World-Picture Brady-Made about to be published on the World program. This photoplay has been in preparation for several months under the direction of Arthur Ashley, with a most unusual assemblage of star players.

These include Montagu Love, June Elvidge, Arthur Ashley, Henry Hull, Julia Dean, Irving Cummings and Hubert Wilke.

Mr. Love appears in the name part; Miss Elvidge personates the wife of Rodin (Mr. Ashley), the early leader of the revolutionists, betrayed by Rasputin; Mr. Hull is seen as Kerensky, the hero of the hour in Russia, to whom the young American actor bears a quite striking likeness; Miss Dean is the Czarina's favorite lady in waiting under such hypnotic fascination for the black monk that she eagerly performs his bidding in all things; Irving Cummings plays a gallant young prince whose influence, thrown to the revolutionists at the crucial moment, enables them to overthrow the government and accomplish the freedom of their country, and Mr. Wilke portrays the Czar, whose rule is ended in the final episodes of the new drama.

In "Rasputin" the unbelievable career of the self-appointed monk who so influenced the Czar that for years he practically swayed the destinies of the Russian people, is followed from its peasant beginning to its tragic end. He is shown first as the queer, sinister villager, half feared and half disliked, whose strange hypnotic power over women is not understood by the simple folk to whom he is known.

Against a grim background of intrigue, debauchery and wanton disregard of human rights is drawn a story of live, devotion, self-sacrifice and heroism which finds its happy ending in the crash of revolution and the beneficence of national liberty.

It is declared that the present exposition of the conditions and influences which led to the great upheaval is entirely authentic and that many details are brought to light for the first time, even to certain state secrets which have been guarded heretofore with the greatest care.

"Rasputin, the Black Monk," is described as an exceptionally "big" picture in theme and production. Several immense scenes have been built outside the studio from photographs brought to America by returning representatives of World-Pictures Brady-Made who had been in Petrograd for a long time prior to the culmination of the movement for freedom. In addition to the star cast large numbers of "extras," horses, etc., are employed in the several imposing spectacular episodes.

Bob White, as Lost Baby, Ably Supports George Beban

"LOST IN TRANSIT," George Beban's new feature play, released through Paramount September 3, is from a story by Kathlyn Williams, also a Paramount star. Gardner Hunting prepared the scenario and Donald Crisp directed the production.

Bob White, two and a half years old, who has appeared in two pictures already, in this play has a chance to prove that he is perfectly capable considering his years, to act in naturalness though situations are difficult.

In the supporting cast are Helen Eddy, who has been seen so often in Mr. Beban's pictures for Paramount; Henry Barrows, Pietro Sosso, Vera Lewis, Frank Bennett and others.

A wealthy man loses his wife when their child is born and in his grief refuses to keep the baby and orders it taken to a home. A couple of years pass and his empty heart cries out for the love of something and he sends for the boy. On the way to his house it is kidnapped.

Meantime a woman deposits a chubby youngster in the rags, bottles, sacks wagon of Niccolo Darini—otherwise George Beban. Then she proceeds to end her life. The kindly Italian finds the little chap and is so taken by his winning ways that he decides to keep him.

A rival for the love of Nita Lapi has seen the child with Niccolo and when a reward is offered for the recovery of the kidnapped babe, he tells the matron of the home and the Italian is forced to give up his little charge. His heart is broken; he can no longer eat; the light has gone out of his life. Later a beggar is struck by an automobile while leading a child across the street and in his dying moments confesses that this is the real child.

General Announces Another Four-Part O. Henry Picture

Following its four-reel O. Henry story, "The Defeat of the City," General Film brings to the trade a two-reeler by the same author, in "John Tom Little Bear." The "John Tom Little Bear" subject keeps up the weekly releasing system of Broadway Star Features, which are now devoted to screen masterpieces interpreting the best O. Henry stories.

"John Tom Little Bear" is a college graduate Indian, who is a figure of mingled pathos and humor. Debarred by his color from employment in the higher walks of life for which he has been educated, he is found as a "ballyhoo" man in Jeff Peter's medicine show, dancing about in the paint and feathers he loathes, all for the edification of gaping villagers. A little boy, adventuresome and a runaway from home, shoots at "John Tom" through ambition to make a real redskin bite the dust. The Indian and the showmen gather the lad to their bosoms and make a pet of him until they worm out of him his home address and history. His mother is sent for from an Illinois town, and when she arrives to claim the child "John Tom" falls in love with her. However, his reason tells him that he can never hope to be on terms of social equality, and he drowns his heartbreak in the "firewater" of the white man. The great O. Henry climax comes when the little chap's rascally father kidnaps the child and "John Tom" finds it out. A more powerfully conceived climax can hardly be found in any of O. Henry's other works than the catastrophe that then ensues.

Al Jennings plays "John Tom," and Dan Duffy "Jeff Peters."

Dorothy Dalton in Cairo Scenes for Paramount

Work on her first photoplay for Paramount has been started by Dorothy Dalton, Thomas H. Ince's star, at the studios in California under the direction of Roy Neill. The scenes of the new picture are laid in Cairo, with which city and its environs Mr. Neill is familiar, having once been an actor in Maurice Bandman's, touring the Orient.

William N. Selig Releases Jungle Play and Others

William N. Selig announces the following releases in General Film service:

"The Victor of the Plot," a two-reel drama of British Army in India, featuring Miss Bessie Eyton, supported by an all-star cast.

"The Voice That Led Him," one-reel, released Saturday, September 15. This is a drama of the African jungle with Kathlyn Williams. A number of wild beasts are engaged in the action.

On Monday, September 17, "The Law, North of 65," a two-reel Selig release. It is a drama of the Canadian Northwest, with Bessie Eyton in a new characterization. Colin Campbell is the director.

"Vengeance Versus Mercy," single-reel drama, for release Saturday, September 22. Vengeance thwarted by mercy is the theme.

The Selig Company promises excellent photography and strong plots.

"The Awakening of Ruth," Edison, for Sept. 17

"The Awakening of Ruth," by Julien Hubbard, the five-reel Edison feature, one of the first Perfection pictures to be released through the Kleine system on September 17, is stated to be of unusual charm and variety. Shirly Mason, Viola Dana's younger sister, is given opportunity to show her art. She is ably supported by George Forth and Donald Hall.

The suspense of the story is sustained through a plot in which life on an island off the Florida coast and the complex existence of the "Great White Way" are cunningly interwoven.

The love interest predominates.

Edna Goodrich
(Mutual)

Triangle Puts "Idolaters" on September 2 List

Substituted for "The Man Hater," Titling and Cutting of Which Was Delayed—"The Haunted House," "Polly Ann" and Other Sept. 9 Releases

OWING to the fact that the cutting and subtitling of "The Man Hater," the Saturday Evening Post story starring Winifred Allen, has not yet been finished, that play has been taken off the Triangle schedule for September 2 and "Idolaters," starring Louise Glaum, substituted.

"Idolaters" is the story of a woman who worships the false god of vain success, setting aside all else to satisfy her ambition. The action parallels the lives of two women who are determined to win places for themselves on the stage. One proceeds to flourish her way, the other to make good by hard work.

This is the production for which Triangle built an elaborate Egyptian setting, representing the apartment of "the peacock woman," played by Miss Glaum, who, as "Vanity," wears innumerable gowns of bizarre fashion.

The tale of a ghost that turned human is the theme of "The Haunted House," an Allan Dwan production, featuring Winifred Allen, will be presented on the program of September 9. The locale is a New England village, where superstition continues to stalk in the minds of the austere residents. Denied the ordinary pleasures of youth, the girl of the story devotes herself to imaginative fancies. Being of a sensitive, spiritual temperament, she believed the spirits of the wood commune with her, as they did with Joan of Arc. The mystery of the haunted house, which holds in awe the superstitious villagers, is not penetrated until one night a young desperado, seeking refuge, dares to invade its premises and finds the ghost to be exceedingly human.

As a small-town slavey who becomes a barnstorming Bernhardt, Bessie Love makes her appearance in "Polly Ann," the other release for September 9. She is an orphan inmate of a poor farm until the village tavern-keeper engages her as a slavey of all work. When a fly-by-night company of players comes to town, Bessie is smitten by the romantic demeanor of one of the actors. She determines to become a player and proceeds to give her version of Ophelia, Portia and other great characters of dramatic literature. Later she becomes an heiress and experiences a real adventure, as romantic as any ever presented by the strolling players.

"His Precious Life," featuring Louise Fazenda, Charlie Murray, Slim Summerville, Dora Rogers and Wayland Trask, will be released by Triangle on the week of September 9.

"A Warm Reception," with Alatia Morton, Marianne de la Torre, Pietro Bianchi, Pat Kelly, Jack Dillon and Larry Bowes, is the Triangle comedy accompanying "Polly Ann."

"A Dark Room Secret" will be the supplementary feature with "The Haunted House." The comedians of this one-reeler are Elizabeth De Witt, Lillian Biron, Harry Depp, Lloyd Bacon, Marie Manley and Ben Horning.

"The Seven Pearls" Delayed Release Sept. 16

Pathe's New Serial, Mollie King in Leading Role, Starts "with a Splash" and Has a Weird, Uncanny Second Episode

"THE Seven Pearls," Pathe serial, written by Charles W. Goddard, is to be released in its first episodes September 16. The first date, September 2, was objected to by many exhibitors who desire to put the serial on their programs.

Mollie King plays the lead in this serial while Creighton Hale enacts the part of the hero. Leon Bary is again seen in the "heavy" role and makes a very satisfying villain. A recent review says:

"The first episodes of 'The Seven Pearls' are briskly developed and contain a wealth of fast action and exciting mystery. The serial launches itself with a splash and will probably continue at top speed throughout all its numbers, much in the same manner as have Pathe's serials of the past."

The second episode is entitled "The Bow String." Harry Drake discovers that the masked figure who held him up is Ilma. When they realize that the intruder who took the pearl from Ilma has departed, they discover that the pearl has disappeared.

Harry tells Ilma that he loves her and he is about to kiss her when he hears a knock at the door. He goes to the door and looks through the keyhole. He assures Ilma that no one is there. She suddenly points to the floor, starting back in terror as she sees a bow string slipped under the door. The bow string is used to strangle women of the harem who flirt. Later the pearl is mysteriously returned to Ilma, and Harry, gambling for Jack's pearl, loses his own.

Recovering the pearls, his own which the crook had won and Jack's, Harry gives them to Ilma, and starts toward the window after Jack, who tries to escape. As Harry goes to the window, Ilma backs toward the curtain. In an instant some unknown throws a curtain over her head, takes the pearls, and before she is able to disentangle herself, the figure escapes.

Five Directors Are Busy on L-Ko Comedies

J. G. Blystone, who recently returned from a vacation in the mountains, has five directors under him producing L-Ko comedies.

Phil Dunham directs and acts in a two-reeler with Lucille Hutton and Billy Bevan. Vin Moore is turning out a mining camp comedy with Al Forbes. Noel Smith is directing Gladys Varden with Walter Stevens and Bert Roach. Dick Smith has Eva Novak with Bob McKenzie, Chester Ryckman and Eddie Barry. Hughie Mack left Vitagraph and is now hard at work as an L-Ko featured one.

IN THE INDEPENDENT FIELD

Sixty-two Per Cent. of World Sold for "Ages," Says Ogden

Although the Ogden Pictures Corporation's initial release, "The Lust of the Ages," in which Lillian Walker is starred, has been exploited, or offered for sale, through advertising in the trade journals for but three weeks and although but two weeks have elapsed since the trade showing of that production, 62 per cent of the entire world has been sold on this as well as the succeeding seven Lillian Walker attractions, it is reported.

"This is an extraordinary situation, when it is considered that the foreign market is one of the most difficult to dispose of, but all of the foreign market with the exception of three of the belligerent Central Powers has been disposed of," says an officer of the company.

When a statement was requested at the offices of the Ogden Pictures Corporation of the territory sold Jesse J. Goldberg, exploitation and productions manager, stated: "We do not intend either advertising or giving publicity to the individual territory sold until the entire world has been disposed of; then we shall pound away through the medium of every worthy trade journal to the end that the exhibitors may know with whom to deal. In any event, although 62 per cent of the world has been sold, our contracts provide the release by the exchange cannot take place before September 25.

Berg on Trip for "Man's Law"

Harry Berg, of the Overland Film Company, 729 Seventh avenue, left Saturday on a transcontinental trip to visit the leading independent buyers of the country. Mr. Berg, who is a comparatively newcomer in the field, has already established himself as one of the live wires of the industry. Before entering the motion picture business he had a long and comprehensive training in the theatrical business, having been connected with many of the leading producers, and for more than a decade held a responsible position with a leading vaudeville manager.

Mr. Berg brings to the picture business a thorough knowledge and understanding of the requirements of the exhibitor, and in his presentation of the feature photoplays on a territorial basis considers only their value from the box office point of view.

On the trip he will carry two prints of "Man's Law," a feature starring Irving Cummings, which will be shown to the big buyers in the principal cities he will visit. He plans to stop at Chicago, Minneapolis, St. Louis, Denver, San Francisco, and will spend considerable time in Los Angeles. While in Los Angeles he will complete negotiations already under way for the signing of long-term contracts with several picture stars.

Pathe Puts Two Pictures on Open Market

"Today," Starring Florence Reed, Receives High Praise from Edel of the Strand, New York—"Mad Lover," with Warwick, Is Second Film for Independent Buyers

"TODAY," starring Florence Reed, and "The Mad Lover," starring Robert Warwick, are announced by Pathe for the open market.

"Harold Edel, managing director of the Strand Theatre does not hesitate to call it one of the three or four best pictures he has ever seen, and 'Today' had its premiere at the Strand," says an official of the company. "The picture was greeted by newspaper and magazine critics as a bigger hit than the play, by George Broadhurst and A. S. Schomer, which played to tremendous business on Broadway for over a year.

"Florence Reed, who has proven herself to be a splendid moving picture star, says it is the best film she has ever appeared in. Her interpretation of the role of Lilly is a wonderful piece of screen acting. The picture was produced by Harry Rapf under the direction of Ralph Ince, the man who has made several of the biggest stars in motion pictures.

"Robert Warwick is one of the two most popular dramatic stars on the screen. His name alone is an advertising point which insures success. The title 'The Mad Lover' is also a box office asset. Beautiful Elaine Hammerstein, who made a hit with him in 'The Argyle Case,' is his leading woman. Leonce Perret, the French producer, not only directed the story, but also wrote it.

"Prominent film men who have seen it give 'The Mad Lover' high commendation. They characterize it as a picture that will be successful in any house.

"'Today' is in seven parts. 'The Mad Lover" is in six. Harry Rapf, the producer, considers them the two best pictures he has ever made.

"Mr. Rapf seems to have a knack of hitting the popular taste. Every picture he has made has been a money getter.

"Pathe paid a large sum in cash for these two pictures. It is a general belief considering the many inquiries that have been received, that they will return 100 per cent profit on the investment."

M. H. Hoffman Praises Women as Careful Executives

DURING this time when the war is taking men from all branches of industry the question as to woman's place in the business field of the motion picture industry comes up for discussion. M. H. Hoffman, vice-president and general manager of the M. H. Hoffman, Inc., takes up this question in the following interview:

"Personally, I feel that woman's place in the business end of motion pictures is established. I do not believe that she should be asked to sell, because very few of the feminine sex are fitted for this character of effort. For one thing, the physical demands are often beyond the endurance of a woman who is sensitively organized and not generally gifted with qualities that are required for selling.

"But in executive capacities, women have again and again demonstrated their worth. They have powers of keen discernment and are faithful in their work. In the Hoffman-Foursquare offices our feminine attaches are exceptionally capable and do their work, often, better than men could.

"Many women in the motion picture industry have logical minds and reasons with a clarity which would do credit to capable men. Then they have intuition developed to the ninth degree, and their judgment is nearly always tempered with reasoning power and intuition.

"All in all, I should say that women are very much to be desired in positions for which their sex and individual abilities fit them. I have always been glad to have them in my organizations and shall continue to have them with us. Furthermore, their presence in offices is conducive to creating the sort of atmosphere we all like to have about us."

Twenty Copies of "Redemption" Booked for Sept. 10

Announcement has been made by Nathan Hirsh, president of the Civilization Pioneer Film Corporation, controlling the rights for Greater New York and New York State to Julius Steger's production, "Redemption," that twenty copies have been booked for September 10, the date of release. The picture has been booked by the entire Loew and Keith circuits, the 81st Street Theatre, Mt. Morris Theatre, and other leading theatres in the territory.

"I know," said Mr. Hirsh, "that in 'Redemption' I have acquired a box-office attraction second to none. The story is too well known to demand further comment, and there is no doubt that Miss Nesbit could not have been allotted a more suitable vehicle to display her talents. I feel confident that her appearance in the picture will not alone draw a great patronage, but that the audience will leave the theatre well pleased and satisfied.

"So far we have obtained week stand booking from discriminating exhibitors throughout our territory, which fact, in itself, speaks well for the picture."

The Civilization Pioneer Film Corporation also controls the exclusive rights to "Hate" and "The Submarine Eye."

E. & H. to Market Art Dramas

The E. & H. Film Distributing Company, of Atlanta, Ga., has moved from 65 to 73 Walton street. The firm has purchased all the fixtures of the Art Craft office, which was formerly at this address, and at the same time took over all the films controlled by the Strand Film Company, consisting of nearly twenty features, including "The Ne'er-Do-Well."

The E. & H. Film Company consists of two men only, Chardles W. Harden and P. A. Engler. Mr. Harden has for several years past been associated with several of the big film companies, including the Mutual at Kansas City, the Thanhouser Company and William Fox, having been district manager of the latter for the entire South. Mr. Harden recently resigned his position with the Metro Company at Kansas City to go to Atlanta and devote his entire time to his own company.

Mr. Engler is also an old film man, having been manager of the Mutual and International in Kansas City, the Fox office in Atlanta, and was also associated with the V.L.S.E. in Atlanta. Mr. Engler is well known in the South and has many friends among the exhibitors.

The E. & H. Film Company was originally organized to distribute "The Crimson Stain Mystery" serial in the South, which was handled by Mr. Engler with success. When the King Bee Film Company released the Billy West Comedies, the E. & H. Company, realizing the merit of these pictures, purchased the rights for Georgia, Florida, Alabama and South Carolina, and has them well established at the present time in these four states.

Commencing September 1 the E. & H. Film Company began distributing the Art Dramas program over the entire Southeast, including seven states. A big campaign has been started to exploit this program.

A crew of road salesmen left Atlanta on August 27, under the direction of Wm. Conn, formerly of the K.E.S.E. office in Atlanta, and Wm. Sharp, recently with the Atlanta Triangle Company. Mr. Sharp will have charge of the southern district and Mr. Conn the northern.

Second Nesbit Picture Soon in Work

A company of forty people has left New York for the Adirondacks, where Evelyn Nesbit, assisted by her son, Russell Thaw, and a large cast of players, will begin her second photoplay under the personal direction of Julius Steger.

The title of this picture is "The Greater Love," by James M. Starr, the scenario version of which has been made under Mr. Steger's supervision. This story is said to be a worthy successor of "Redemption," the photoplay in which Miss Nesbit scored a success, and Mr. Steger believes that the role she therein portrays will afford her the opportunity to demonstrate to a still greater extent the truthfulness and sincerity of her dramatic talents.

Mr. Steger also announces the production following the Nesbit picture, which will be "Just a Woman," by Eugene Walter, of which Charlotte Walker will be the star, appearing in the role she has created in the stage version of that successful play.

Peter Pan Plans Elaborate Short Subjects

Mo-Toy Comedies and Black Magic Will Be Released as a Single Reel, Alternating with Shadograph and Miroar as Single Reel, Beginning Sept. 15

R. M. VANDIVERT, the vice-president and general manager of the Peter Pan Film Corporation, has recently returned from an extensive trip covering all distribution centres of the United States. The purpose of this trip was to establish the exact status of the short subject upon the present day program. Mr. Vandivert has made a keen analytical study of the market conditions, and has submitted in his report to H. C. Allen, the president of the

Motoy's Savages
(Peter Pan Films)

organization, that there is a brilliant future in store for the short subject throughout the country, and that practically in every important distribution centre exchange men are receiving numerous calls from their exhibitors for pictures of this type. In speaking of his trip, Mr. Vandivert said in part:

"As regards our future plans, we have decided to launch into the short subject on a very elaborate scale. The first step toward this end was the moving of the studio from Chicago to New York, in order that we might secure closer co-operation between the production and the sales branch of the business. This arrangement will undoubtedly be a great benefit to us, as it will centralize all the work, and we can keep in close touch with all sides of the business.

"We have contracted for the services of C. P. Jaeger as director-in-chief. He is already widely known through his excellent work in connection with our Mo-Toy Comedies. George W. Hanlon, a son of one of the famous Hanlon Brothers, has been engaged to assist him in the production. The latter has been in the show business for a matter of twenty years, and has produced and directed such productions as the Hanlon Brothers' 'Superba' and 'Fantasma,' as well as many vaudeville acts here and abroad. At present he is working on a new and original line of screen stories.

"We have given very considerable thought to the type and character of short subjects that we could add to our program of Mo-Toy Comedies in order to make the Peter Pan short features a factor in the independent field. To this end we have selected the Black Magic Comedies, which are a series of novelties in which everything is black and white, the actors either in white against a black back-ground, or in black against white. Nothing of the kind has been attempted before, and the pictures are finding an excellent reception.

"The Miroar Comedies, the Shadographs, and the 'Honeymooners' are our other releases, the last being a series of foreign pictures, which Mr. and Mrs. Richard Schayer are taking on their wedding trip around the world.

"Our sales plan is already complete. Commencing September 15, the Mo-Toy Comedies and the Black Magic will be released as a single reel, alternating each week with Shadograph and Miroar Comedies as a single reel. In addition to this the 'Honeymooners' will be released in a 1,000-foot reel each week, thus enabling us to give the exchanges a weekly output of 2,000 feet of high-class novelty pictures.

"The quality and reliability which has characterized our pictures in the past will be maintained, and under this new arrangement our service to the exchanges will be vastly improved, for the centralization of the work cannot but be a material aid in this respect. There will be nothing depressing in any of our releases, our idea being to create an atmosphere of pleasantness and happiness, particularly at a time when the country needs light entertainment. In connection with this new policy we are preparing to launch an extensive advertising and publicity campaign, which will be a benefit not only to the exchanges, but also to the exhibitors."

Ellman in Charge of Wolfberg Publicity

In line with the recent announcement from the Harris P. Wolfberg offices, Lyceum Building, Pittsburgh, Pa., that cooperation with the exhibitor is being developed to a high degree, J. L. Ellman has been engaged to take charge of the publicity department.

Mr. Ellman is an advertising man with many original ideas, and for the past year has been with the Reuble-Brown Advertising Agency of St. Louis.

"I consider the coming of Mr. Ellman important," said Mr. Wolfberg when asked about the announcement. "My salesmen have always helped the exhibitor in putting over our production. That is the chief reason for our rapid growth. It will be Mr. Ellman's work to help our salesmen as well as the exhibitor. His years of experience will be placed at the disposal of every exhibitor in the territory. In other words, the Harris P. Wolfberg Attractions will be an organization specializing on the distributing of important pictures."

Mr. Ellman will be located at the Pittsburgh office, but his work will take him over the entire territory—Ohio, western Pennsylvania, West Virginia, Missouri and Kansas.

Many Signed Options for "Alma" Says Briscoe

Newfield Representative, on Countrywide Trip, Finds Widespread Interest in Subject Featuring Ruth MacTammany Because of Reputation Made by Stage Play

HILLER and Wilk, New York, will be the final distributing agents for the Newfield Corporation in the marketing of "Alma, Where Do You Live?" featuring Ruth MacTammany.

Howard Briscoe traveling representative of the Newfield Company, who has been on an extended trip, has thoroughly canvassed most of the big cities in Illinois, Indiana, Missouri, Kansas, Colorado, Minnesota, Dakota, Arizona, Utah, Wisconsin and other states in his traveled belt, and already holds signed options for "Alma" that anticipates an unusually attractive gross when all the rest of the forty-eight states of the Union are brought in under their separate state blocks.

Mr. Briscoe, working on a plan mapped out in the executive offices of the Newfields concern, was enabled to work expeditiously, not having to spend more than a few days in each of the big cities of the states visited for the reason that all outlying territory that might be interested in the productions of the corporation had been brought into co-operative line in advance by correspondence.

The Newfields method promises to work out expeditiously, and phalanxed as it will be commencing early in September by generous advertising, for the public as well as for prospective independents, may become a fixed procedure for other concerns in developing quick markets for worth while film productions.

Mr. Briscoe reports an unusually vigorous demand for big feature films everywhere. The country was never more avid for indoor amusement, and even throughout the warm weather the theatres everywhere given over to film exposition were doing a land-office business.

He found "Alma" easy to sell everywhere. Its fame as a play, stimulated by its ten years of presentation throughout practically all cities and hamlets of the country had proved a golden introduction. Everybody knew of "Alma," the girl of such rare attraction that all men desired to know her. Every one had wondered more or less that the play had been so long in finding its way to the drama of celluloid, not knowing that its author, Adolph Phillips, had designedly held it for a famine market year.

Ruth MacTammany, too, was well known everywhere by reason of her successes in the regular theatre, and her first big film success, "One Day," which had sold to an extent as great as "Three Weeks," a picture it suggested but did not copy. Mr. Briscoe found by intimate inquiries everywhere—a part of the objects of his travel mission—that women throughout the country wherever they could be found to talk of the things of the theatre, were curious to see how "Alma" would be realized on the screen.

In all the cities visited, Mr. Briscoe, where occasion offered, gave private exhibitions for the diversion and enlightenment of film men and their families. Fairly without exception, the picture was voted ideal for general presentation, having nothing in it that might offend, while at the same time possessing the piquancy of the original "Alma" as she coquetted, enslaved and toyed with amorous men in the stage version.

"Sirens of the Sea" Opens in New York

"Sirens of the Sea," the six-reel feature of Jewel Productions, Inc., opened at the Broadway theatre, New York, last week with Louise Lovely, Carmel Myers and Jack Mulhall as the featured players and a large cast of dancing maidens and mermaids of the deep.

Allen Holubar is the director and the story is by Grace Helen Bailley. More than two thousand persons, it is said, were employed in the cast and the production was six months in the making. Jewel's next offering at the Broadway is Edward Everett Hale's "A Man Without a Country," produced by the Thanhouser Film Corporation. The version is by Lloyd Lonergan, after the Hale story, and Florence La Badie and H. E. Herbert have the leads. Ernest C. Warde is responsible for the production.

Charles H. Christie Makes Tour for His Comedies

Charles H. Christie, business manager of the Christie Film Company, has returned to Los Angeles after a trip to Kansas City, Minneapolis, Chicago, Detroit, Cleveland, Philadelphia, Washington, New York and other important cities.

"In line with our policy of placing Christie comedies with strong exchanges of the highest class," said Mr. Christie, "a few changes are gradually being made in the distributing offices handling our product. It is especially gratifying to announce that during my trip I closed a contract with Louis B. Mayer of the American Feature Film Company, of Boston, by which his company will take over the distribution for the six New Eigland states. Exhibitors will now have the advantage of the active co-operation and efficient service of this big organization.

"Another important connection just established is with H. L. Charnes, head of the Standard Film Service Company, which now controls Christie comedies in Michigan, Ohio and Kentucky."

Veribest Prepares "Parentage" Campaign

The Veribest Pictures, Inc., has opened offices at 47 Swann street, Buffalo, N. Y. The company is preparing a big campaign on "Parentage," which will open shortly at one of the theatres in Buffalo. The company also has "God's Man," "Mormon Maid" and "Whither Thou Goest." The offices are being fitted up on the style of many of the New York film offices and are attracting a lot of attention. The policy will be two big feature productions a month, starting from October. The operations will be confined to New York state outside of Greater New York.

John W. Noble, Producer-Director of the Official State Rights Feature "Shame"

Career of Noble Is Varied

John W. Noble, who recently completed "Shame," which will be put on the open market, has had a varied career, and numerous productions directed by him have proved to be pictures of excellent drawing power.

Mr. Noble directed Francis X. Bushman and Beverly Bayne in "Romeo and Juliet," "The Wall Between," "Man and His Soul" and "The Bridge." The former Metro director has seen service as an army officer in the Philippines, and later went on the stage.

Overland Sells Rights to "Man's Law"

The Overland Film Company, 729 Seventh avenue, sponsors for the Irving Cummings picture entitled "Man's Law," is in receipt of inquiries from all over the country relative to the feature.

After the first showing the rights to New York and northern New Jersey were immediately sold to the Mammoth Film Corporation, F. E. Backer, president. Harry G. Segal, general manager Globe Feature Film Company, Boston, Mass., was so enthusiastic over the picture that he made a special trip to New York City to obtain the rights, and after reviewing the subject immediately purchased it for the New England States.

Mr. Mattson, representing John Olsen and Company, shared the same views with Mr. Segal and purchased the rights for Norway, Sweden and Denmark. U. Ono has contracted for the rights for Japan. Negotiations are now pending for the sale of the Canadian rights.

Hartmann Opens Office in New York

William C. Hartmann has opened offices on the fifth floor of 218 West Forty-second street, New York, where he will conduct a general film business, specializing in open market features, including comedies.

Mr. Hartmann's first offerings will be a series of farce comedies, said to be produced along new and original lines.

There will be four separate and distinct subjects, each under an individual trademark. One each of the series will be produced monthly. The stories are by writers of national reputation.

Each series will be worked out with a performer having a world-wide reputation in the theatrical and vaudeville field.

The names of the stars and subjects will not be disclosed until the pictures are ready to be shown. The first picture will be ready for screening in the course of a week.

Mr. Hartmann says that there will not be a single pie or slap-stick in any of the productions, but that a laugh will be in every fifty feet of film.

Short Features Exchange in Larger Quarters

The Short Features Exchange, handling the Lion comedies and the Walt Mason subjects, will move from the seventeenth floor of the Godfrey Building, New York City, into larger quarters on the sixth floor of the same building.

"The Short Features Exchange," says an officer of the company, "was organized about four months ago with the purpose of confining itself to the release of short subjects of merit. Those who organized the Short Features Exchange firmly believed that specialization was the keynote in any enterprise, and consequently when this organization was formed, it was done with the purpose of specializing in the distribution of short subjects only. It set out with much confidence in short subjects, and to date, that confidence has grown stronger.

"It didn't take long for us to work up a large clientele, and the evidence that we have made good with the exhibitor is clearly demonstrated by the steady patronage each exhibitor has given us. By consistent plugging on one line, slides, heralds and other descriptive matter which are rare on pictures of short length have been supplied to all exhibitors who have booked any of the releases from this exchange."

Deseret Buys "Deemster" for Eleven States

J. L. Adams, acting for the Deseret Film Corporation of Salt Lake City, Utah, and W. E. Shallenberger, president of the Arrow Film Corporation, signed contracts last week whereby "The Deemster," becomes the property of the Deseret Film Corporation in eleven Western states, Colorado, Utah, Wyoming, New Mexico, Washington, Oregon, Idaho, Montana, California, Arizona and Nevada.

This leaves only one group of states on "The Deemster" available. It has not been decided what policy will be pursued by the Arrow offices for the future.

Quirk Plans Red Cross Aid Through Screen

All Profits from "Photoplay Magazine Supplement" Single Reels, Twelve Subjects Released in Year, Will Go to the Cause

JAMES R. QUIRK, publisher of *Photoplay Magazine,* surprised the trade a week or two ago by announcing that he is about to issue twelve single-reel motion pictures for the open market, under the title, "Photoplay Magazine Screen Supplement."

Now, he has another and an even bigger announcement to make. He declares all the profits from the sale of these de luxe motion picture subjects are to be turned over to the American Red Cross. All of the net profit received from the sale of territorial franchises on "Photoplay Magazine Screen Supplement" will be donated to the fund for aiding war-stricken Europe—helping Uncle Sam's soldiers and sailors to be more comfortable.

"In these strenuous times, when the whole civilized world is struggling in defense of humanity, when every man, woman and child is being called upon to aid the cause in which we have taken up arms, I feel that the least *Photoplay Magazine* can do is to contribute its bit toward alleviating the suffering of those who are stricken," said Mr. Quirk. "The idea of making and distributing motion pictures of the stars as they are—unique and unusual views of the players—'off-the-screen'—under the title, 'Photoplay Magazine Screen Supplement,' was not conceived with a thought of profit. We aimed solely to increase and augment our service to the picture fans of the country—to give them in motion pictures glimpses of the things they have read about the players doing, in the pages of *Photoplay Magazine.*

"I want to thank the manufacturers who have co-operated to make this idea a success. Without their whole-hearted belief in the proposition it would have been impossible. I am sure every one of them will be with us strong on this idea of increasing the public interest in the stars, and at the same time helping the most worthy cause in the world. I am going to make sure these pictures reach the highest degree of excellence.

"We have the pictures ready, and though many of them have been difficult to secure, we are not going to exploit them for profit. It is my plan to turn over every cent received from the sale of the territorial rights on these twelve de luxe single-reel subjects to the American Red Cross, after deducting, of course, the bare sum necessary to cover the cost of the undertaking. This does not apply to any one release of 'Photoplay Magazine Screen Supplement,' but to the entire series of twelve subjects which are to be released within a period of a year.

"I am more than glad to assure every buyer of territorial rights on 'Photoplay Magazine Screen Supplement' that his money will not only secure for him what I sincerely believe to be the greatest box-office attraction ever offered him, but also will enable him to participate pro rata on what I hope may be a generous donation for the relief of the sufferers of all nations."

McMahan & Jackson Pioneers in Field

Well-Known Cincinnati Firm, Formerly Owners of the Buckeye Film Company, Were First to Open Exchange and Run Theatres in Central West

McMAHAN & JACKSON, Cincinnati, are pioneer film men, being the first in the central states to establish a film exchange and run a string of moving picture theatres. They formerly owned and operated the Cincinnati Buckeye Film Company, handling the entire output of the Universal program.

They also operated eighteen moving picture theatres, among them being the beautiful Alhambra theatre, located at 146 West Fifth street, Cincinnati, O., which is considered one of the best picture theatres in the city.

McMahan & Jackson claim to be the first ones in the industry to charge high prices of admission for feature pictures and at the time they were operating the Lyric theatre, they presented Madame Sarah Bernhardt in "Camille" in three reels, with big admission price and made money with the engagement. They also presented Madame Anna Pavlowa in the "Dumb Girl of Portici" at the Lyric theatre, for two weeks, charging one dollar admission for the orchestra seats, which was the first time in the history of Cincinnati this prices was charged for a feature picture.

Among the well-known theatres operated under the successful management of these men are the Lyric theatre, Grand Opera House, Alhambra theatre, Orpheum theatre, the Ohio theatre, the Ohio Vaudeville theatre, Plaza theatre, the Forest theatre, all of Cincinnati, in addition to a number of theatres in other cities.

McMahan & Jackson give much of their time to their feature film business and have handled such big bookings as Annette Kellermann in "Neptune's Daughter," Anna Pavlowa in "The Dumb Girl of Portici," "The Witching Hour" and many other big pictures.

McMahan & Jackson started in the business in the fall of 1905 and the only rival at that time was Harry Davis at Pittsburgh, the Cincinnati house being the second theatre established in this country.

Warren Completes Picture

Edward Warren finished his latest picture last week and it was shown to the directors of the Edward Warren Productions and the cameramen who shot the picture. Mr. Warren will personally do the cutting and editing of the film, and expects to have it ready for a trade showing in about two weeks.

The picture is yet unnamed and the title will not be announced until the subject is ready for the trade showing.

All Ogden Pictures on Open Market

ANNOUNCEMENT is made by the Eastern executive office of the Ogden Pictures Corporation, that for the next twelve months the Lillian Walker attractions, to be eight in number, will be marketed on the independent plan. To the buyers of the first release, "The Lust of the Ages," the company is awarding the exclusive rights to the remaining productions.

"The purpose of this," said Lester Park, general manager of the company, "is to concentrate, as much as possible on the exploitation of Lillian Walker and not to divide our productions among several exchanges in the same territory.

"Consistent with this idea we are cooperating with the independent purchasers of the Lillian Walker series as to the extent of advertising to the exhibitors in their own territory and the issuing of advertising matter in connection with Miss Walker herself, as, for instance, there is being mailed by this company to photoplay fans, whose names are forwarded us by exhibitors a cabinet photograph of Miss Walker. The initial order for these photographs has been for 2,500,000. In addition to this, we intend forwarding to every motion picture theatre in the United States, with a seating capacity of 1,000 or over, an oil painting of Miss Walker, forty by sixty. The cost of this painting alone is $23.50 each.

"We are not heralding in advance, nor do we intend giving much publicity to each individual innovation created by us, consolidating our endeavors toward creating a demand for Miss Walker's pictures among exhibitors throughout the United States. It has truly been astonishing to us to learn that Miss Walker, after an absence of six months from the photoplay screen, is still the favorite supreme in her own particular class of work, but perhaps the fact that she has been off the screen for that period of time has whetted the appetite of the photoplay public, including the exhibitor.

"Miss Walker's second production is an adaptation of a popular novel, written by a man who is reputed to be the second most popular author in the United States. We have already purchased, however, the rights to the next seven plays, all of them adaptations of popular novels."

ON THE RIGHT LINES

McMahan and Jackson, Cincinnati, are enthusiastic over the work done by MOTION PICTURE NEWS in promoting the interests of the open market field. They say:

"You can rest assured that we will do anything we can to assist you, as we feel that you are working along the right lines and are entitled to our support. We appreciate the progressive steps you are taking in your open market department, and believe it is excellent."

Private Feature Now Metropolitan

M. S. Stocky, Cleveland, has taken over the Private Feature Film Company, which made "Ignorance." He will operate the company under the name of the Metropolitan Film Company, at 210 Columbia Building, Cleveland.

As soon as the new company is well under way, Mr. Stocky expects to take more pictures, but not of such a sensational character as "Ignorance," although it has been a good seller. Eighteen states have been covered up to date, the most recent being western Pennsylvania and West Virginia, which were bought by the Leader Film Serial Company, 804 Penn Avenue, Pittsburgh; and New York State, which will be handled by the Popular Cinema Exchange, Inc., 47 West Swan Street.

Peerless Buys Lion Comedies

The Peerless Film Service of Los Angeles has closed with the A. Kay Company, New York, for the Lion comedies in the territory embracing California, Nevada and Arizona. The comedies were made by the Masterpictures Company of Houston, Texas, and a publicity campaign was put under way by the reference to the coming releases with the phrase, "Make 'em Roar,"

F. E. Backer Goes to Coast

Franklyn E. Backer, president of the Mammoth Film Corporation, left for the West last week, to oversee his interests on the coast. His first point will be Denver, where "Who's Your Neighbor?" which Mr. Backer purchased for New Jersey and eleven Western states, opens for an extended run, on September 2.

From there he will visit all the important cities in his territory, finally meeting in San Francisco a number of capitalists, who are negotiating with him the early formation of a producing company, based upon lines which will be especially attractive to the exhibitor who has sometimes felt that there was a lack of consideration shown him, and that he was asked to bear too great a share of the burden. Mr. Backer started in the state rights field with one picture, "The Fall of a Nation," a year ago. To-day he controls the output of ten big features in New Jersey and New York, and in addition, the Western rights of "Who's Your Neighbor?" Mr. Backer attributes his success to the motto of his exchange, which is: "A square deal, and a carefully selected picture."

Holland Exchange Closed

The draft is taking Edward Geller, of the Holland Feature Film Co., 97 Woodward avenue, Detroit.

Tietel Gets "Souls Redeemed"

Albert Teitel, manager of the Ideal Film Exchange, Philadelphia, announces the purchase of Edward Warren's "Souls Redeemed," featuring Mary Shotwell, Sheldon Lewis and seven other players of note, for Eastern Pennsylvania and Southern New Jersey. The picture has a peculiar interest in connection with its acquisition by the Ideal company. It was made in the Ideal Film Laboratories and Studios, Hudson Heights, N. J., which were erected by Mr. Tietel.

Mr. Teitel has planned an extensive campaign for the exploitation of the picture in his territory, which will consist partly of the publication of the story of the play in the local newspapers a few days before its appearance in the cities of his allotted territory.

Mr. Teitel has also bought from the American Standard Company the rights to "The Mystery of the Boule Cabinet," featuring Sheldon Lewis, for the same territory; and "My Country 'Tis of Thee," featuring Tom Terris. He has also purchased "The Hero of France," from the Sunbeam Company, for Maryland, the District of Columbia and Washington, D. C. "The Hero of France" was also obtained by Mr. Teitel for exploitation through the Midland Film Company, Chicago, in which he is interested.

The Midland exchange will be under the management of Abe Tietel during the absence of his brother Harry, drafted for service abroad.

Southwest Art Dramas, Inc., in Larger Offices

Southwestern Art Dramas, Inc., distributors of the Art Dramas program throughout the State of Texas and the Southwestern territory, has taken larger and more convenient quarters at 1911½ Commerce street, Film Row, Dallas, Texas.

The company was forced to do this, in order to keep up with the constantly increasing business, which has expanded at a surprisingly rapid rate, under the management of F. N. Sanford, president and manager, and L. C. McHenry, vice-president and assistant manager. These men are veterans in the business of film distribution, and by strict application of their policy of fair play, cordial treatment and sound business principles have commanded the respect and gained the business of exhibitors throughout their territory.

Announcement is also made by this company of the acquisition of James J. Harvey, well known salesman throughout the New Orleans territory, to do special work and help exhibitors with Art Dramas in that section. Mr. Harvey has an enviable record and is one of the best-liked film men in New Orleans. He was formerly connected with the Central Feature Film Company of New Orleans.

Have you sent for your sign to be used in gathering pennies for tobacco for our soldiers in France? Read about it in the front pages, and send for your sign NOW!

Hoffman Buys "One Hour"

"One Hour" in six reels, a sequel to "Three Weeks," has been sold by Harry Rapf to M. H. Hoffman, Inc., New York City, who now controls the entire American rights to the picture.

"For originality of treatment," said P. V. R. Key, sales manager for M. H. Hoffman, Inc., "'One Hour' will arrest and hold the spectator's interest to a degree requiring a free use of adjectives. Daring, yet restrained, this picture is likely to continue to cause much discussion.

"While there are several big situations in "One Hour" there is one which is of such outstanding importance as to take precedence over all others. Beautifully handled, it imparts a thrill. Zeene Keefe, who plays the role of a foreign princess living in the northern woods of America, and Alan Hale, are the players who figure in this scene.

"Harry Rapf, who produced the picture, has done nothing finer."

Mammouth Buys "Ages" for Jersey

The Mammouth Film Company has bought from the Ogden Pictures Corporation the rights to "The Lust of the Ages," featuring Lillian Walker, for northern New Jersey. Jesse J. Goldberg of the Ogden company conducted negotiations with Franklyn E. Backer, president of the Mammouth Company, for the sale of the picture.

Ditmars for Indiana and Illinois

E. W. Hammons, vice-president and general manager Educational Film Corporation of America, announces that he has closed two more states on the Ditmars animal pictures, "The Living Book of Nature." Metro Service Pictures, Inc., of Chicago, will handle the state of Illinois and the H. Lieber Company of Indianapolis, have obtained the rights of Indiana.

Sawyer and Lubin Buy "Warrior"

A. H. Sawyer and Herbert Lubin, acting for the General Enterprises, Inc., 1600 Broadway, New York, closed contracts last week with Harry Raver whereby the General Enterprises become the owners of the United States and Canadian rights for Raver's Italian picture, "The Warrior."

"The Warrior" played to four weeks' capacity business at the Criterion theatre in the midst of the hot weather. Mr. Raver had many offers for rights but stood out for a sale of the whole territory in one lump.

The General Enterprises, Inc., plans to put over a big advertising campaign and then parcel the territory out on a state rights basis. Advertising matter is being prepared which will include twenty life-size enlargements done in colors.

Maciste, the giant hero of "Cabiria," is featured in "The Warrior," and some of his stunts brought cheers from the audiences at the Criterion. He is also a comedian.

The General Enterprises plan to secure two more big specials now in the making and they will enter the open market on a big scale.

"Lust of the Ages" Big State Rights Feature, Says Goldberg

JESSIE GOLDBERG, who is exploiting "The Lust of the Ages" for the Ogden Film Corporation, has the following to say:

"Many pictures are produced without a thought given to their final sales channels. If a film is intended for state rights' market it should be conceived, made and sold along entirely different lines than those to be followed for ordinary program work. The state rights' production must be more impressive, more spectacular than the program production. It should be the giant among films on the market.

"When I was called into conference by the Ogden Film Corporation as to the proper methods of handling their product and the proper market for its exploitation, the question was whether "The Lust of the Ages" is a program or state rights feature. This production would have fallen down on the program. It is too big for other than the state rights market. When the idea for the production is conceived, then is the time to determine whether the production is to be offered for program or state rights market.

"'The Lust of the Ages' was produced by a comparatively unknown concern, the Ogden Film Corporation, but in the short time in which they have been in the field they have produced a picture worth while and one that will stand on its merits alone as an excellent state rights' feature for any territory."

Billy West Comedies Supervised Personally by Bernstein

LOUIS BERNSTEIN, president of the King-Bee Company, is a busy executive. He not only looks after the executive functions incident upon his official capacity, but he gives his personal attention to the production of the Billy West comedies.

Mr. Bernstein says that before a comedy script is passed upon by himself, the director and Billy West, the featured comedians are asked to express their opinion as to its merits; and, lastly, before a decision is reached, Nat Spitzer, the sales manager for the King-Bee Company, passes upon the script's merits from the standpoint of its selling qualities and the reception it is likely to be given by the exhibitor. Mr. Bernstein is strong on detail, it is said. He has made a careful study of efficiency methods in comedy productions and applies these methods to every phase of the business in which he is engaged.

Peerless Offers Wide Selection

The Peerless Film Exchange, Inc., 1339 Vine street, Philadelphia, has for eastern Pennsylvania and southern New Jersey the following: In single reels, Christie comedies, Ditmar's "Living Book of Nature," Hans and Fritz Cartoons, Coronet Scenics, Stanley War News weekly, "On the Battle Fields of Europe," "America Is Ready" (series of four single reels), "The Thirteenth Labor of Hercules," Rex Beach Scenics and Terry's Human Interest Reels.

In feature productions, "Twenty Thousand Leagues Under the Sea," "On Trial," "The Deemster," "Civilization," "Even as You and I," "The Witching Hour," "People vs. John Doe," "Conquest of Canaan," "Diana the Huntress," "The Woman Who Dared," "Her Condoned Sin" and "Redemption." Coming releases are: Charlie Chaplin comedies, Olga Petrova productions, "God's Man," "The Warrior," "Parentage" and "The Submarine Eye."

The Special Attractions Company, at 1339 Vine (second floor), Philadelphia, has the entire United States on the "Test of Loyalty," with Mary Pickford, Henry Walthall, Mack Sennett productions.

"Married in Name Only" Shown on 15th

A large cast has been engaged by Ivan Film Productions for "Married in Name Only." Director Edmund Lawrence will direct the picture. Milton Sills, who had the role of Joseph Stanton in "The Honor System," has the leading male role. Gretchen Hartman is co-starred with Mr. Sills. Marie Shotwell and Dora Mill Adams have important roles. Among other players are Stanley Walpole, as the youthful lover, Tom Burrough, as the doctor, and Elean Hume as his daughter.

A trade showing has been set for September 15.

Allen Places "Allah" in Many Western Theatres

"The Garden of Allah," controlled by the Allen Film Corporation, Chicago, in Illinois, Michigan, Iowa, Nebraska, Missouri, Kansas, Oklahoma, Texas, will open the fall season for this feature in their territory at the following theatres:

The Washington, Detroit, Mich., on September 16; the Columbia, Kansas City, Mo., on September 16; the New Grand Central, St. Louis, Mo., on October 7: the Strand, Evanston, Ill., on September 17, and the Strand, Cedar Rapids, Iowa, on September 9.

Lubiner and Trinz, Chicago, have booked the picture for their circuit, opening September 24. The Gold theatre, Chicago, Ill., opens for the week of September 10, playing the picture at twenty-five cents, with an orchestra of ten.

Circle Swinging for Crane Wilbur

Crane Wilbur, whose present contract calling for appearance in a series of pictures for Art Dramas expires August 22, will leave Los Angeles early in September, to begin the first lap of a nation-wide tour, in which he will make personal appearances at a large number of motion picture theatres throughout the country.

The route of his tour is being arranged by Carlyle R. Robinson.

Paradise to Make Pictures

The Paradise Pictures Company, which recently opened offices and a studio at 3221 Toost Avenue, Kansas City, Mo., will soon be under way, according to a recent announcement by the officers of the company.

C. C. Gaisford, president, G. W. Strope, vice-president and M. J. Ostergard, counsel, and F. L. Alexander, treasurer, organized the company.

Film Specialties

Shell-Wrecked Villages in Pathe Pictures

"In the Wake of the Huns," Authoritative Films Taken Under French Government Supervision, in New Release

UNDER the title of "In the Wake of the Huns," Pathe will release on September 23 the first authoritative pictures taken under French Government supervision of the occupation by French troops of the territory recently evacuated by the Germans after the battle of Arras. As a contribution to history as well as for its great interest and timliness this two-reel picture ranks very high.

Unlike many of the war pictures which have found their way to this country "In the Wake of the Huns" is beautifully photographed. The cameraman or cameramen who took these views were artists. By intelligent selection of foregrounds there is a wonderful effect of depth obtained in the longest "shots" as well as those with more limited backgrounds.

The first impression that the observer gains from viewing this picture is one of surprise to note how the scenes shown amplify and make clear the brief press dispatches from France as to the extent and character of the wilful devastation wrought by the Germans before their evacuation of this territory. Notable are the scenes of miles of orchards leveled to the ground to serve no military purpose but as a means to show an astounding spite.

Some villages are shown which were not under bombardment but were deliberately blown up with high explosives so that barely one stone rests upon another.

In one scene of particular havoc we see a placard left by the retreating enemy which well illustrates the inconceivable German point of view. It reads: "Nicht argern, wundern," the translation being, we suppose, "Don't be angry—just wonder."

We see cross roads wrecked with dynamite—tremendous craters which do not block the progress of the French troops as they lay their roads around them. We see the French entering towns where the Germans were in possession for nearly three years, and see the pathetic joy of the few remaining townsmen and women who turn out to welcome their fellow men back to their native land.

Dr. E. A. Salisbury's First Color Films of Revolution

DR. EDWARD A. SALISBURY is returning to this country with what are declared to be the first pictures in color of a revolution ever taken. The doctor is believed to be a passenger on the steamer Siberia Marue and about to arrive at a Pacific port. He has made an extensive tour through China and Japan for Prixma.

From present indications, backed by the assurances from this noted photographer-explorer, Dr. Salisbury has not only obtained the most valuable records ever photographed in these countries, but he has preserved for the first time in color, the customs, habits and costumes of these interesting peoples of the Orient.

Dr. Salisbury had the good fortune to be in Pekin at the time of the recent uprising. Concerning this he cabled Carl H. Pierce recently: "I have the only camera here. Have fine close-ups of the fighting, bursting shells, etc. Large footage," following this up with another message: "My camera is the only one in Pekin during all the trouble and I have taken several thousand feet and am still taking. It is all in color. Taken for The Prizma, Inc."

The Prizma people are enthusiastically awaiting Dr. Salisbury's arrival, because it is expected that these views of bursting shells and other battle scenes will give Americans and the public at large a better idea of actual fighting conditions as they exist than anything yet offered for the screen.

In the letter just received, telling of his departure from the Orient, Dr. Salisbury adds: "I am enclosing some pictures I have taken with a small Graflex. I believe no one else ever took or cared to take the chances I have to obtain these pictures, and you can bet that this lot of moving picture material from the front will be the finest lot ever taken in a battlefield. I hope to see some trouble tomorrow as the approaching Republican troops are just outside of the wall and say they are coming in tomorrow.

"I am sending these by a special courier to Tinsin so that they can reach you promptly."

Poster Making Shown in Pathe-International Picture

"The Making of a War Poster," from the time the models first start to pose until the finished product is taken from the lithographer's presses, is shown in an educational film produced by International and released by Pathe on August 26. Simultaneously with the release of the picture thousands of these posters will be shown on walls throughout the country.

There are said to be many remarkable things in connection with the making of this poster, which was done by Albert Sterner on a special commission from the Navy Department. The poster is entitled "Over There," and shows Columbia pointing across the Atlantic with a marine by her side.

In the making of lithographs it is customary for the artist to draw an original sketch, which is transferred to stone in the plant of the lithographer. In this instance, however, Mr. Sterner drew the picture on the stone, which weighs half a ton.

Whitman Cartoons to Be Educational Films

V. I. and B. C. Whitman announce that they have an agreement with E. W. Hammons, vice-president and general manager of the Educational Films Corporation of America, to produce cartoons.

Their cartoons have made quite a hit during the past two months at the Rialto theatre, New York. V. I. Whitman said this theatre received inquiries from exhibitors all over the country desiring to know where they could procure these cartoons. He added:

"We therefore felt that we had to tie up with some company that could give them proper distribution. We have watched the rapid growth of the Educational Films Corporation of America, and when Mr. Hammons told us the plan of distribution they had been using so successfully with their other pictures, we decided that they were the proper company to work for.

"We will not only make cartoons similar to those shown at the Rialto theatre, but, we are also going to make burlesque cartoons on a great many of the pictures released by the Educational Films Corporation of America."

Wide Range of Topics in Selig World Library Issue

The Selig World Library No. 17, released in General Film service on Wednesday, September 5, pictures the famous beach resorts on our Atlantic Coast and the homes of millionaires at Newport.

The mussel pearl industry is another interesting picture. Fishermen drag mussels from the bed of White river, Arkansas and the value of pearls discovered amounts to thousands of dollars yearly. Out of the shells pearl buttons are made and this is the most profitable part of the industry.

In Africa the wife must be her husband's barber. The primitive method of pulling out the hairs is still in practice.

Java possesses a soil of astonishing fertility and a vegetation unsurpassed in its luxuriance. One of the chief articles of export is sugar. Preparing the soil, the plant, the harvest of sugar cane, the manufacture of sugar.

Universal to Aid New York Safety Campaign

New York state's automobile bureau, under the supervision of the secretary of state, Francis W. Hugo, has enlisted the Universal Screen Magazine as a channel of distribution of the "Safety First" films designed to cut down the number of auto accidents.

The pictures, to be released shortly, were taken in New York city under the direction of C. L. Grant, manager of publicity for the secretary of state's office. They show right and wrong methods of boarding and alighting from cars, etc.

Short Subjects in Review

By Clara DeL. Berg

WHERE LABOR IS CHEAP

Slaves of the machine our artisans may be. But what of those who slave because there are no machines to lighten labor and increase production? In "China and the Chinese No. 5" (Educational Films Corporation), we see conditions of labor strikingly unlike our own. Whether the industry be one that women share, as the spinning and weaving of cotton, or a man's job of rope making, hand and foot take the place of steam and electricity in supplying power to drive the machine.

Perhaps the sombre round of daily toil makes a demand for pomp and circumstance in everything that interrupts it. Certainly the funeral procession of a rich man, with thousands of paid mourners, banners and images, and joss men soliciting offerings, appears to the foreign onlooker at least as an interesting and diverting spectacle,—circus and bread for the drudging multitudes.

GUNS THAT KICK; KICKERS THAT HAMMER

"As iron workers, we are good dancers," say the Dolly Sisters (Universal Current Events 16), as they sit astride a girder on a New York skyscraper. One might almost imagine, from the professional overalls and the ease with which they wield a hammer, that they might make good on the first-named job.

Fellows that really do the business, however, are the great guns that guard our coast. One never tires of watching the huge monsters heave up and over, deliver their thundering defiance, and settle ponderously back, ready for the next charge.

This issue of Current Events gives us glimpses of our foreign visitors when the Russian diplomats view a parade of our Grand Army men, and the representatives of that bravest of nations, Belgium, are welcomed to New York.

A pleasing innovation is the sprightly humor of the captions, whenever humor is in place.

BOBBY'S BRAVERY

Something went awry at the Vitagraph Studios when this latest Bobby story was released. Our hero dreamed dreams, saw visions, most pleasing visions of himself in a becoming suit of shining armor going forth to the rescue of hapless damsels. And when that pearl beyond all price, his wonderful "Teacher," seemed in mortal danger of abduction at the hands of a cruel ruffian, Bobby rallied his faithful band and effected a spectacular rescue. But alas, Bobby's opinion of the ruffian and Teacher's did not seem to be the same, and poor Bobby had to see her depart on the arm of the khaki-clad villain. This is where Miss Aida should have come to the consolation of the downcast youth. Miss Aida, however, has no part in this last picture, and we miss her greatly.

GREAT FIRS FROM LITTLE CONE SEEDS GROW

When it comes to Reel Life No. 72, we are going to please ourselves. We are not going to tell you about the Shetland pony no bigger than a rocking horse, or of how they collect the eggs of the loggerhead turtle, and even the poor turtle herself, basking in the slushy sand. We are going to take all of our allotted space to talk about the excellent series of pictures showing the United States Forestry Bureau at work repopulating the hillsides of the northwest which have been denuded by fires. We see cones being sought, even from the hiding places of squirrels, to furnish seeds, we watch the care with which the seeds are sown and tended, the first growth of tiny trees, the transporting of two-year old nurslings, and finally the men at work replanting in the devastated district. A beautiful sunset picture, and another taken at dawn complete a most interesting and attractive subject.

SNOW? WHO CARES?

Some stupid animal folk may roll up and sleep the Winter months through, but if they live at the New York Zoo, the chances are they will keep awake so as not to miss any of the fun. Ditmars' "The Animals in Winter" (Educational Films Corporation) is a record of jolly times among our animal visitors. The shaggy buffalo trot out in the snow at feeding time as though it made not the slightest difference. In a seventy-mile blizzard, the baby wild goat grows so venturesome that it has to be butted back into shelter beside its mother. For the polar bear life takes on a new aspect when his sensitive nose tells him a wintry storm is on the way. Only one creature seems to mind the cold. Baby gorillas, even if born thousands of miles from the equator, need special protection. And get it, in a manner surprising and laughable.

BUCKING A GLACIER

If the venturesome boat that took Al I. Smith and his party through ice-infested waters to the very foot of Miles Glacier, Alaska, didn't actually buck the ice river, it was because the river got cold feet (no, warm ones in this instance) and started to fall into the bay. The camera that pictured "Alaska Wonders in Motion, No. 3" (Educational Films Corporation) caught one four-hundred foot mass in the act of breaking away. Great is the fall thereof, and tremendous the waters that are hurled up and about until the monster settles into place, seven-eighths of him beneath the surface.

Preceding this theatrical display, we have fine glimpses of swimming salmon, of the thousand-dollar bridge over Copper River, known to readers of Rex Beach, and of the Kenai Esquimaux.

BONE DRY, PERHAPS, BUT IRRIGATED

We once knew a man who owned a potato and onion farm. Each year the onions and potatoes came up in handsome rows, and each year, before market day could come, they died of drought. So the man dug down in his jeans and invested in a sprinkler irrigator. After which the heavens opened, and the onions, potatoes, and cabbages grew so large that no one would pay the price for them. Perhaps the moral of the proverbial umbrella is reversed, and it *always* rains if you have a sprinkler. We thought of our friends as we watched Reel Life No. 71, which gives several views of such a sprinkler irrigating a fifteen-acre farm.

Reel Life continues its series of pictures dealing with the handling of the mail, devoting this issue to those departments handling registry, parcels post, and money orders. The importance of this last department may be judged by the army of clerks engaged in transacting the many details of the business. The mysterious machines which actually *sort* cards are shown. The Senses in Business and Pleasure afford interesting and amusing contrasts.

FOOD FOR MILLIONS

To-day comes the welcome news that five-cent bread is within sight. Pictures of the great American harvest, in the Selig Library, No. 16, would seem to confirm this. Beyond the screen we seem to see endless processions of the monster reapers and binders, gathering in mile upon mile of grain, thousands of threshers piling up huge mounds of wheat kernels, and a parade of steamers on the Great Lakes, laden almost to sinking with the precious foodstuff.

Then, as if that were not enough to feed the world, comes still another means of adding to our store, or rather, of preventing its spoliation, a poison for the grass hoppers that consume our corn. A toothsome confection of bran, water, orange juice, and arsenic is spread on the growing plants, and before Mr. Grasshopper has had time to get down to the salad course, he has curled up his toes in death. A stretch of corn so treated stands as a happy contrast to the adjoining field, completely divested of growing things by the swarming pests.

PANNED OYSTERS, ARMY STYLE

Is your boy in a training camp? Does he ever tell you the things you want to know? Ours doesn't, not even when we ask him pointblank questions. So imagine our pleasure when we saw him, or maybe other young medicos, learning how to bandage arms, rescuing comrades fallen on the field, and administering first aid. Then, the day's duties ended, they gather in a jolly group each with his tiny camp fire and cooking kit. One could almost smell the coffee, and the sight of oysters, curling up in the hot pans, made us glad that the R days had come again.

Nor is this reel (Selig, American War News) confined to the doings of recruits. There are pictures of submarine chasers, painted like the waves of the sea, and of our French allies.

HOW PICTURES ARE BOOKING

Progressive Exhibitors Get Goldwyn First Runs

Expensive Exploitation Planned in Los Angeles, Where Rialto Will First Show Pictures—Successful Bidders in Other Sections

JOSEPH GROSSMAN, lessee and manager of the Standard theatre, Cleveland, has signed a contract for Goldwyn Pictures in Ohio's largest city. He inaugurates the Goldwyn first-run service in Cleveland on September 9 with Mae Marsh in "Polly of the Circus," by Margaret Mayo, and is beginning the greatest promotion campaign in the history of amusements that has ever been recorded in his city.

Eagerness of big exhibitors to inaugurate their Fall season with Goldwyn Pictures has resulted in the pre-releasing of "Polly of the Circus," Margaret Mayo's celebrated play, starring Mae Marsh, in several cities at the solicitation of managers and owners of theatres.

Robert Lieber, the Indianapolis exhibitor, will begin his season at the Circle theatre with "Polly of the Circus" on August 27, and Jones, Linnick and Schaefer will play this beautiful attraction, beginning the same day, in the Colonial theatre, Chicago.

Goldwyn Pictures will be shown first in Baltimore under pleasing auspices, for C. E. Whitehurst, president and general director of the New theatre, Lexington and Park streets, has closed a contract for all Goldwyn productions.

The New theatre begins its Goldwyn releases simultaneously with their presentation in other large cities of the country, "Polly of the Circus" being presented on September 9 and "Baby Mine" being the offering on September 23.

In Calgary, Alberta, Can., N. B. Wright, manager of the Regent theatre and one of the foremost exhibitors in the Dominion, is carrying half-page advertisements in every newspaper in Calgary and spending several thousand dollars in a period of three weeks merely to tell the Calgary public of the Goldwyn stars and productions. Mr. Wright has contracted for all Goldwyn productions for a period of one year and releases "Polly of the Circus," Margaret Mayo's play, starring Mae Marsh, on September 9.

Hart-Fairbanks Reissues Get Solid Booking

Eighteen Leading Theatres in Metropolitan Territory Take Triangle Subjects for a Solid Week—"The Disciple" Among the Hart Reissues

EIGHTEEN leading theatres in the New York territory of the Triangle Distributing Corporation have booked the Hart-Fairbanks reissues for an entire week's run, commencing with the release of "Double Trouble," the first Fairbanks subject, on September 2, and following up with "The Disciple," a Hart feature, on September 16.

Nine of these theatres are in New York and Brooklyn. They are: Proctor's, Fifty-eighth street; Harlem theatre, 108th street and Fifth avenue; Proctor's, 125th street; the Eighty-first Street theatre, Eighty-first street and Broadway; Broadway Photoplay theatre, 103d street and Broadway; Fox's City theatre, Fourteenth street and Irving place; Halsey theatre, Halsey street and Broadway; Fox's Bedford theatre, Bedford and Bergen street; Fox's Ridgewood theatre, Myrtle and Seneca street.

The other nine theatres, considered to be the most representative in their respective communities, are: Keith's Jersey City, Jersey City, N. J.; Fox's Terminal, Park place, Newark, N. J.; Garden theatre, Elizabeth, N. J.; Proctor's theatre, Plainfield, N. J.; Playhouse, Passaic, N. J., and Proctor's theatres in Albany, Schenectady, and Troy.

"The Disciple," said to be one of the best Triangle plays in which Hart has appeared, has been selected as the first reissue. Dorothy Dalton and Thelma Salter appear in the supporting cast. Hart has the role of a "Fighting-Iron Parson."

"Double Trouble," the first Fairbanks reissue, will be shown in the first run houses on the week of September 2. Margery Wilson, Gladys Brockwell and Olga Grey are the other featured players in this production.

Long Run for "Honor System"

The record for long runs, and it is also said for big prices, will be broken for Philadelphia picture theatres by the "Honor System" of Fox, which has been booked by Stanley Mastbaum for the Stanley theatre for a first-run of two weeks, beginning August 27, after which it will run a whole week at the Victoria.

The Stanley will now run all the Fox Standard releases for first showings in Philadelphia.

William Fox's Plays Force Full Week Runs

William Fox's "Jack and the Beanstalk" will be shown at the Academy of Music, New York, the week of September 2. "The Spy" will follow for the week of September 9. During the week of September 23, "The Conqueror," with William Farnum, will be the bill.

The policy of full week runs at the Academy of Music is new.

Middle West Houses Taking All Patriotic Pictures

Patriotic pictures are at their height in the Middle West, as are all news reels showing the United States soldiers both at home and abroad. Twenty-one contracts in one day is a record made last week by the Universal exchange in Omaha, Neb., for the Animated Weekly, Current Events and Screen Magazine releases. All four downtown first-run houses in Sioux City, Ia., are using these pictures.

Dealers who furnish theatre supplies report a heavy demand for slides showing flags, pictures of President Wilson, the American eagle and other patriotic subjects.

"The Slacker," shown at the Boyd, big downtown "legitimate" house, by Exhibitor Jules Rachman of the Grand, followed in the footsteps of "The Tanks at the Battle of Ancre" as a success. Bands playing patriotic pieces marched through the streets advertising the show, and the various nights were "benefits" for the Red Cross, Boy Scouts and other patriotic organizations. The picture was a big success in Omaha.

Vita's Reissues Said to Be in Demand

Albert E. Smith, president of the Greater Vitagraph Company, received a gratifying report last week from the distributing organization, Vitagraph, relative to "Favorite Film" features, under which name Vitagraph is re-issuing some of the best pictures in its library.

"The bookings on the Favorite Film features," as they are called, "jumped 100 per cent last week," according to the report sent to Mr. Smith.

"Not a Cancellation" Record for "Fatal Ring" Serial

A serial without a cancellation is a record set by Pathe in "The Fatal Ring," the chapter photoplay starring Pearl White, which was released July 8. Despite the hottest weather the country has seen in years, hundreds of exhibitors from all sections of America have reported capacity business on the days they showed this serial. In addition to the fact that there have been no cancellations on "The Fatal Ring" by exhibitors each week's bookings set new records for the serial that is pleasing motion picture fans and is bringing big returns to the box offices of the theatres.

Under the caption "'Fatal Ring' Most Successful Serial," the New York American Motion Picture Reviewer writes as follows:

"No motion picture serial produced in recent years has attracted as widespread interest and such favorable comments from exhibitors and the public in general as Pathe's 'The Fatal Ring,' in which Pearl White is the bright particular star."

THE WORLD MARKET

Metro Pictures Secured in East by Howells

The Howells Corporation has secured the Metro program for distribution in Japan and the Dutch East Indies. Last week "The Perils of Our Girl Reporters" series was shipped to the Dutch East Indies along with "The Round-Up." David P. Howells, in cabled reports from the Far East to the home office, states his tour has been most satisfactory in point of business done. He expects to return in several months.

To License Exporters

A ruling handed down late last week in Washington was to the effect that in future all exporters of film must obtain a license from the Bureau of Licenses, Washington, D. C.

Schlesinger Takes Charge of Inter Ocean Ad Department

Leon Schlesinger is now in full charge of the advertising and publicity department of the Inter Ocean Film Corporation. He joined the firm last December.

Schlesinger is well known throughout the trade. Previous to coming to the New York office of Inter Ocean he was for three years looking after the interest of H. J. Brock's theatres in Canada.

Inter Ocean Deals

H. J. Brock, of the Inter Ocean, last week announced the placing of a number of World-Brady features in Japan, and in addition the sale of "The Whip" for Scandinavia.

Beecroft, Back from Tour, Sounds Warning Note

Exporter Returns After Perilous Trip—States Conditions in Foreign Market Have Changed Immeasurably—Closes Contracts

CHESTER BEECROFT, of 501 Fifth avenue, New York, who has been touring Europe in the interests of his film exporting and importing business for the last four months, returned to America on the Scandinavian-American liner Oscar II, landing at his home port on August 30. Mr. Beecroft left New York on the steamer which carried General Pershing and the first American expeditionary forces to the battle front in France and witnessed the entrance of the American commander and his staff into London and later on into Paris.

It is said that Mr. Beecroft is the only American commercial traveler and possibly the only traveler of any class whatsoever whose passport shows the successful entrance and departure to and from England and France, a return to and second departure from England, then Norway, Sweden, Denmark, Finland and Russia, during the last two years of the war. In making this voyage over more than 12,000 miles of water Mr. Beecroft passed through the majority of the most dangerous submarine and mine areas in the world, including two trips across the Atlantic by different routes, two through St. George's Channel, two across the Straits of Dover, one through the Irish Sea and North Atlantic, twice across the North Sea and once through the Skager-Rak and Kattegat.

In course of these voyages, some of which were made in small freight boats under the most trying circumstances, Mr. Beecroft's vessel was twice attacked and once sunk by submarines.

When interviewed at his office at 501 Fifth avenue, New York, Mr. Beecroft said that conditions in the foreign film markets had changed so rapidly and so completely during the last year that few on this side possessed any definite knowledge of the subject and that many mistaken impressions had gained credence here.

Many conflicting statements had been made that in many cases extraordinary prices, out of all proportion to the possibilities of the market, were being asked. Sometimes these prices were absurdly high and sometimes absurdly low, few firms or individuals, indeed, having any idea as to what kind of picture was suited to the various countries in which they were endeavoring to make a sale. It frequently happened that a product which had absolutely no chance of being placed in a certain specific market at any price at all was being held at a price which a Griffith production might possibly obtain, while a line of pictures which was peculiarly suited and which consequently would net the buyer or distributor a handsome profit was being slyly coaxed away by the "wise ones" at a figure far below its worth.

It was this state of affairs, so unfair to the American manufacturers of today and so inimical to the American product of the future, that determined Mr. Beecroft to go abroad despite all hazards, to study first-hand and to learn from actual observation the exact conditions which obtained in the principal European markets. Mr. Beecroft found amongst other things, that which will be of particular interest to picture producers here, namely, that the film business is far from enjoying full confidence in certain official circles.

The American manufacturers, he says, should use the utmost caution and make the most thorough investigation, since an unfortunate association, however innocent the action of the seller may be at that time, is almost certain to have a most serious effect upon the standing and future activities of the manufacturer or seller himself.

While abroad Mr. Beecroft closed several important contracts and considers his journey to have been even more successful than anticipated. He no doubt has many friends in the business who will be glad to hear of his safe return, as his association with the film industry dates back to the pioneer days, during which he has held executive positions with the leading concerns.

Growing Demand for Standard Export Contracts

Claim Is Made That Indiscriminate Selling by Manufacturers Leads to Pirating and Consequent Loss of Business by Established Exporters

THE necessity for establishment of a standard, equitable contract between manufacturers and exporters, as suggested by Carle E. Carlton, of Crest Pictures, in an article in the Motion Picture News of September 8, was further argued last week by several prominent exporters.

It is pointed out by those engaged in buying and selling film for the foreign market, that under present conditions they have no assurance of sole right to a picture even when they have purchased it for a certain territory, on account of lawless pirating by men outside the industry's pale, and also through the laxness of some producing firms. Some of these corporations, it is said, sell foreign rights to undependable parties without investigating their status, and in this way prints are unlawfully made and then distributed in territory bought by a reputable firm. The usual result of a protest on the part of a buyer, who in good faith purchased the picture, is, according to Mr. Carleton, a reply to the effect that it is up to him to protect himself and put the pirate out of business.

In connection with the suggestion for an equitable and protecting contract, a suggestion which may develop into a concerted movement, according to report, Benjamin F. Howells, of the Howells Corporation, said last week:

"It is absolutely necessary for the producer to know with whom he is doing business in the foreign market. The integrity and standing of the buyer should be investigated. Otherwise, it is not safe to dispose of prints of pictures for far away countries, for it is then possible for an irresponsible buyer to dupe prints and send them to other territories. The result on the parties who buy the picture rights for those sections in good faith can be imagined.

"There are so many stolen films placed in the Far East from London and New York and so many copies there, that prices are cut grossly."

IN AND OUT OF WEST COAST STUDIOS

By J. C. JESSEN

THOMAS H. INCE had his coat off this week and operated the megaphone, personally directing a number of scenes for the first Dorothy Dalton-Paramount release, which is in charge of Roy Neill. Thurston Hall, well-known leading mon of the stage, plays the opposite lead with Miss Dalton, and William Conklin has been engaged for an important part. Others appearing in this picture are Adele Farrington and Dorcas Matthews.

Director Neill has been working with the technical staff which has reproduced Shephard's Hotel at Cairo, Egypt, from photographs taken by Neill when he was with the Maurice Bandman company, which toured Egypt and the Orient a number of years ago.

Script and settings for the next Charles Ray-Paramount release are now being prepared and the actual work of filming this will be started in a few days under the direction of Victor Schertzinger. The supporting cast has not been selected for the next Ray subject.

Hart Working Fast

William S. Hart staged a genuine Western county fair for his first Artcraft, "The Narrow Trail," this week, and in it used approximately 500 people, a big troop of cowboys, and a number of freaks, exhibits and a big midway. A half-mile track, which completely encircled the fair attractions, served as the principal place of interest, where a great throng in grandstands witnessed the Western running races, in which Fritz, the pinto pony, ridden by Mr. Hart, carried away the laurels. Around this race hinges the identity of the bad man, and following it he makes an unusually clever getaway with the prize. The county fair days were indeed strenuous days for everyone who is connected with the making of this production. A number of cameras were used continuously to get different shots, and Mr. Hart required several assistants to aid him in managing the big crowd. Sylvia Bremer, who plays the opposite lead, is conspicuous in a number of these scenes when she aids Hart in his getaway.

Mr. Hart spent two days of the early part of the week in San Francisco, where he made scenes on the waterfront, showing an attempted shanghaing. While at the hotel in San Francisco, he was called upon by a kindergarten teacher and seventy-five of her children, and they for an hour entertained him with songs and recitations.

Fairbanks Coming to New York

The Fairbanks-Artcraft company returned early this week from Riverside ranch near Laramee, Wyo., after spending two weeks filming Western scenes, in which more than a score of cowboys took part. The subject is now referred to at the studio as "The Man from Painted Post," and this will in all probability be the title. At this ranch, which consists of 160,000 acres, there are more than twenty-five hundred thousand head of cattle. There was a continuous contest held during the two weeks the company was in the North, and a purse of $300 was divided among the cowboys as prizes. Sam Brownell and Tom Grimes won the greater part of the money. Fairbanks, Director Joseph Heneberry and Millard Webb served as judges.

Upon the completion of the Western subject, Mr. Fairbanks and company, including Eileen Percy, John Emerson, John Fairbanks, Joseph Heneberry, Victor Fleming, Glen McWilliams and Bennie Ziedman will leave for New York, where the opening scenes will be made for the next Fairbanks photoplay, as yet unnamed. The company will go by way of New Orleans, where they hope to secure a number of scenes. From New Orleans they will take the boat to New York. The photoplay was written by Anita Loos, and provides a number of scenes of New York harbor, Fifth avenue and Broadway. A portion of the story is laid in Italy. The company will spend only three days in New York, and it is estimated the cost of the trip will amount to approximately $60,000.

The Mary Pickford-Artcraft company is again absent from the studio on a trip to Santa Barbara, where Director Marshall Neilan is filming a number of scenes.

Mary MacLaren Film Finished

The Current Cub Comedy, filmed at the Horsley studio is unique, in that the usual situation is reversed. Jerry, taken by George Ovey, in all past releases has found it necessary to beat a hasty retreat when a cop put in an appearance, but in this instance, Jerry is the cop, the title being "Officer Jerry." George, who has always played the desperado role, likewise reverses the usual by appearing as a clergyman. Beulah Booker plays the feminine lead.

The second Mary MacLaren subject has been completed by Director Tom Ricketts, and this company is taking a brief vacation pending the arrival of Mr. Horsley, who is personally supervising preparation of all scenarios for this producing unit.

The Baby Marie Osborne subject, "The Child of M'sieu," promises to have a number of new photographic effects which were worked out by Director Harrish Ingraham and his cameraman, William Noble. This will be completed within a few days.

Fox "Vamp" on Second Subject

Production of the second Theda Bara super picture to be made at the west coast Fox Studios, began Monday, and is from an original photoplay by Richard Ordinski, former producer at the Metropolitan Opera House at New York. This photoplay deals with the recent Russian revolution with Czar Nicholas a conspicuous character. The filming will be done under the direction of J. Gordon Edwards, and already the main stage of the Fox plant contains a number of settings prepared for the subject. Many of these are of a very elaborate nature. The Bara spectacle, "Cleopatra," is being given its final editing this week, and will probably be shipped to the eastern laboratories within a few days. This is being done under the supervision of Director Edwards and Miss Bara.

A. L. Selig, who came to the coast with the Theda Bara Company to prepare special publicity matter for "Cleopatra" spectacle, is leaving Sunday for the east to supervise the publicity matter for the premiere of the picture. En route Mr. Selig will visit Salt Lake City, Denver, Omaha, Kansas City, El Paso and other important cities. He has been succeeded at the studio by Stuart Acheson, former New York newspaper man, who has been affiliated with the Fox eastern publicity department for some time. He has arrived at the coast after a trip which provided stop-overs at some of the principal cities along the northern route to the coast, including Seattle, Portland and San Francisco.

Walsh Suffers from Strenuous Work

August is proving a very fortunate month for George Walsh, who is working under the direction of his brother, R. A. While making the last scene for his recent director, Richard Stanton, Walsh had a bit of business which provided he should leap from a second-story window, knock a man from a horse and alight in the saddle and ride away. In this act he cut a deep gash in his arm on a piece of brass over the horn of the saddle. This week, while a scene was being taken in a dentist's chair, he waved his hand too strenuously, hitting the alleged dentist's arm, driving a sharp tool into the flesh just above his eye. Very fortunately the instrument did not penetrate the eyeball.

Douglas Gerrard is playing the lead opposite Gladys Brockwell in "Conscience," or "The Soul of Satan," which is being directed now by Bertram Bracken. Bertram Grassby takes the heavy role which is one of the three leads. This is a present-day society drama, and a very elaborate wedding scene in which almost 100 people were used was staged Friday. The flower bell and flowers used to strew the floor of a beautiful parlor in which the ceremony was performed, cost several hundred dollars. The wedding scene is one of the prettiest filmed on the coast.

New Fox "Kiddie" Picture

The Fox Studio is now the gathering place of scores of kiddies in the garb and make-up of sons and daughters of the Cherry Blossom empire. They are appear-

ing in "The Mikado," which is being filmed by the Franklin Brothers. This has Virginia Corbin and Francis Carpenter in the principal roles, and is an adaptation of the light opera of the stage. A greater portion of the exterior lot at the Fox Studio is now in use for a Japanese village which has been built for this subject. Another very large setting is being built in one of the beautiful gardens at Pasadena.

Improvements now being made at the Fox plant include the erection of a mammoth enclosed stage, and an attractive bungalow, both of which are to be the home of the Fox kiddies while at the studio. The new stage will be used exclusively by the Franklin Brothers, and their troop of children, and the bungalow will contain nursery, dressing rooms with shower baths and a modern school room equipped fully. School will open here early in September at the same time the Los Angeles schools take up.

It is stated at the Fox Studio that scenarios suitable for Gladys Brockwell and George Walsh are in big demand. Manuscripts should be forwarded to John J. Glavey, scenario editor.

Triangle for Outdoor Plays

Considerable attention is being given the production of photoplays requiring mountain and sea settings at this time by producing units of the Triangle. General Manager H. O. Davis appreciates this is harvest time for the making of such scenes, and that filming of them is practically impossible in the winter. Four companies are this week working at Hartville.

E. Mason Hopper has completed the filming of his first Triangle and has taken up the direction of "The Firefly of Tough Luck." Walt Whitman is to continue as one of the featured players of the Hopper company, and Miss Alma Rueben will be leading woman of this subject. The photoplay is of the nature of a Western drama calling for a number of desert scenes, which will be made near here.

The first Triangle subject which will offer Roy Stewart as star is "The Devil's Dodger." In this Stewart takes the role of a bad man who fears neither man nor beast, but is tamed by a mere slip of a girl, but not until after many exciting scenes. Stewart has been playing leading man parts for the past year, following three years' experience before the camera, a greater portion of which time he appeared in heavy roles. Critics at the studio are very enthusiastic over his first picture.

Child Picture on "T" Program

Child pictures are to be made for the Triangle program, work having been started on one this week at the Culver City Studios under the direction of William V. Mong. This will probably be titled "Wild Shumac." While the subject has a Canadian Northwest Mounted Police atmosphere, it has a great many scenes that require the children, principals selected being little George Stone and Beulah and Selma Burns. Marjory Wilson plays the featured role, that of a gypsy maid, and among other exciting experiences, there is one scene in which she is taken from a jail to be burned at the stake. George Chesebro is the leading man.

Josephine Sedgwick, for more than eighteen months with Universal and for the past month with Triangle, where she played an important part in "Ashes of Hope," is to in the future play leading woman parts, and has been cast to play opposite Roy Stewart in a western production now ready for filming.

Jack Dillon, director and leading man, who has been identified with the west coast industry, has been engaged by the Triangle, and will direct Olive Thomas in her next photoplay. Until recently Mr. Dillon was with the Sennett Keystone organization.

Keystone Studio to Move

The Triangle-Keystone forces, which will be moved to the Culver City Studios as soon as improvements are made there which will provide for sufficient stage space, was increased this week by the addition of Harry Williams, who will serve as director. Williams has been on the coast almost two years, and during that time has served continuously as writer and director of Keystone comedies. Prior to entering the motion picture field he was a song writer and was prominent in vaudeville. Max Asher will in all probability be featured lead of the first Williams made Keystone. The author-director is using a recent experience at Bear Lake as a basis for his first story. Work will be started by this producing unit next week.

Quite a material change has been decided upon in respect to all Triangle-Keystones released after October 1. The comedies are to have a genuine story with important situations, and "gags" will be but incidental comedy business. To make this possible, working scripts are being provided by the scenario staff, headed by Albert Glassmire, and including Walter McNamara, Walter Fredericks, Harry Wulze and Anthony Caldeway.

Myrtle Reeves, who has appeared in Balboa, Lasky and Bluebird subjects, has been engaged by the Triangle-Keystone, and will play leading roles opposite Jay Dwiggins in comedies made under the direction of Henry Kernan.

Alatia Martin, the Dallas, Texas, girl who was one of the winners of the Photoplay Magazine beauty and brains contest, has been selected for a featured part opposite Ray Griffith in a Triangle-Keystone now being made by Director Reggie Morris. Miss Martin has played in a number of Keystone releases, and from the first has been given important parts.

National Film Locates

Director Scott Sidney of the producing forces of the National Film Corporation, has found it advantageous to use locations at Morgan City, Louisiana, instead of Iberia, and the company has transferred its activities to that city for the filming of African scenes for "Tarzan of The Apes." At Morgan City the producing organization was given every aid possible. They have been donated the use of a large warehouse with trackage on one side, and a wharf on the other, which will also serve as a large store room where a force of technical people are at work.

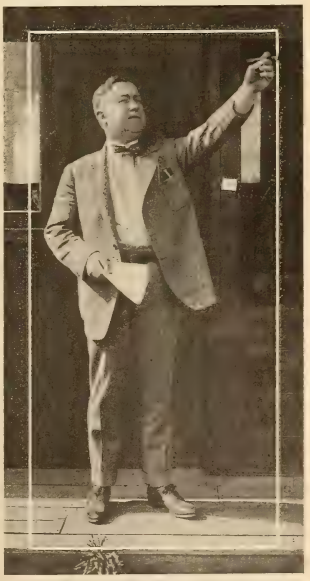
Director Sidney has heeded the request of the merchants of Morgan City, and will film the larger scenes on Sunday. This will afford all an opportunity to see motion pictures made, and accomodate the employers of the negros. In the past few months he reports many negros have gone north, and the wage scale there is now one dollar and seventy-five cents per day for cannibals instead of the former eight bits.

President William Parsons has engaged M. J. Doner to supervise some special work required for this company's nine-reel production, "Tarzan of The Apes." Mr. Doner was formerly affiliated with the Triangle Studio at Culver City, and has been associated with several of the most successful companies of the coast.

Player Badly Hurt

William Shanley, member of the producing force at Morgan City, was shot while working on location, and is in a serious condition at the general hospital in that city. Report from the producing company states that Shanley was impersonating an ape in a tree and was ready to leap to the ground and kidnap the youthful Tarzan, impersonated by Gordon Griffith, when a shot rang out and he fell at the feet of Director Scott Sidney, who was giving him his last instructions. The scene was being made near the Mississippi, and a man in a boat not knowing a motion picture company was working there, is accredited with firing the shot.

William Parsons, president of the National Film Corporation, is on his way to Morgan City, La., where he will spend several days with Director Scott Sidney and company while enroute to Chicago and New York. He will return to Los Angeles in the course of a couple of weeks.



John Fairbanks
("Doug's" Brother)

Doings of Universal Players

Helen Gibson will next work in a three-reel drama of a railroad type, which is an adaptation from the Frank H. Spearman story, "The Run of the Yellow Mail." This has been adapted by R. A. Dillon, and a cast of unusual strength, which includes Val Paul, Buck Connors, Raymond Nye and Wadsworth Harris, has been selected.

Harry Carey and Molly Malone are to work in a five-reel Western, "Bucking Broadway," which was written by George Hively. This is a decidedly Western story with many thrillers, which is being directed by Jack Ford.

The next Ida May Park picture, "The Boss of Powderville," has Dorothy Phillips as star, with William Stowell and Jack Mulhall as the principal supports. This is an adaptation of a magazine story of the same name.

Singer's Midgets, a troupe of seventeen liliputians, were guests at Universal City during the past week, and personally entertained by Henry McRae, production manager. None of the troupe are over three feet in height, and the average weight is thirty-five pounds.

Eddie Lyons and Lee Moran are playing diplomats for warring principalities ruled by a troupe of crowned heads that might have come from Long Beach. It is titled "The King Was Crowned," and was written by Fred Palmer, and is directed by Harry Edwards.

Mae Murray's Lead

"The Wolf and His Mate," a five-reel drama with a backwoods atmosphere, is in production at U City and Louise Lovely is the featured player supported by Hart Hoxie, specially engaged for this subject, Hector Dion, Betty Schade, Little George French, and others. The story for this photoplay was written by Julian Maier and adapted for the screen by Doris Schroeder.

Stuart Paton and his band of serial makers are now at work on the fourteenth episode of the "Gray Ghost," giving them but two more to make after this is completed.

Robert Leonard has under his direction as a supporting player for Mae Murray, Paul Nicholson, well known on the musical comedy stage. This will be Nicholson's debut in picture, it may be said, for his only experience before the camera was in 1898, when he appeared in a subject made by the old Biograph Company. His experience on the stage began when he was six month's old, and he has been before the footlights almost continuously ever since.

Christie Studios Busy

The Christie Company has a big aggregation at work this week in a comedy directed by Al E. Christie, which features Betty Compson and Jay Belasco, with a cast that includes Harry Rattenberry, Jean Hathaway, Gene Corey, Edward Clark and William Pollard, and a bevy of school girls. The plot revolves about Betty's parents trying to break up a love affair between the girl and Jay by sending her to a boarding school. Complications that ensue afford good comedy situations.

This studio was the scene of a rough and tumble fight, and the property men are still finding broken furniture. The important parties were Jay Balesco and James McCormack, and the event became such a rough and tumble affair that it promises to be the talk of the studio for some time to come. The warriors are said to be the only things that remain intact.

Manager E. V. Day of the Essanay studio at Culver City, is busy with the preparation work for the filming of "Hawthorne, U.S.A.," which is to be adapted from the stage play of the same title. California scenes are decidedly appropriate for the exteriors needed in this play, and a number of big sets, including one representing Monte Carlo, will be built at the studio. James Young has been engaged to direct the filming of this subject, and while the principal players have been engaged, Mr. Day is withholding this announcement for a little later date.

Railroad Serial Half Completed

Although the Signal Company has not yet completed half of "The Lost Express" serial, the producing unit now being engaged on the seventh of the fifteen episodes, there is every indication of the belief it will be the most expensive installment picture this company has ever made. Five exterior sets are now in construction at the studio for subsequent installments, and figures compiled by Clyde Roe, technical director, show that 400 pounds of wire nails, 150,000 feet of lumber, about a mile of electric wiring, and sufficient furniture for eighty-five rooms have been used to date in addition to the several automobiles that have been smashed and the railroad cars cluttered up in wrecks.

The company has this week been working at Del Mar, an exclusive summer resort place, where eighty-seven scenes were made in and about Saratoga Inn. Director McGowan induced a number of the guests to take part in scenes with Helen Holmes, and it is stated that their combined wealth would capitalize another Standard Oil. Included in the big list of guests were Mr. and Mrs. J. T. Belmont of New York, Mr. and Mrs. Oscar Palmer of Chicago, and the Misses Swab of Kansas City.

Record in Filming Scenes

In addition to the traveling necessary to secure scenes for the seventh episode, the company in three days this week made 180 scenes, which is a record for the organization. A number of additions have been made in the cast of the Signal Company since work was begun on this serial. This does not affect the principals, who in addition to Helen Holmes are Thos. Lingham, Wm. Brunton, Leo Maloney and Edward Hearn, who appear in all episodes of the serial. Others of the cast are Al Smith, Wm. Beherns, Andy Waldron, Charles Leonard, D. McKinnon, V. E. Whitehead, Jean Perkins, and Virgil Hart. S. A. Sues and Robert P. Phelan continue as photographers.

Rolin Hart Hit by Draft

General Manager Dwight Whiting has engaged Al Griffith to serve as technical director at the Rolin Film Company studio. Griffith comes to this organization after an experience of five years in this capacity. For a time he was with the Essanay, and later served the Rex Beach Company.

The Rolin studio, recently damaged by fire, has been completely repaired, and at the same time additional facilities added which will make possible better work.

Perhaps no film producing organization has been harder hit by the military draft than that of the Rolin Company. Dwight Whiting, who is secretary and treasurer and serves as manager, together with Hal Roach, general director and producer of Lonesome Luke Comedies, will answer the call to the colors on Sept. 5, together with Herbert Carrigan, assistant director, and Harry Pollard, comedian of the Lonesome Luke Company. The two executives are now busy with the arrangement of their business affairs, so that they will be ready to leave at the time the government requires.

Extra Vita Serial Chapters

The technical people of the Vitagraph studio, headed by Manager W. S. Smith, are assembling props used in the fifteen episode serial, "The Fighting Trail," as ten additional episodes are to be made for this picture, according to instructions received by William Duncan, who directed the original fifteen episodes, and with Carol Halloway played the lead. George Holt and Joe Ryan will continue in the additional episodes to be made.

Filming of the "Fighting Trail" will not be taken up by Director Duncan and his company until they have finished "The Tenderfoot," one of the series of five-reel subjects adapted from the Lewis tales of "Wolfville" nights. The company has been putting in strenuous hours on this film, as a number of night effects are required that can be made only at night.

Elaborate Mena Production

At the studio of the Mena Company, it is announced their first release, entitled "By Super Strategy," will require more than fifty elaborate settings in addition to many exterior locations that will be required. Scenes are laid in Egypt, Rome and French territory. The plot for the photoplay is adapted from a Bible story. Director Howard Gaye and the technical staff are progressing rapidly with the making of this subject. Mlle. Yvonne Chappella has been specially engaged to do a number of classic dances in Egyptian scenes. She is accredited with originating the Lotus dance.

The Mena Company has found the need of a pool at the studio, and this is now being constructed. When not being used for scenes, it will be at the disposal of the players.

Select Anita King's Vehicle

"The Girl Angle" a five-reel photoplay by L. V. Jefferson, has been selected as the first starring vehicle for Anita King in Horkheimer Mutual releases. It is to be made under the direction of Edgar Jones, who filmed "The Twisted Thread" serial.

Clarke Irvine, formerly correspondent for Moving Picture World in Los Angeles, who later published a small paper named Motion Picture Times, has enlisted in the stenographic service of the navy, and has been assigned to the U. S. S. Cheyenne. Irvine previously served two years in the navy. He has a wide acquaintance in the film colony.

Engage Players for New Concern

James Keene, production manager of the recently organized Pasograph Company of El Paso, Texas, arrived in Los Angeles early this week to secure players, technical people and others to take part in the making of the seven-reel subject shortly to be produced at El Paso. Mr. Keene has engaged Francis Powers, formerly affiliated with the Fine Arts producing organization, as director and writer, and Carl Von Schiller and Edith Sterling, who will play leads. Bill Clancy, of New York, is to be an important member of the cast. Mr. Keene states that work on the first production of this company will be commenced immediately upon his arrival at El Paso.

State Right Horsley Feature

W. A. S. Douglas, president of the Lasalida Film Company, has returned from an extended tour to New York and other Eastern points and is now supervising production at the Dave Horsley Studio of the Baby Marie Osborne five-reel subjects made for Pathe. Mr. Douglas reports an era of unprecedented activity in picture production and prosperity reigning with exhibitors throughout the country.

Beulah Booker has been selected to play leads opposite George Ovey in the Cub comedies to succeed Claire Alexander, who has been transferred temporarily to the Baby Marie Osborne company. Another new member of the Cub organization is John J. Hayes, who will take juvenile parts. "Jerry," George Ovey, is again at work after an absence of more than a week made necessary by a badly sprained wrist.

According to statements issued from the Horsley Studio, Dave Horsley, who is now in New York, has decided to dispose of the Mary MacDonald MacLaren subjects on a state right basis. The first, entitled "The Counterfeit Soul," according to reports from Mr. Horsley made known at the producing plant, has been sold for New York, New Jersey, Pennsylvania and New England territories. The second Mary MacDonald MacLaren subject is now in production under the direction of Thomas Ricketts.

Lengthen Lockwood Picture

"Under Handicap," the Yorke-Metro subject starring Harold Lockwood, completed this week, is to consist of seven reels. Originally it was planned that this subject should be kept in 5,000-foot length, but during the process of filming so much good action was found in the story by Jackson Gregory that the producer decided it could not be cut to less than 7,000 feet. The story has three different parts; one shows social life in New York, another is laid on a Western ranch, and the last part pertains to a big reclamation project typical of California and Arizona a few years back. Supporting Lockwood are Vera Sisson, Lester Cuneo, William Clifford and others.

The stage of the Yorke-Metro Studio, recently destroyed by fire, has now been completely rebuilt and a big set representing the interior of a ballroom, to be used for "Paradise Garden," is being built by the studio technical staff.

Lasky Loans Player to Fox

A new Gladys Brockwell production was commenced this week by Bertram Bracken and one of the prominent players of this is Marjorie Daw, who has been loaned to the Fox Company by the Lasky organization. Mr. Bracken was formerly director for Fox at the Eastern plant, and has a number of good productions to his credit, including several in which Theda Bara was starred.

Otis Turner, who formerly directed Miss Brockwell, has completed his contract with the Fox Company, and will devote all of his attention to his business establishment in Hollywood, which supplies paints, wall paper and decorating material to studios.

Olive Thomas in "Broadway Arizona"

Director Lynn Reynolds has completed his first Triangle subject, which has Olive Thomas as star, and "Broadway Arizona" has been decided upon as its final title. The past two weeks has been spent by the company filming interior scenes at the studio, following the making of a number of exteriors at Bear Lake Valley. The plot for this pertains to incidents in the life of an actress who is forced to give up her conspicuous position among the bright lights Broadway to seek health in a Western town.

The Triangle-Keystone producing staff was decreased from five to four directors this week by the resignation of Harry McCoy, who played comedian leads in his own pictures in addition to directing. It is stated at the studio that the staff will be increased within a short time.

Peggy Pearce, who will be remembered for her work in many Keystone-Triangle releases, has been engaged by the Triangle organization and will be featured in additional subjects. It is not definitely known what director she will work under, or who will be other members of the company in which she appears.

Grace D. DeGarro, an acrobat of Sells-Floto Circus, is a new member of the Triangle-Keystone and is to be retained to train players for acrobatic scenes required. This week she has a number of Triangle-Keystone girls working on rings and trapeze in an atmosphere of a big top.

Keystone Players Drafted

William Irving, juvenile in the Reggie Morris Keystone Company, was injured this week when he fell headfirst from a second-story window to the pavement when a ledge on which he was working broke. Irving was not seriously injured, but his face was badly cut and bruised, and is holding up the production of the remainder of scenes until the cuts and bruises disappear.

Ray Griffith and George Hall, Triangle-Keystone featured players, have passed the physical examination and are to report with other drafted soldiers on September 1. These men are very popular in film circles on the West Coast and their friends insist that the boys in the trenches will have something to laugh at between charges.

Triangle-Keystone scenario staff was given a vacation this week when Charles Avery needed four or five typewriters for two or three scenes and instructed his property man to get them in a hurry. The order was given at a time when the scenario writers were absent from their desks at lunch, and when they returned the machines were in Avery's act. One scene had been taken, and the typewriters thus being registered, could not be removed until all the remaining scenes needed were made.

Another Comedy Company

The Triangle-Keystone Studio this week added an additional producing company, which is to be directed by Henry Kernan, formerly with the Vogue, and later a member of the Mack Sennett staff. He will have as his leading comedian, Jay Dwiggins, who has been seen in Keystones for the past year. The comedies made by Kernan with Dwiggins will be devoid of slapstick, and depend upon their situations for comedy. Dwiggins will write many of the stories and makes the claim that he will try and show the joy of living at fifty. Caroline Rankin, who claims the distinction of being the skinniest woman in pictures, will be the feminine lead.

The first Triangle-Keystone, with Bob Milliken, Fritz Schade, Claire Anderson, Andy Anderson, Little Joey Jacobs and others, has been finished, and now Director Kerr is making one which provides that practically every player shall wear a heavy beards or "muff," all of which makes it quite necessary that the head of the production department, Bert Glassmire, shall keep well out of sight.

Many "U" Subjects Under Way

Universal City producing units continue this week without any important change in the staff, the first time for weeks that new people have not been added. This indicates that the producing staff has reached the maximum strength for the Summer season when a greater organization is maintained, as production costs during the Summer months are far less than during the Winter.

"The Phantom Ship," which was placed in production under the direction of Francis Ford several weeks ago, and announced to be a five-reel subject, is now reported as a serial. The company is working on the sixth episode. Ben Wilson and Neva Gerber take the leads, and Kingsley Benedict, Duke Worne and Elsie Van Name are the principal supports.

The first five-reel picture featuring Little Edith Roberts, "O'Connor's Mag," has been completed by Director Eugene Moore, who this week took up the filming of "Gene of the Lazy A." This is an adaptation from the B. M. Bower book, and has a Western cattle ranch atmosphere. The supporting cast is yet to be selected for this subject.

"The Dragnet," a five-reel Bluebird drama, written and prepared for the screen by Waldemar Young, has been completed by Director Elmer Clifton. This has Herbert Rawlinson as the featured player, who is to continue permanently under Clifton, who will direct only straight dramas. Officers of the producing staff believe the success of "Come Through" indicates that Mr. Rawlinson's forte is in drama instead of comedy drama. Mary MacDonald, a Swiss girl, who has been in this country but a short time and who was sent to the coast by President Carl Laemmle, plays the opposite lead in "The Dragnet" with Rawlinson, and will continue with him.

JUST FOR FUN

By LONGACRE

TO the starboard of this column is a rare and valuable picture, secured by Lumier at great risk of his life. In the center is E. K. Lincoln, well known as a host and actor, while surrounding him is the group of burglars who browsed on the fat of his land during the week end of August 18. This aggregation of desperadoes were only lured into the picture by the terrorizing threat that they would have to go without food for the next three or four hours. If you will look closely you will notice the look of anguish spread over the ordinarily passive features of Ben Grimm, the feeling of pain that is slowly encompassing the jovial countenance of Jack Edwards, the resigned desperation expressed by Wid Gunning, to say nothing of the yollow, menacing outlook portrayed by Edwin La Roche and the deep-dyed villainy running at low visibility through the rugged features of Bill Beecroft. These varying expressions were all due to the threat, and on top of this the thought of the publicity their appearance before the camera would undoubtedly bring upon their bashful heads.

BURGLARS!!

BILL BARRY, another member of Mr. Lincoln's Berkshire excursion, was ill for a week afterwards, this being due to the fact that he consumed three cubic meals a day while away in the country.

DID you know that Myrtis Morgan, playing the leading role in Vitgraph's current O. Henry release, "The Duplicity of Hargreaves," is a niece of General John Morgan, the noted "Raider" of the Civil War?

Neither did we.

ARTHUR LESLIE, of the Universal publicity forces, has just written a book: "Who's Who and Why: The One Hundred Leading Lights of the Screen." It is in no sense a studio directory, nor comprehensive in character, nor does it deal with Universal stars especially, as it was written during Leslie's vacation at Atlantic City. It is, however, unusual in character, as it is not merely biographical but indulges in criticism of the players' screen mannerisms. It was prepared for the exclusive use of newspaper editors. The book is not for sale or general distribution. It is dedicated to Carl Laemmle in recognition of "his fine courage and broad vision in making the motion picture world safe for democracy" in being the first large independent producer.

MANAGER POLUMBO, of the Liberty, in East 116th street, New York City, draws his patronage almost exclusively for the American-Italian colony surrounding him. He delivers a Bluebird every week, and great was the consternation in his neighborhood when it became noised about that "Mr. Wop" would be shown on the next "Bluebird Day." When the exact title of the feature was disclosed as "Mr. Opp," great was the relief in "Little Italy."

THE stork paid a visit to Mr. and Mrs. M. F. Tobias on August 27, leaving an eight-pound boy. Latest reports indicate that mother and child are doing well.

PAUL L. ANDERSON has on the book stands a volume entitled "Pictorial Photography." We might suggest that the reviews glance through its pages. They can then refer to the quality of the photography in five reelers by others than the adjective "good." Mr. Anderson has contributed a valuable work.

THE Winter Garden is not the only institution that can boast of a "Passing Show." Down further on Broadway Willard Bradley has brought into being "The Passing Show." This appears in black-faced type. Underneath is written, "An intimate review of stage and screen." There is "an entire change of program" each week. In the first number which has come to our notice, Willard, speaking editorially, says that he intends printing whatever he sees or hears. Willard, be careful, that's a strong statement.

The Longacre Lampoon

All the News That Fits, We Print Longacre Square, N. Y., September 15, 1917

September 15 marks the passing of the straw hat from the year A. D. 1917.

Why not make September 15 the date for the relegation to the ash barrel of all worn-out, dirty and rain-spotted tricks of the motion picture business.

For instance, let's discard:

Unimportant opinions of stars on important events of the day.

Convenient deaths.

"The motion picture business is still in its infancy."

The ever-ready pistol in the upper drawer.

"The surface has only been scratched."

Dream endings.

"The motion picture business is here to stay."

Advice from players on how to succeed in business.

Beauty hints from prominent stars.

Major Funkhauser.

Slapstick comedy that is all slapstick and no comedy.

Discontinuance of projecting room showings.

Vaudeville dancers in dramatic roles on the screen.

"Better than 'The Birth of a Nation.'"

Water pictures without plots.

And all the other impossible things inflicted on the great and beautiful industry.

LOCAL NEWS

—Paul Gordon, juv. in "The Great White Trail," won a commission at Plattsburgh, and is now in the w. k. U. S. A.

—H. Reichenbach postcards greetings from Rome, Italy, quite a long way from here.

—Ole "King" Solomon postcards greetings from Philadel., Penna., and speaks of resting.

—Bert Angeles has written a poem which may be printed some day.

—Guy Genung, one of the Wharton Bros. cameraman, has enlisted in the 32nd Reg. band, and is now piccoloing his way through life.

—Ed. Mullen is press agenting for the American Exhibitors' Association.

—Ole Jack Medeor was a Lampoon caller last wk.

—Geo. M. Cohan was in films at the Rialto last wk., the house doing a very fine bus.

—Fritz Hirsh gave ye ed. two cigars last wk., and then came around with a flock of vacation pictures with the idea of getting them into print. Rather crude tactics, we remark.

—Terry McGovern, the Irish-Spaniard expert of the trade, translated a letter received by this paper from Portugal, Eur'pe, last wk.

—Doug Fairbanks, accompanied by Bennie Zeidman and others, will be in our busy midst before date of publication, according to Pete Schmid. They will make a few scenes, adds our informant.

—Roy Somerville is prosperous. He dropped in Lampoon office at five-thirty the other day just as the boys were going out.

—F. G. Spencer is away vacationing at the present writing.

—Joe Kelley is thinking seriously of taking a vacation before Christmas.

—Tom Kennedy and Frank Brady, while marching down Fifth ave. with the Nat'l Guard last wk., are reported to have bolted while passing the Paramount office, in a vain attempt to see an m. p. once again.

—Joe Lee seems to be very busy these days (Adv.).

Getting Under the Shirt

The above expresses exactly the idea back of MOTION PICTURE NEWS Sub-editions, the first of which—"The West Coast" is now in circulation among all the exhibitors in eleven western states.

Each of these exhibitors now receives not only the large national issue of MOTION PICTURE NEWS, but also and in it a special section devoted to his local happenings, himself perhaps, and the important exchange news he could only get through making a long trip to his exchange center.

This section gets "under his shirt," close to his heart in other words, with complete and interesting and valuable marked news of his own bailiwick—news he **wants** to read.

More readers, closer **readers,** of "the paper that's read"—this is the inevitable result of the MOTION PICTURE NEWS Sub-edition plan.

Watch for future announcements of other Sub-editions.

CHICAGO NEWS AND COMMENT

By WILLIAM J. McGRATH

LEAKS IN THE LOOP

Ralph Morgan, now playing with the "Turn to the Right" company at a Loop theatre, and Peggy O'Neil, of "Peg o' My Heart" fame, are playing the leads in "The Penny Philanthropist," the first of the Wholesome Films Corporation's productions. The picture is now being made at the Rothacker Studios and its elaborateness is causing great activity within and without the studio on Diversey Boulevard.

Oscar Eagle, who will direct Charlotte, the queen of ice skaters, in a feature picture to be made by the Commonwealth Pictures Company of this city, arrived in town last week and is getting ready to begin work.

Lewis Stone, of the Pyramid Pictures Corporation, was a Chicago visitor last week. Mr. Stone is on his way to the Coast, where he will make "Inside the Lines" for his company.

Among the recent visitors at the Rothacker Studios were Aaron Jones, of Jones, Linick & Schaefer; Oscar Eagle, of Commonwealth Pictures; Harry Sherman, William N. Selig, Guy McConnell, Otis Thayer, H. A. Spanuth, president of Commonwealth Pictures; Isadore Bernstein, Mrs. Bryant Washburn, and others.

Watterson Rothacker left for New York last Thursday and will spend ten days in Gotham on business.

Cress Smith, manager of the local Metro exchange, had on his visiting list last week the following: Norman Samisch, of the Amusu, Clinton, Iowa; H. J. Lego, of the Palace, Fort Dodge, Ia.; Sam Greenbaum, of the Family, Garden and Lyric, Davenport, Iowa.

Julius Singer has been in town the past ten days making negotiations with Mrs. M. L. Fulton for the securing of territory for her picture, "Belgium, the Kingdom of Grief."

"The Slacker," Metro's latest and biggest feature, was booked for 154 days by the Chicago office during August. Most of the contracts signed were for showings in Chicago and nearby territory.

Frank Dempsey, formerly a member of the local K. E. S. E. office sales force, and who for the past two years has been in service with the American Ambulance Corps in France, has returned to this city and spent last week visiting his film friends in the Loop.

Two of the World-Brady officials from the New York offices visited Manager Rozelle in the Chicago office last week. They were Vice-president Ricord Gradwell and C. M. Steele, auditor.

The new Central Park theatre at Central Park Boulevard and Twelfth street, will open its doors for the first time to the public on October 1.

Bryant Washburn and Ralph Proctor made a trip of three days to Bryant's summer place, The Dells, in upper Wisconsin last week. The trip was made in a new Paige car. I was told whose it was, but I forget at this writing. If it wasn't Proctor's it must be Washburn's.

Another handsome new theatre, of the small type, has been added to Chicago's list. It is the Ben Hur, at 306 South Cicero, managed by Elbertie E. Bolen. It opened last Saturday with a Fox program.

The new line-up of World-Brady pictures will soon be seen in the Loop. Bookings for the first four are already at the high-water mark, according to Manager Rozelle, of the local office. "Betsy Ross" goes into the Orpheum this week after a preshowing at the Castle, on State street, last week. Next comes Lew Fields in "The Corner Grocery"; "Shall We Forgive Her?" and "The Burglar."

Manager Breitlinger, of the Merchants' and Bankers' Theatres Company, a Chicago syndicate, in charge of the Orpheum at Fort Wayne, the Isis at Kokomo, and a new theatre at Terre Haute, has established offices in Room 1724, Lytton Building.

Joseph Skirboll, district manager of Metro, dropped in at the Chicago office last Tuesday, on his way to Pittsburg.

Metro's big patriotic picture, "The Slacker," was shown to 6,000 recruits at the Naval Training Station on August 13. Sousa's Band accompanied the showing.

The Italian war pictures now being shown at the Auditorium theatre here will probably make a record for attendance that no other war picture has ever made in the Breezy Burg before. Much of it is due to the showmanship behind the exploitation.

"The Honor System" continued at the Studebaker last week; the "Retreat of the Germans at Arras" went on for another week; Mae Marsh and the first Goldwyn picture, "Polly of the Circus," went over great at the Colonial, and Doug Fairbanks in his newest, "Down to Earth," can be seen at a half dozen houses within the Loop; and the epidemic of booking it is spreading to other parts of the city.

"Babbling Tongues," the Unity Photoplay's feature, opened at Alfred Hamburger's Ziegfield theatre last week.

Picture City Built on Rothacker Lot

A complete little city has been erected on the property west of the Rothacker Studios in Chicago for the purpose of securing some special scenes in connection with the production of the "Penny Philanthropist," which is being filmed at the Rothacker Studios under the direction of Guy McConnell. The "Penny Philanthropist" is adapted from a book of that name which was written by Miss Clara Laughlin and will soon be presented by the Wholesome Film Corporation, who have rented the Rothacker premises for production purposes.

Mr. McConnell is assisted in the production work by Mr. Otis Thayer. Miss Peggy O'Neil of "Peg O' My Heart" fame and Mr. Ralph Morgan, who is playing lead in "Turn to the Right" are the featured players.

Six big interior sets are in use all the time inside the Rothacker Studios in connection with this production in addition to the big exterior set which has been built and which is a reproduction of a historical section of Halsted street, at which point a large part of the "Penny Philanthropist" is portrayed. The out-door stage is approximately 150 feet in length, which conveys some idea of the magnitude of the production.

The "Penny Philanthropist" has been in the course of production for about eight or ten weeks and is rapidly nearing completion. The trade showing date will be announced shortly by Mr. Weisfeldt, general manager of the Wholesome Film Corporation, and Mr. Weisfeldt also states that within the next week or ten days work will be started at the Rothacker Studios on another big picture.

Strict Ruling Against Carrying of Film in City Limits

It has been made a serious offense in Chicago to carry motion picture films anywhere within the limits of the city when not encased within individual containers made of tin and galvanzied iron and bearing tight fitting covers. A violation of the ordinance is punishable by a fine of from $25 to $200.

The ordinance is being strictly enforced by trainmen and ticket agents on all the lines of the Chicago elevated railroads.

CORRESPONDENCE—

New Film Building to Be Ready in Detroit

Detroit's new film building will be ready for business by the first week of September, and among the first to do business there will be the Mutual, moving from 97 Woodward avenue. At least twenty film concerns will be actively doing business in this fireproof structure at the corner of John R. and Elizabeth streets by October 1.

AMONG THE EXCHANGES

Universal to Establish Exchange Publicity

W. A. Bach, of the Universal Film Manufacturing Company, started this week on a tour of a number of principal exchange centers, where he will install special publicity departments. These exploitation bureaus are expected to have a wider scope than anything that has been done in the motion picture industry, for Mr. Bach has some very strong ideas about the value of publicity and the need for studying local conditions to handle this work intelligently. He will remain in each city he visits for about three weeks. Chicago will be his first stop.

Mr. Bach came to New York from Canada, where his brilliant and effective publicity work won him much recognition. He has had thorough training in the exploitation field and his efforts for Universal are expected to prove of value to the entire industry.

Walter Brandt, Exhibitor, with Triangle Cleveland Office

Walter Brandt, former manager of the Stillman theatre, Cleveland, O., has quit the exhibitors' end of the business and has enlisted on the side of the exchange. He has associated himself with Triangle, and will henceforth demonstrate to the exhibitors of northern Ohio the benefits accruing from the bookings of Hart and Fairbanks pictures, as well as the financial assets attending the Keystone Comedies.

Mr. Brandt's former experience as an exhibitor makes him especially well fitted to tackle an exhibitor.

Division Manager Finds K. E. S. E. Changes Please

E. R. Pearson, on Tour, Reports Big Increase in Business—Addition to Weekly Program and Exhibitors' Aid Department Responsible

E. R. PEARSON, one of the three division managers of the K-E-S-E Exchange system, is spending several days in Los Angeles while making a tour of the Western cities. Mr. Pearson came to Los Angeles after visiting the branches at Minneapolis, Seattle and San Francisco, and is very enthusiastic regarding the increase in business of this system of exchanges.

"Several important changes were made recently which have materially benefited the program," Mr. Pearson said. "In May we added a number of reels to the weekly output by the acquisition of the conquest program, which consists of seven reels. This, together with the change of policy with respect to exchange management to a commission or profit-sharing basis, has made necessary the increase in the sales force at all of our branches, and with this increase in sales force the business of the exchanges has been materially affected. The number of theatres now showing our films include a very large percentage of the good houses in every territory worth while.

"One purpose of my trip is to go over our profit-sharing plan of exchange management with the branch managers and their assistants. It is proving highly successful in every sense of the term, and is giving to our men an added impetus that it would be impossible for us to secure otherwise. The enthusiasm of our men for the plan, and the very broad terms of our contracts to exhibitors which really gives them the advantage of open market booking, have worked together effectively for the upbuilding of the K-E-S-E."

Concerning conditions in the territories visited, Mr. Pearson added, he had heard of little complaint except from the valley territory where the weather has been extremely warm. "On the coast I have found," he added, "that conditions have greatly improved in the last month or two. Business with all the theatres seems fairly good, and much better than I had expected to find it when starting on this trip."

The new department added to K-E-S-E publicity service which pertains to aids to exhibitors in advertising and publicity matters, has received considerable attention from exhibitors using releases from these exchanges, and the "helps" have proven very beneficial to the live wire exhibitors who have taken the trouble to use them," Mr. Pearson explained.

Automobile Brings Films 150 Miles to Sioux City

AN automobile race against time across 150 miles prevented a large audience at the Sun theatre in Sioux City, Ia., from being disappointed in seeing the first episode of "The Fatal Ring," which had been "played up" in a large advertising campaign. When the train arrived and Operator Jack Melchoir at the Sun realized the afternoon patrons would be disappointed unless something unusual was done, he called up Manager C. E. Holah of the Pathe Exchange in Omaha.

There were no other trains whereby connections could be made. As it was arranged, Holah, accompanied by Carl F. Helgren, one of his salesmen, would start by automobile from Omaha toward Sioux City, and Melchoir, driven by the speediest chauffeur he could find in Sioux City, would start to meet them. It is 150 miles from one city to the other.

Holah's car averaged 45 miles an hour and at times the speedometer registered over fifty miles an hour before the cars met in the road near Onawa, Ia. This picture was taken in the roadway, with Holah's car facing Sioux City and Melchoir's car facing the other direction, just as they met. Holah is holding the film box and beside him are the chauffeur and Melchoir. Helgren is taking the picture.

Connecting rod bearings in Holah's car were so damaged he had to call for help to tow the car to the nearest garage, which they reached through a downpour of rain. From there they took a train to Omaha. Melchoir turned and sped back to Sioux City, arriving in time.

Manager Holah, Pathe Exchange, Omaha, Made a Flying Trip to Deliver Delayed Films to Sioux City. The Sioux City Theatre's Projection Man Met Him Half-Way. Here They Met

SCREEN EXAMINATIONS

"Seven Keys to Baldpate"

(Artcraft—Five Reels)
REVIEWED BY PETER MILNE

GEORGE M. COHAN'S second appearance on the Artcraft program is by way of an adaptation of the comic-mystery play, "Seven Keys to Baldpate," which enjoyed a remunerative run on Broadway not so many years ago. It is, indeed a laughable and, at the same time, intensifying piece of work. The various mysterious characters and mysterious events that respectively visit and involve the abstracted author while in the seclusion of Baldpate Inn come thick and fast, while the general tone of the production swings alternately between the surprisingly melodramatic and the ridiculously farcical. The ending which displays a fade-in to the author finishing his book and which reveals the fact that the wild happenings of the previous scenes were manufactured by the man himself, is big in its quality of surprise, but not so startling in its effect as it was on the stage. Such a trick has been employed too often in pictures to draw more than a passing "Oh" from an audience.

The only George M. has improved his picture work over his first production by holding himself in check. He still, however, utilizes his hands as much if not more than his face and is constantly on the go. But such traits are identical with the actor, and while he would certainly appear to better advantage if he held himself still more in restraint, his personality then would not be the thing peculiarly Cohan that it is now. On the whole, he puts over every humorous point with a significance that the spectator can never doubt.

The staging of the picture under the direction of Hugh Ford is modeled after the original play as much as possible. The hotel set is excellent, and the many rapid entrances and exits of the characters have been handled deftly. The photography and lighting merits the warmest praise.

Anna Q. Nilsson makes a most suitable opposite for the star and of the remainder of the supporting cast Armand Cortes is the outstanding figure because of the extreme manner in which he burlesques a heavy's role. "Seven Keys to Baldpate," with George M. Cohan, should, all in all, prove an attraction over any theatre—and likewise in any theatre.

THE STORY AND PLAYERS

George Washington Magee (George Cohan) makes a bet that he can write a novel in twenty-four hours. His adversary sends him to his summer hotel, Baldpate Inn, where he may have absolute quiet. There is only one key to it, he is told, and that is in his possession. But as soon as G. W. Magee starts writing, a succession of startling events occur. There proved to be seven keys to Baldpate, and when the seven persons gain admittance to the lonely inn, a wild and furious melodrama is unfolded before the eyes of the bewildered author. All he succeeds in doing is to fall in love with the heroine of it. Then the characters disappear, and it is discovered that Magee has been writing all the while. The heroine of the story turns out to be a newspaper woman, who comes to interview him later on.

The various characters of the melodrama are enacted by Elda Furry, Corrine Uzzell, Joseph Smiley, C. Warren Cook, Purnell Pratt, Frank Losee, Eric Hudson and Carlton Macy, besides those already mentioned.

"The Lost Express"

(Mutual-Signal—First Three Chapters)
REVIEWED BY WILLIAM J. McGRATH

THE legion that are at present accusing the motion picture industry of following the same old trend day in and day out should see this newest Helen Holmes serial that is ready for the market if they would find a concrete contradiction to their contentions. Here is Helen Holmes once again in a railroad story—but wait a minute, not a railroad story in its entirety; not a repetition of previous pleasing Helen Holmes productions. It has something new within it, the something that has been asked for and claimed not delivered. It is a mystery angle that is as fresh and as new as a dime out of the mint. There is the railroad of course, the speeding engines; the life and limb defying feats that have made Miss Holmes famous in the past, but the action is not confined to that.

There is a lost express train, granulated gasoline and other brand new bits of business that prove there is still something new under the sun in movie plots. It is the ideal serial with every chapter a whetter of an appetite for what is to come. As one looks at it they are forced to commend inwardly and outwardly too, if the occasion offers, the creative ability of Frederick Bennett, well known war correspondent, who wrote the scenario and the genius of J. P. MacGowan who directed it.

It should have no trouble whatever in finding a place in the exhibitor's sun. It is a Helen Holmes picture in the first place, and that gives it a great get-away. Then, to cinch the prediction of its success, is that all-absorbing, new and tantalizing mystery tang that is bound to pervade it until the end. It isn't one of those slam bang, hurried up, padded out serials. Thoughts, labor and care have been expended throughout. Not a single member of the cast but knows his work and does it well. The photography is excellent with here and there an artistic handling of light and shade as only J. P. MacGowan knows how.

And another bit of something new is contained in this picture that is commendable. It is a lightening of the heavy melodramatic effect here and there with ingenious daubs of comedy; just enough to keep from halting the action and plenty to maintain a receptive spirit in any audience.

"Woman's Work in War Time"

(S. S. Film Co.—Two Reels)
Produced for the New York Woman's Suffrage Party
REVIEWED BY JOSEPH L. KELLEY

THIS is a propaganda film made specially for the New York Woman's Suffrage Party by the S. S. Film Company. It was written and directed by Charles J. Davis, Jr., and tells in two reels what the women are doing to help their country in time of war. There is the semblance to a story running through this offering, but it offers nothing which gives rise to anything resembling the dramatic excepting in the last few feet of the second reel when the soldier is shown leaving his sweetheart.

It is essentially a propaganda offering setting forth what the women of the country are doing and will do as their share of the war's work. Women are shown at work in the fields, in the factories, in the home, in the Red Cross service, and a subtitle calls attention to the fact that women in Russia are taking an active part in the war by entering the trenches and performing the work of the most hardy soldier. Ida Darling, Marguerite Gale, Nelle Hayes and B. L. Scott are cast in the principal roles. Mrs. Hayes (Ida Darling) is the mother. Alice Hayes (Nelle Hayes. Alice and Betty Grey (Marguerite Gale), Nelle's friend, are working for the Suffrage cause, and persuade Betty's mother, by calling to her attention the good work that the women throughout the country are doing for their country, that the women in asking for the vote are asking for that to which they are justly entitled. Jack Hayes (B. L. Scott), Mrs. Hayes's son, leaves for the front, and she is convinced that the women will be called upon to do their work at home. She is won over to the cause. This offering should be well received, especially by the women throughout the country. It sets forth in a most convincing manner what they are doing to help the cause for which their country is fighting.

"Betrayed"

(Fox—Five Reels)
REVIEWED BY PETER MILNE

THE gentle art of spoofing the public has been indulged in by R. A. Walsh, author and director of "Betrayed." It is good-natured spoofing, however, and the public is hardly going to raise any serious rumpus over it. Indeed, considering the fact that the action is fast and furious at all times, with its fights, break-away chairs and tables, and its real troop of United States cavalry, the

selfsame public will, perhaps, fail to notice the little jokes of Mr. Walsh. It seems that his original story failed to consume enough space, so he finished it up by making it a dream and adding another episode. At least this seems to be the case, and one or two subtitles that treat the picture in a lighter vein serve to bear out the statement.

Mr. Walsh's ability as a director is well demonstrated in his handling of the fight scenes, although those demanded more detailed attention, including the comedy touches, are put over just as forcefully. Some of the chasing scenes with the falling riders and horses are marvelous when the risk of human life is considered.

Miriam Cooper handles the role of the flirtatious Mexican maid in a truly alluring fashion. Hobart Bosworth gives an outstanding characterization of the bandit villain. James Marcus is equally as prominent in a comedy role, while Monte Blue and Wheeler Oakman figure largely in the plot.

THE STORY AND PLAYERS

Carmelita Carrito (Miriam Cooper), daughter of Carpi (James Marcus), a lazy Mexican, is wooed by Pepo (Monte Blue), until Juares (Hobart Bosworth), the outlaw, comes along and takes her for his own. His enviable position is, in turn, usurped by Jerome (Wheeler Oakman), of the U. S. A., who is hunting for Juares. Carmelita decides to betray the outlaw into Jerome's hands, but relenting hastily she interferes with her own plot with the result that both she and her current lover are killed.

Then she wakes up to discover Juares actually attacking her. Pepo comes to the rescue with the American troops headed by Jerome. Pepo makes short work of Juares, while the soldiers give the Mexican insurrectos a sound drubbing. And Carmelita is satisfied with Pepo.

"The Stranger at Dumcrieff"

(Kalem-General Film—Two Reels)

REVIEWED BY R. M. JOHNSON

IN this episode there is again a plot strong enough for a five-reeler or two of the kind many producers are grinding out these days. E. W. Hornung, who writes these Stingarees, possesses a fountain of inspiration, that, considering the certainty and steadiness of its flow, might be better called a "gusher." Once more it is necessary to say that in good, live outdoor action these Stingarees excell, even in comparison with so-called "super features."

It may be that the bushranger Stingaree is to be detested as an outlaw, but is it not true that we are all outlaws at heart, with the outlawry restrained or rather crusted over?

In this episode Stingaree saves the reputation of a minister who had a "past" in England, where he had served time. The bushranger proves the preacher was innocent even when jailed, and proves it effectually by extorting a confession from the actual criminal. This is done most dramatically at the church trial, which gives the episode a vivid climax that is splendidly suited to the screen.

THE STORY AND PLAYERS

Paul C. Hurst directs and plays the best character part, that of Howie, the "pal" of the bushranger Stingaree (True Boardman). Jerome Moffitt (Frank Jonasson) is the crook who betrays the clergyman, and is forced to confess, while Edward Hearn is the minister, Stephen Hope. Barney Furey is Sergeant Deane of the constabulary, and G. A. Williams is John Stuart, the church deacon and father of Edith Stuart (Edythe Sterling), who is to marry the rector.

"Sirens of the Sea"

(Jewel Productions—Six Reels)

REVIEWED BY PETER MILNE

JUST at present "Sirens of the Sea" is merely a series of pictures, prettily photographed. Given the attention of a skilful editor, with the power to cut down and rearrange, it might be transformed into an interesting photoplay. As it stand now, its scantily, diaphanously clad swimming, diving and dancing girls are its chief attraction. But even the celebrated tired business husband and his lady friend want action as well as a back to nature movement on the part of the cast. Before "Sirens of the Sea" is over, one is surfeited with the scantily clad young ladies and is longing for something more substantial (begging the young ladies' pardon).

Scenes are jumbled, there is too much of legend and not enough of progressive plot, and while none of the action is intentionally repeated, many of the close-ups, as well as the full sets, duplicate the slight significance of those already passed. Jack Mulhall kisses Louise Lovely more times than can be counted, and when he isn't kissing her he seems to be getting ready to do so. And when the camera leaves them for the moment it usually finds its way to Carmel Myers and William Quinn plotting the downfall of the other two. Intermingled with such scenes there is the diving and swimming, the silhouette dances and the waves breaking on the shore.

Grace Helen Bailey is author, while Allen Holubar adapted and directed. The locations are good and the photography and lighting commendable, although the posing of the various players in the group scenes is seldom artistic in the highest sense of the word.

THE STORY AND PLAYERS

The prologue shows Lorelei, a baby, being washed up on the shore. She is adopted by the Stanhopes (Sydney Dean and Helen Wright).

Lorelei (Louise Lovely), attaining girlhood, entertains her school friends, including Julie (Carmel Myers), at the Stanhope home. David Waldron (Jack Mulhall), on a cruise with Boyce (William Quinn), lands when he sees Lorelei and her friends swimming without even a one-piece. He likes the surroundings and stays. He and Lorelei fall in love. Julie and Boyce are jealous. One evening Waldron pursues Lorelei and she falls over a cliff. Waldron, searching for her, falls asleep and dreams of years before of the same happening, enacted by the same characters, only this episode is punctuated with supposedly interpretive dances and the like. Waking, he finds Lorelei in the water.

"Tears and Smiles"

(Lasalida-Pathe—Five Reels)

REVIEWED BY PETER MILNE

THE name and personality of Baby Marie Osborne must be magic indeed if they serve to nullify the melodramatic crudities contained in "Tears and Smiles." Such rare talent as that possessed by the diminutive star certainly deserves exploitation of a considerably higher grade. She is constantly the center of the action and, again with the assistance of a clever little colored boy, is responsible for many a smile and hearty laugh; but the ultra-sordid surroundings of the story are at times inclined to detract from the freshness of the child leads, whose happy antics stand small chance of counterbalancing the ill flavor of their setting.

The unnecessary brutality pictured in detail inflicted on the wife by her drunken husband, which Director William Bertram has allowed to creep into the opening scenes of the picture, is quite revolting. The subsequent and constant application of coincidence, ending with the marvelously convenient death of the rich man's wife, leads one to the conclusion that the author expended little gray matter on the story. If Baby Marie's admirers can shut their eyes, figuratively or actually, to the shortcomings circumventing the little favorite's performance, then perhaps all will be well, as she was never more endearing and cute than here; but it can be guessed that many will express the wish that a story worthy the talents of the star had been written.

Katherine MacLaren as the society woman does a most creditable piece of work. Philo McCullough as her husband seems rather ill at ease in the part. Marian Warner is quite acceptable as Marie's mother.

THE STORY AND PLAYERS

Little Marie (Baby Marie Osborne), terrified when her father (Melvin Mayo), in a drunken rage, beats her mother (Marian Warner), flees, and happens into the home of the rich Greers (Philo McCullough and Katherine MacLaren) when they are thinking of adopting a child. Through Marie's ingenuity the mother is later taken on as nurse. When the father is released from prison he proceeds to become unruly again, and this time is killed by the police. Greer, who has been falling in love with Marie's mother all the time, finds his last obstacle removed when his wife dies from an overdose of headache relief.

"The Marriage Market"

(World Film—Five Reels)

REVIEWED BY PETER MILNE

NONE of the successful ingredients of a World Film melodrama have been omitted in this five-reeler bearing the name of Clay Mantley as author. They have been slightly altered as to setting, and to be sure there would be no mistaking its recent production, a glimpse of General Joffre at Grant's Tomb, New

York, is sandwiched in between the scenes of the picture proper. It may be assumed that as World Film continues to produce such fiery melodrama as that contained in "The Marriage Market," there is a public waiting to welcome it in the picture theatre. It is not the sort of stuff that goes in a high-class house, but nobody is claiming that it will, so no harm is done.

It is the familiar snarl of the woman being bought by the man in order to protect her family name; her discovery that he is a brute; her attempt to gain financial independence, in so doing encountering another brute; a murder, a trial, retribution by the villain, his dying confession, and the final happiness of the woman and the man she really loves. The action has plenty of snap, plenty of intensity, and is throughout well calculated to grip its particular audience.

June Elvidge does her usual commendable work as the woman. Carlyle is quite in the background for a hero. Arthur Ashley and Frederick Treusdell work faithfully and conventionally as heavies. Mr. Ashley also directed. As for the general tone of the action, it is acceptable, but the settings appear to have been furnished in a hurry and too profusely.

THE STORY AND PLAYERS

To save her father (Jack Drumier) from financial disgrace, Helen (June Elvidge) marries Spayden (Arthur Ashley), millionaire sportsman and general rounder. It is not long before she discovers herself treated as his horses and dogs. Determining to gain her independence, she speculates in the market, loses, and turns to Foxhall (Frederick Treusdell) for assistance. He offers to buy her horse. She goes for the money and is attacked. She shoots him and, believing she has killed him, takes refuge in another quarter of the house. The bullet, however, has lodged in Foxhall's cigarette case. Spayden traces Helen to Foxhall's house. He shoots and kills the other man. Helen, seeing the body, believes she is guilty. Marlowe (Carlyle Blackwell) assumes the blame. At his trial Helen appears and confesses to what she believes her crime, but Foxhall's valet proves the man in need and his accusation of Spayden brings his confession and suicide.

"Lonesome Luke Loses Patients"

(Rolin-Pathe—Two Reels)
REVIEWED BY PETER MILNE

HAROLD LLOYD is seen as proprietor of a sanatarium in this number—a sanatarium where henpecked husbands repair to be attended by cohorts of pretty nurses. An extremely old flirt is brought on, tendered to the care of Bebe Daniels, while his frantic wife makes all sorts of attempts to discover whether he is playing possum or not. At length she learns the truth and after she possesses this knowledge Dr. Luke's place is very much of a wreck.

Lloyd appears in fine raiment in this comedy. Dressed in a cutaway and other accessories, and smoking cigarettes in a long holder, he affects a studied nonchalance that is thoroughly amusing throughout. The action is slower than in the last Rolin two-reeler and gives the principals more opportunities to register comical bits of business.

"Tides of Fate"

(World Film—Five Reels)
REVIEWED BY PETER MILNE

KATE JORDAN'S story, "Creeping Tides," as adapted and offered under the title of "Tides of Fate," fits well into the general run of World pictures. It is melodrama containing an unusual amount of action, which however is scattered over many episodes and hardly deserves to be termed continuous. The fights staged, including the Filipino uprising and the encounter between the members of the Canadian Northwest Mounted Police and the outlaws are realistically done and lack nothing that thrills should have.

Save for only occasional lapses in the speed of the action, the picture remains on an average plane. Alexandra Carlisle is seen in the role of chief importance while her support includes Frank Holland as the hero and William A. Sheer as the heavy.

THE STORY AND PLAYERS

Fanny Lawson (Alexandra Carlisle) marries King (William A. Sheer) against the wishes of her family. He turns out to be a counterfeiter and general blackguard and his work is the cause of her unjust arrest and imprisonment. Her old suitor, Cross (Frank Holland), discharged from the Northwest Mounted Police for a deed of which he is innocent, enlists in the United States Army and distinguishes himself for bravery in the Philippines. He returns to New York and meets Fanny who has escaped from prison and is living under an assumed name. King is reported dead but later he returns, this time, however, to battle to the death with the police and exonerate Fanny with his dying confession. Cross is reinstated in his former position because of his bravery.

Charles Graham as Fergus McManus, Jane Kent as Claudia Lawson and Walter Ryder as Heth complete the cast.

"The Customary Two Weeks"

(Edison-Kleine—Four Reels)
REVIEWED BY R. M. JOHNSON

IN these days when war, melodrama, fable and riot hold the screen nearly everywhere, it is a relief to see a picture with a simple plot, easy natural action and a perfectly plausible climax. It is a fact that for one person who is attracted by the clash and bang, blow-ups and destruction of film impossibilities, a score will be pleased with this logical little play.

The tragedies that appeal to most of us are those we know and very likely have experienced. With efficiency managers a fad in most corporations, the cruel dismissal of old and faithful employees is so frequent as to be almost usual. This photoplay is built up around such an incident. The oldest man in the factory office is turned out, the only notice being, "The customary two weeks." The hero a younger man in the same office intercedes with the owner, a young man who has just inherited the property, and the discharged clerk is reinstated. The incident that makes bad feeling, and the rest is built up around the rivalries and office friendships that might be expected and would in due course be the outcome.

It might happen in almost any office, and this is why the heart interest strikes home. Robert Ellis, in the part of the hero, does well, and Joseph Burke, as "Pop" Grinnel, is a good characterization of a "genuine antique." Kathryn Adams's work, in the part of the stenographer who loves, aids and comforts the hero as he forges ahead, is much better than would be expected.

THE STORY AND PLAYERS

Carl Vibert (Herbert Evans) is efficiency manager and general executive of a tool factory owned by Harry Burnhart (Craig Ward). Vibert dismisses "Pop" Grinnel (Joseph Burke), and George Extell (Robert Ellis) intercedes. Vibert dismisses Extell in turn, and Muriel Clemm (Kathryn Adams) urges him to "make good," which he does in a rival factory, that of Mr. Wetterson (Arthur Dennis). In fact, his success gets him Vibert's place, and he, in turn, gives Vibert his "customary two weeks." That he regrets this and takes Vibert back, is one of the pretty touches in the play.

"Who Was the Other Man?"

(Butterfly-Universal—Five Reels)
REVIEWED BY R. M. JOHNSON

IN this fast melodrama speed boats are pressed into service to raid the "Black Legion," which has put its hidden rendezvous in a boathouse, near open water, where the light is good. The daughter of the United States Senator who, in the first scenes, has been lolling in luxury in foreign palace hotels and expensively furnished drawing-rooms in Washington suddenly becomes strenuous, leads the raid, engages in the hand-to-hand conflict between the Secret Service men and the spies, and proves herself quite capable in rough and tumble.

There is another scene where the woman spy, confronted with the "cold muzzle" of the hero's revolver, drains the posion potion herself and falls apparently lifeless at his feet.

It has developed earlier that the agent of the foreign spies in Paris is the precise double, even to the "burnsides," of the hero, which is, of course, much to the advantage of the latter since he is in the Secret Service himself. So he takes the steamer trip to America planned for the spy, gets in touch with the woman confederate, gets admittance to the inmost circle of the "Black Legion," and performs other wonders that ought to appeal to any gallery god who has a thirst for the startling.

From this it will be apparent that "Who Was the Other Man?" is indeed a live one. The photography, especially the outdoor work, is excellent.

THE STORY AND PLAYERS

The American, a Secret Service man, James Walbert (Francis Ford) discovers his precise likeness to Ludwig Schumann. A messenger shoves orders into his hand meant for Schumann, so he takes the steamer on which the woman confederate, Wanda

Bartell (Beatrice Van), and the daughter of the American Senator, Marion Washburn (Mae Gaston), are passengers. On the voyage Walbert is smitten with the charms of Marion, which Wanda turns to her advantage later in exciting the jealousy of Herbert Cornell (Duke Worne), who is Marion's fiance. In this way Wanda gets possession of the plans for the interoceanic canal with which Cornell has been entrusted by the Secretary of State. At this point Walbert enters, admits his real identity as Government agent, and takes custody of the plans, while Wanda gulps the poison with which she had stupefied Cornell—and leaves the screen.

"Soldiers of Chance"

(Vitagraph—Five Reels)
REVIEWED BY PETER MILNE

"SOLDIERS OF CHANCE" is a melodrama written by James Oliver Curwood. It is not the high type of plot which Mr. Curwood might prepare for a magazine, as the loose joints are many and are only partially concealed by a cloak of action which is fast though not always convincing. The South American stuff shown in the latter reels, including a miniature revolution, is hardly to be taken seriously. Neither army is inclined to display the real fighting spirit and as a consequence the supposed danger of the hero awakens little suspense.

The peculiar manner in which the author suddenly chose to whisk all his principals down to South America is rather mystifying, inasmuch as small explanation is given as to the reasons for Mountain in taking Josephine and her father along as guests. At the finish, when Yawkey suddenly appears on the scene after being thought dead, the surprise is somewhat too great to be countenanced without a smile. It would have been better had a few scenes of him been inserted from time to time.

Evart Overton and Miriam Fouche are the principals, with Charles Henderson appearing to good advantage as the heavy. The supporting cast, with the exception of the extras, is competent. Paul Scardon directed.

THE STORY AND PLAYERS

Lawler (Charles Henderson) a dishonest promoter possesses Winton (Charles Kent) in his power, the latter believing he has killed Yawkey (Denton Vane), Lawler's partner. Lawler demands the hand of Josephine Winton (Miriam Fouche), threatening her with the exposure of her father unless she complies.

Billy Mountain (Evart Overton), alias Captain Josslyn, a man whom Lawler previously swindled, arrives from South America, disguised with a heavy beard, and interests his old enemy with a proposition. He invites him on his yacht and there makes him prisoner. Josephine, hearing that Lawler will give away the truth, accompanies Winton with her father. In South America she frees him when he threatens. He joins the forces of the government. Mountain and his partner (Ned Finley), arrayed with the revolutionists, plan an attack on the president and his forces. Mountain is captured and sentenced to death, but when the battle turns in favor of the revolutionists he escapes. Josephine is freed from the clutches of Lawler by the appearance of Yawkey.

"Mother o' Mine"

(Bluebird—Five Reels)
REVIEWED BY JOSEPH L. KELLEY

"MOTHER O' MINE" is the story of a mother, told in a simple, homely way with a real, old-fashioned mother, seventy-two years young, portraying the title role. It is one of those photodramas that stirs our very souls because it tells the story of the homely things of life. There is a human appeal, a heart interest that strikes home. It is one that will appeal to man, woman and child, to all classes, to all creeds. It can grace any exhibitor's program and will be awarded the blue ribbon by an unanimous vote. There is no spectacle attempted—the true-to-life, simple, homely story of a mother and son, is told in a straightforward, unpretentious manner, without prejudice. The character, most dear to us all is there. In Ruby La Fayette, who presents the part of the mother, you will find an exemplification of your mother—your mother as you like to remember her.

Rupert Julian and Ruth Clifford are featured, but upon Ruby La Fayette the eyes of the audience will be fixed. Without "make-up," without "acting" this old lady who is one of the old school actresses who carries the mother part without affectation. Mr. Julian directed the production. He has given it some very human touches. Elliott J. Clawson wrote the story. He gave to his characters just enough to do and no more. He has made them do the natural thing. His story is as homely and as life-like as the title suggests. Mr. Julian in the role of the son gives a good exhibition. When he denies his old mother it is only in words—his heart is with her, as he proves. The incident was well conceived by the author and well staged by the actor-director. It is a strong anti-climax—one that impresses. After the incident has passed and the son sees his duty, we like him the more for it. Instead of lowering the character of the son in his audience's estimation, Mr. Julian lifts it and we admire the son for having overcome a strong temptation and for having defied his friends and the world to come between him and his mother. Miss Clifford is not called upon for any appreciable amount of dramatic action. The little she does is done with feeling and points towards bigger and better things. E. A. Warren and Elsie Jane Wilson carry the comedy element with honors. Mr. Warren reminds one of a Beban. He can "put over" the character stuff. The exterior scenes of suburban life disclosed some pretty "shots." The lighting effects register a good percentage. The work of the camera man is in evidence throughout the run. "Mother o' Mine" need not hesitate to show before any audience. All will feel its human touch.

THE STORY AND PLAYERS

Mrs. Standing (Ruby La Fayette), a widow, lives in a small country town. Her only son, John (Rupert Julian), is at college. He is her life, her hope. Finished college, John comes home and brings with him several college chums. They spend a week-end and are made to realize what a wonderful old mother John has. John worships his mother. Christine (Elsie Jane Wilson) and Romeo Bonelli (E. A. Warren) are the hired help. They, too, worship Mrs. Standing. Having spent a short vacation with his mother, John leaves for the city to make his mark in the world. He is fortunate and wins success from the start. He meets Catherine (Ruth Clifford), a daughter of the rich. Five years have passed and John has not visited his mother. She decides to surprise him and goes to the city. When she arrives John is entertaining his friends. After much formality his mother is admitted. John is surprised when he sees her. He tells her to wait and he goes outside the reception room to explain to Catherine, now his fiancé, that the old lady was his nurse during childhood. The mother hears him. That night she quietly slips away leaving a note, telling her son that she longs for the old home. John reflects on his actions toward his mother and decides to break his engagement to Catherine, and spend the rest of his life with his mother. He does so. Catherine surprises him with his mother in the little country town. He introduces his mother to her as the dearest person on earth. When she has gone Catherine tells him that she had known it all the time. He embraces her and happiness reigns in the little country town where mother, son and daughter-in-law, have settled down.

"Lorelei of the Sea"

(Marine Film Company—Seven Reels)
REVIEWED BY JOSEPH L. KELLEY

"LORELEI OF THE SEA," with a good plot to carry its more picturesque side along, has been given a good production by the Marine Film Company, under the direction of Henry Otto. As shown to the trade last week, it ran to too great length. It could be cut to a big advantage. In the first reels too much time is taken up by both author and director in introducing the characters, with the result that there is confusion in the minds of the audience as to the purpose intended and as to their real identity. After the second reel comes a smoothness in action and plot which is carried out to the end and, with the introduction of the scenes depicting the adventures of Lorelei and her lover among the colony of sea nymphs, there is an interest aroused which holds. Mr. Otto is strong on atmosphere and he has succeeded in getting the camera within range of some beautiful exteriors. The photography is up to the minute.

Richard Willis has succeeded in accomplishing what some other scenarioists have failed to accomplish and that is, combine story with a good proportion of fantastic episodes. He did not reach the point of perfection along these lines, but he has prepared for reproduction on the screen a story far above the average in its class.

"Lorelei of the Sea" presents a clean, entertaining picture, some parts of which register with all the conviction of a hundred per cent production. It point of direction it has been well done. It consists of practically all exterior scenes, and these are good

to look upon. Cut to shorter reelage, this production by the Marine Film Company will register above the average. Released as it was shown to the trade, the superfluous footage will, in many localities, pass unnoticed. Those who like beautiful scenic display will get their fill from the exhibition of "Lorelei of the Sea." It should be a good offering at any exhibitor's theatre. Tyrone Power is given the usual "heavy" character part to present, but has not been given an opportunity to do justice either to himself or the picture. He is listed on the program as the featured player but he is hardly entitled to the honor. He convinces in a role of limited opportunities. Frances Burnham, who has the ingenue lead, is well cast. She screens a good percentage and carries her part with a true dramatic touch. Jay Belasco is convincing in the juvenile lead. John Oaker, Gypsy Abbott and Winnifred Greenwood are others in support.

THE STORY AND PLAYERS

Lorelei (Frances Burnham) lives by the sea with her protector, Paul, the Fisherman (Tyrone Power). Peitro (John Oaker) loves her and becomes violently jealous when Dorian (Jay Belasco) is unexpectedly found cast on the shore. He had been lost at sea. Lorelei reads of the sea nymphs and in her dreams sees herself as Lorelei of the sea. Her adventures with Dorian, whom she finds on the shore, are here recounted. It develops that Lorelei when she was a small child had been taken by Paul, the Fisherman, and reared as his own child. She, during childhood, was the playmate of Dorian. Most of the story is told in a dream.

"Idolaters"

(Triangle—Five Reels)

REVIEWED BY PETER MILNE

LOUISE GLAUM is the star of "Idolaters," a picture written by John Lynch and Monte Katterjohn and produced by Walter Edwards. Miss Glaum has her familiar role of vampire and proceeds to do the "dragging down and down" act with a vengeance. She displays some gorgeous gowns—freaks of the costumers and very striking in their effect. The settings provided for the feature are very unusual. This time the vampire's taste runs to Egyptian surroundings and it would take the vocabulary of a press agent to fully describe them.

The story of "Idolaters" is a tragedy. There is no final reformation of the vampire to complete the usual sugary ending. However, some of the high lights of the story fail to register as pictured. The action soars to extravagant heights so that a point that might have been gained effectively, providing the action had been toned down a bit, appears in more or less of a humorous light. It is a case of carrying things just a little too far, when, if repressed natural results would have followed.

"Idolaters" is hardly the picture to take the neighborhood house by storm, for, in passing, there are a number of scenes that not only border on the risque but reach far over the line. George Webb as the playwright is inclined to exaggerate the character somewhat. The remainder of the cast does good work.

THE STORY AND PLAYERS

Ralston (George Webb), playwright, becomes enamoured of Viola (Louise Glaum), who is to star in his "Vanity." She influences him to change certain parts to give her more lines. Not so much of a success as he is thought to be, Ralston fails at this job. His wife, Anita (Dorcas Matthews), once an actress, and her old manager (Hugo Koch) succeed in dressing the play up to suit the star. Produced, it is a success. Ralston takes all the glory. In time he deserts his wife altogether for the other woman. But the angel who backed the show discovers the relationship between author and star and then and there the play is taken off. Ralston, believing Viola sincere, sees her again. She, angered at him for causing her downfall, kills him. In a dirty tenement she lives in fear of the police. Finally they come, but her devoted servant (Lee Hill) kills her rather than see her in the hands of the law.

"Triumph"

(Bluebird—Five Reels)

REVIEWED BY PETER MILNE

THIS is a picture of stage life and possesses more than the usual attraction of such productions, due to its artistic and tasteful direction. Dorothy Phillips, in the role of the country girl who makes her way to success on the stage—a success that is only a mockery—gives an animated and sincere performance and handles every one of her many big scenes with true skill. The production is realistic from first to last and the atmosphere of the stage is successfully instilled into every scene.

The picture is based on a story by Samuel Hopkins Adams. Fred Myton prepared the scenario. His skilful handling of the continuity and Director Joseph De Grasse's equally fine direction have resulted in a picture that entertains throughout its length despite the fact that the same story has been told many times before. Public demand, we suppose, accounts for the fact that the logical, though tragic termination of the story is only the end of the story within the picture. It seems that an audience is unwilling to see the heroine dead at the final fadeout. The love element of the picture is its only weak spot. It has not been fully developed and as a consequence the sacrifice which Nell Baxter makes for Niehoff doesn't carry as much force as it might have.

The supporting company, headed by Lon Chaney and William Claire DuBrey, Clyde Benson and Helen Elder are also in the cast. Stowell, is up to the usual Bluebird standard.

THE STORY AND PLAYERS

Nell Baxter (Dorothy Phillips), the praise of the townsfolk ringing in her ears after an amateur performance of "As You Like It," in which she played Rosalind, decides to pursue a career on the stage. She encounters a traveling troupe at the station.

Later in the city she is given her great chance when she secures the ingenue's part in a Broadway production. She is a success and the manager (William Dyer) offers to star her if she will accept his attentions. Niehoff (Lon Chaney), a dramatic critic, longs to have his play produced. Nell persuades the manager to put it on. She is given the leading role. A few hours before the opening, the manager discovers that he is being "worked" by Nell and he calls the whole show off. In his apartment Nell pleads with him. He says he will open if she pays the price. In the struggle she stabs and kills him. Niehoff, told by the doctor that he only has a short while to live, takes the blame. The show goes on, but in the final act Nell kills herself.

The leading man of the traveling troupe thinks he has cured Nell of her craze with this story—and so he has for she returns home.

"The Fatal Ring"

(Pathe—Eleventh Episode)

REVIEWED BY PETER MILNE

AS full of thrills as ever, this number of "The Fatal Ring," entitled "The Short Circuit," introduces a more prominent love element than has been apparent in the preceding instalments. Tom Carlton, the reporter, thought dead by Pearl, is the cause of her sorrow, and later, when she discovers him alive, there is a tender scene between them that leaves no possible doubt as to the ultimate ending.

The body of the eleventh episode is taken up with the fights of all three parties to possess the violet diamond, and when it closes it has just been stolen from Pearl by an unknown hand while the dauntless heroine is threatened with death.

NOTICE OF SALE

UNITED STATES DISTRICT COURT
SOUTHERN DISTRICT OF NEW YORK

IN THE MATTER OF
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TAKE NOTICE that on September 6th, 1917, at three o'clock in the afternoon, the entire assets of the above mentioned bankrupt will be offered for sale at the office of the undersigned as Special Master, and such orders in reference to the administration of this estate as may be deemed proper will then or thereafter be made by the Court. For particulars as to the terms and conditions upon which the property is to be offered for sale, reference may be made either to John B. Johnston, receiver, No. 31 Nassau Street, Borough of Manhattan, City of New York, or to William M. Seabury, attorney for the receiver, No. 120 Broadway, Borough of Manhattan, City of New York.

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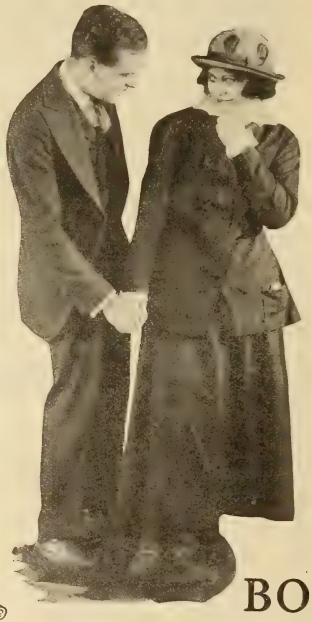

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For Manufacturers' Addresses, Names and Addresses of Buyers handling films in any territory, or any other additional information write—State Rights Department, Motion Picture News

American News Weekly
One reel each week exclusively on Army and Navy activities.

American Standard M. P. Corp.
May 5. Jones' Jonah Day (Sunshine) C..1 reel
May 7. When Justice Errs, D.....5 reels
May 12. (Educational Subject) .....1 reel
May 14. The Daughter of Darkness, Episode No. 1, D.....2 reels
May 19. Ghosts (Sunshine), C.....1 reel

Anti-Vice Film Company
Is Any Girl Safe?.....5 reels

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The Celebrated Stielow Case.....6 reels
Where D'ye Get That Stuff.....5 reels
Absinthe (King Baggott), Universal Reissue .....5 reels

Arizona Film Company
Should She Obey.....— reels

Arrow Film Corporation
The Deemster (Derwent Hall Caine)....7 reels

Bernstein Film Production
June —. Who Knows?.....6 reels

Bluebird Extraordinary
Sept.3.. Mother o' Mine (Rupert Julian and Ruth Clifford) .....5 reels

Cardinal Film Corporation
Joan the Woman (Geraldine Farrar).....11 reels

Century Comedies
(FEATURING ALICE HOWELL.)
Balloonatics .....2 reels
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(CHARTER FEATURES CORP.)
My Mother.....2 reels
My Father.....2 reels
Myself .....2 reels
The Call to Arms.....2 reels

Christie Film Company
Father's Bright Idea.....1 reel
With the Mummies' Help.....1 reel
The Magic Maid.....1 reel
The Milky Way.....1 reel
His Last Pill.....1 reel

Claridge Films, Inc.
The Birth of Character.....5 reels
The Heart of New York.....5 reels

Clune Productions
Ramona .....8 reels
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Corona Cinema Company
The Curse of Eve (Enid Markey).....7 reels

Cosmofotofilm Company
Incomparable Mistress Bellairs.....4 reels
Liberty Hall .....4 reels
The Black Spot.....4 reels
Victoria Cross.....4 reels
O 18.....4 reels
His Vindication.....5 reels

Creative Film Corporation
The Girl Who Didn't Think (Jane Gail)..6 reels

Dixie Films
Tempest and Sunshine (Evelyn Greely)...5 reels
Just a Song at Twilight.....5 reels

Frank P. Donovan Productions
July—Billy Goes to War (Billy Quirk)....1 reel
July—Billy's Day Out (Billy Quirk)....1 reel
July—Billy's Elopement (Billy Quirk)....1 reel
July—Billy, the Governess (Billy Quirk)..1 reel
Aug.—Butting in Society (Lou Marks)..1 reel
Aug.—After Her Dough (Lou Marks)....1 reel
Aug.—Bunked in Bunkville (Geo. Ross)..1 reel
Aug.—His Dirty Career (Lou Marks)....1 reel
Aug.—Trying it Twice (Mabel Trinneer)..1 reel
Aug.—Helen of Troy (All-Star Cast).....5 reels
Sept.—His Foolish Way (Geo. Thelian)..1 reel
Sept.—At the Barber's Ball (Lou Marks)..2 reels
Sept.—Was She to Blame? (in prep.)....2 reels
Sept.—In and Out (Tammany Young)....1 reel
Sept.—His Flying Flivver (C. J. Van Duesen and Pearl Shepard).....2 reels

Ebony Film Corporation
A Natural Born Shooter.....1 reel
Dat Blackhand Waitah Man.....1 reel
Shine Johnson and the Rabbit's Foot.....1 reel

E. I. S. Motion Picture Corp.
Trooper 44 ..... 5 reels

Elmont Feature Film Co.
People vs. John Doe.....6 reels
God's Law .....6 reels

Enlightment Corporation
Enlighten Thy Daughter.....7 reels

Eugenic Film Company
Birth .....6 reels

European Film Company
Fighting for Verdun.....5 reels

Exclusive Features, Inc.
Where is My Father?.....7 reels

Export and Import Film Co.
Robespierre .....— reels
Ivan the Terrible.....— reels

Fairmount Film Corporation
Hate .....7 reels

Flora Finch Film Co.
War Brides.....2 reels

First National Exhibitors' Circuit, Inc.
On Trial .....
Charles Chaplin .....

Bud Fisher Film Corporation
July 9. Cows and Caws
July 16. Submarine Chasers
July 23. Cheese Tamers
July 30. Janitors
Aug. 6. A Chemical Calamity
Aug. 13. As Prospectors

Fox Film Corp.
(Standard Pictures)
The Spy ....
The Honor System..... ....
Jack and the Beanstalk..... ....
The Conqueror ....

Fraternity Films, Inc.
The Devil's Playground (Vera Michelena)— reels

Frieder Film Corporation
The Birds' Christmas Carol (Mary Louise) .5 reels
A Bit O' Heaven (Mary Louise).....5 reels

Friedman Enterprises
A Mormon Maid (Mae Murray).....6 reels

Frohman Amusement Corp.
The Witching Hour (C. Aubrey Smith, Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Connes).....6 reels
Conquest of Canaan.....5 reels
God's Man .....9 reels

Gold Medal Photoplays
The Web of Life (Hilda Nord, James Cruze, George Spencer).....5 reels

Grand Feature Film Company
Rex Beach On the Spanish Main.....5 reels
Rex Beach in Pirate Haunts.....5 reels
Rex Beach in Footsteps of Capt. Kidd....5 reels

Graphic Features
The Woman and the Beast.....5 reels

D. W. Griffith
Intolerance .....9 reels

Frank Hall Productions, Inc.
(A. H. Jacobs, Prod.)
Her Fighting Chance (Jane Grey).....— reels

Hanover Film Company
Maciste .....— reels
How Uncle Sam Prepares.....4 reels

Hawk Film Corporation
Monster of Fate ..... — reels

Herald Film Corporation
Around the World in 80 Days.....6 reels

Hiller & Wilk, Inc.
The Battle of Gettysburg..... — reels
The Wrath of the Gods (Sessue Hayakawa).5 reels

Hippodrome Film Co.
At the Front with the Allies..... ....

M. H. Hoffman, Inc.
The Sin Woman (Irene Fenwick, Clifford Bruce and Reine Davies).....7 reels
Who Knows? .....5 reels
The Bar Sinister.....8 reels
Her Fighting Chance.....5 reels
Madame Sherry .....5 reels
Should She Obey?.....5 reels
A Trip Thru China.....10 reels
The Silent Witness.....10 reels

Iliodor Picture Corporation
The Fall of the Romanoffs (Iliodor, Nance O'Neil, Ekaterina Galanta, Alfred Hickman and Conway Tearle).....— reels

Juvenile Film Corporation
World War in Kidland.....1 reel
A Chip Off the Old Block.....1 reel
Chip's Elopement .....1 reel
Chip's Backyard Barn-Stormers.....2 reels
Chip's Rivals .....1 reel
For Sale, a Daddy.....1 reel
Chip's Carmen .....2 reels

A. Kay Co.
Twenty Thousand Feats Under the Sea.....
Golden Spoon Mary.....1 C
Some Barrier .....1 C
His Trial .....1 C
(Terry Human Interest Reels)
No. 1. Character as Revealed in the Face...Ed.
No. 2. Character as Revealed in the Eyes...Ed.

King Bee Comedies
Back Stage .....2 reels
The Hero .....2 reels
Dough-Nuts .....2 reels
Cupid's Rival .....2 reels
The Villain .....2 reels
The Millionaire .....2 reels
The Genius .....2 reels
The Modiste .....2 reels
Aug. 15. The Goat.....2 reels
Sept. 1. The Fly Cop.....2 reels
Sept. 15. The Star Boarder.....2 reels

Klotz and Streimer
Whither Thou Goest.....5 reels

Lincoln Motion Picture Company
The Realization of a Negro's Ambitions....2 reels
Trooper of Troop K.....3 reels

C. Post Mason Enterprises
The Wonder City of the World (Greater N. Y. by Day and by Night).....4 reels

Masterpiece Drama Productions
Who's Your Neighbor .....

Moral Uplift Society of America
It May Be Your Daughter.....

Mo-Toy Comedies
Midnight Frolic.
Jimmy Gets the Pennant.
Out in the Rain.
In Jungle Land.
A Kitchen Romance.
Mary and Gretel.
Dinkling of the Circus.
A Trip to the Moon.
Goldie Locks and the Three Bears.
Dolly Doings.
School Days.

B. S. Moss M. P. Corporation
The Power of Evil.....5 reels
Boots and Saddles.....5 reels
The Girl Who Doesn't Know.....5 reels
In the Hands of the Law.....5 reels
One Hour (Sequel to "Three Weeks")..... ....

Newfields Producing Co.
Alma, Where Do You Love?.....6 reels

Paragon Films
The Whip.....8 reels

(Continued on page 1864)

FEATURES—CURRENT AND COMING

Art Dramas, Inc.

Sept. 3. Behind the Mask (Catherine Calvert) U. S. Am. 5
Sept. 10. Blood of His Fathers (Crane Wilbur) Horsley 5
Sept. 17. Peg o' the Sea (Jean Sothern) Van Dyke 5
Sept. 24. (Undecided) (Catherine Calvert) U. S. Am. 5

Bluebird Photoplays

Sept. 3. Triumph (Dorothy Phillips) 5
Sept. 10. A Stormy Knight (Brownie Vernon and Franklyn Farnum) 5
Sept. 17. The Mysterious Mr. Tiller (Rupert Julian and Ruth Clifford) 5
Sept. 24. Flirting with Death (Brownie Vernon and Herbert Rawlinson) 5
Oct. 1. The Spotted Lily (Ella Hall) 5
Oct. 8. The Maverick (Franklyn Farnum) 5
Oct. 17. Bondage (Dorothy Phillips) 5
Oct. 22. The Desire of the Moth (Ruth Clifford, Rupert Julian) 5

Butterfly Productions

Aug. 27. Straight Shooting (Harry Carey and Molly Malone) 5
Sept. 3. Who Was the Other Man? (Francis Ford) 5
Sept. 10. The Little Pirate (Little Zoe Rae and Gretchen Lederer) 5
Sept. 17. The Spindle of Life (Ben Wilson and Neva Gerber) 5

Fox Film Corporation

Aug. 19. "The Spy" 7
Aug. 26. "The Honor System"
Sept. 2. "Jack and the Beanstalk"
Sept. 2. "Betrayed" (Miriam Cooper) 5
Sept. 9. "When False Tongues Speak" (Virginia Pearson) 5
Sept. 16. "The Conqueror" (William Farnum)
Sept. 16. "The Yankee Way (George Walsh) 5
Sept. 23. "North of Fifty Three" (Dustin Farnum 5
Sept. 30. "Camille" (Theda Bara)

Ivan Feature Productions

Mar. 18. Two Men and a Woman (James Morrison, Christine Mayo, Ruybe De Remer, Guy Coombs, John Reinhardt and Helen Arnold) 5
June — One Law For Both 9

Kleine-Edison-Selig-Essanay

Sept. 3. Efficiency Edgar's Courtship (Taylor Holmes) (Essanay) 5
Sept. 10. Pants (Mary McAllister) (Essanay) 5
Sept. 17. The Awakening of Ruth (Shirley Mason) (Edison) 5
Sept. 24. Men of the Desert (Jack Gardner) (Essanay) 5

Metro Pictures Corporation

Sept. 3. Under Handicap (Harold Lockwood) Yorke 7
Sept. 10. The Lifted Veil (Ethel Barrymore) Metro 5
Sept. 17. Their Compact (Francis X. Bushman and Beverly Bayne) Metro 5
Sept. 24. Silent Sellers (Mme. Petrova) Metro 5

Mutual Film Corporation

Sept. 3. Charity Castle (Mary Miles Minter) 5
Sept. 3. Reputation (Edna Goodrich) 5
Sept. 10. The Bride's Silence (Gail Kane) 5
Sept. 10. Outcast (Ann Murdoch) 5
Sept. 17. The Rainbow Girl (Juliette Day) 5
Sept. 17. The Girl Who Couldn't Grow Up (Marguerita Fischer) 5
Sept. 24. Sands of Sacrifice (Wm. Russell) 5
Sept. 24. The Runaway (Julia Sanderson) 5

Paramount Pictures Corp.

Sept. 10. Rebecca of Sunnybrook Farm (Mary Pickford) (Artcraft) 5
Sept. 10. The Hostage (Wallace Reid) 5
Sept. 17. On the Level (Fannie Ward) 5
Sept. 17. Double Crossed (Pauline Frederick). 5
Sept. 17. The Sunset Trail (Vivian Martin) 5
Sept. 24. The Countess Charming (Julian Eltinge) 5
Sept. 24. Bab's Diary (Marguerite Clark) 5
Oct. 1. The Ghost House (Jack Pickford & Louise Huff) 5
Oct. 8. Arms and the Girl (Billie Burke) 5
Oct. 8. The Trouble Buster (Vivian Martin) 5
Oct. 15. The Call of the East (Sessue Hayakawa) 5
Oct. 22. The World for Sale (J. Stuart Blackton's Production) 5
Oct. 29. Bab's Burglar (Marguerite Clark) 5
Oct. 29. The Son of His Father (Charles Ray 5

Pathe Exchange, Inc.

Aug. 12. The Streets of Illusion (Gladys Hulette, J. H. Gilmour, Wm. Parke, Jr., Richard Berthelmess, Wm. Dudley), Astra 5
Aug. 19. Miss Nobody (Gladys Hulette, Cesare Gravina, Marcia Harris, A. G. Andrews, William Parke, Jr., J. H. Gilmour), Astra 5
Aug. 26. Iris (Alma Taylor, Henry Ainley, Stuart Rome), Hepwood 5
Sept. 2. Tears and Smiles (Baby Marie Osborne), Lasalida 5
Sept. 9. War and the Woman (Florence La Badie) 5
Sept. 16. The Angel Factory (Antonio Moreno, Helen Chadwick) 5

Selznick Pictures

May —. The Lone Wolf (Hazel Dawn and Bert Lytell), Brenon —
May —. Poppy (Norma Talmadge) —
May —. A Modern Othello (Robert Warwick) —

Triangle Distributing Corporation

Sept. 2. Ten of Diamonds (Dorothy Dalton). 5
Sept. 2. The Man Hater (Winifred Allen)... 5
Sept. 9. Idolaters (Louise Glaum) 5
Sept. 9. Polly Ann (Bessie Love) 5
Sept. 16. Mountain Dew (Margery Wilson).. 5
Sept. 16. The Haunted House (Dick Rossen and Winifred Allen) 5
Sept. 23. Flying Colors (Wm. Desmond) 5
Sept. 23. Devil Dodger (Roy Stewart) 5
Sept. 30. Broadway, Arizona (Olive Thomas). 5
Sept. 30. The Tar Heel Warrior (Walt Whitman) 5

Vitagraph V-L-S-E.

Aug. 27. The Divorcee (Mary Anderson) 5
Sept. 3. Soldiers of Chance (Evart Overton, Miriam Fouche, Julia Swayne Gordon) 5
Sept. 10. An Alabaster Box (Alice Joyce, Marc MacDermott) 5
Sept. 17. For France (Edward Earle, Betty Howe) 5
Sept. 24. Sunlight's Last Raid (Mary Anderson), Alfred Whitman) 5

Favorite Film Features

Aug. 27. The Feudists (Sidney Drew, John Bunny, Wallie Van, Lillian Walker, Flora Finch, Josie Sadler, Little Helen Connelly) 5
Aug. 27. The Master Painter (Rosemary Theby, Sidney Drew, Courtney Foote) 5
Sept. 3. Her Husband (Clara K. Young, Earle Williams, James Lackaye, Darwin Karr) 5
Sept. 3. Fanny's Conspiracy (Norma Talmadge, Leo Delaney, Van Dyke Brooke, Ethel Lloyd, Harry Northrup) 5
Sept. 10. When Women Go on the Warpath (Clara Kimball Young, Sidney Drew, James Young, Flora Finch, Rose Tapley, James Lackaye, Wm. Shea, Kate Price) 5
Sept. 10. How States Are Made (Fred Burns, Anne Schaefer, Robert Thomby). 5

Wholesome Films Corporation

The Penny Philanthropist (Peggy O'Neil and Ralph Morgan), D. 5
Cinderella and the Magic Slipper (Special Children's Cast), Juv. 4

World Pictures

Aug. 20. Souls Adrift (Ethel Clayton) 5
Aug. 27. The Guardian (June Elvidge, Montagu Love and Arthurd Ashley), 5
Sept. 3. The Marriage Market (Carlyle Blackwell, June Elvidge and Arthur Ashley) 5
Sept. 10. "The Marriage Market" (Carlyle Blackwell, June Elvidge) 5
Sept. 17. Betsy Ross (Alice Brady) 5
Sept. 24 The Woman Beneath (Ethel Clayton) 5
Oct. 1. The Corner Grocery (Lew Fields,
Oct. 8. Madge Evans) 5
Oct. 15. Shall We Forgive Her (June Elvidge, Arthur Ashley) 5
Sept. 10. Betsy Ross (Alice Brady) 5
Sept. 17. Creeping Tides (Alexandra Carlyle). 5
Sept. 24. The Woman Beneath (Ethel Clayton) 5

Ultra Film Co.

A Day at West Point
West Is West
The Rustler's Frame-up at Big Horn

Unity Sales Corporation

The Bishop's Secret....4 reels
The Lottery Man....5 reels
The Marriage Bond....5 reels

Universal Film Mfg. Company

Idle Wives
Where Are My Children?....5 reels
Twenty Thousand Leagues Under the Sea....10 reels
People vs. John Doe (Harry De More, Leah Baird)....5 reels
Robinson Crusoe (Robert Leonard and Margarita Fischer)....4 reels
Hell Morgan's Girl....5 reels
Come Through....7 reels

Variety Films Corporation

My Country First....6 reels
The Pursuing Vengeance....5 reels
The Price of Her Soul....7 reels

RELEASES IN THE INDEPENDENT FIELD

(Continued from page 1671)

Peter Pan Film Corporation

(Mo-toy Troupe)

June 7. Mary and Gretel....1 reel
June 14. Dinkling of the Circle....1 reel
June 21. A Trip to the Moon....1 reel
June 28. Goldie Locks and the Three Bears. 1 reel
July 5. Dolly Doings....1 reel
July 12. School Days....1 reel
July 19. Little Red Riding Hood....1 reel

Popular Picture Corporation

Corruption....6 reels

Private Feature Film

Ignorance (Earl Metcalfe)....6 reels

Public Rights Film Corporation

The Public Be Damned (Charles Richman and Mary Fuller)....5 reels

Radio Film Company

Satan the Destroyer of Humanity....7 reels
The Spirit of 1917 (James J. Harkness and Carl Sturmer)....— reels

Renowned Pictures Corporation

In Treason's Grasp (Grace Cunard and Francis Ford)....5 reels

Selig Special

Beware of Strangers....7 reels
The Ne'er-Do-Well....8 reels
The Garden of Allah (Selig)....10 reels
Who Shall Take My Life?....— reels

Frank J. Seng

Parentage....7 reels

Sheriott Pictures Corporation

The Black Stork (Dr. Harry J. Haiselden)....5 reels

Sherman Elliot, Inc.

The Crisis....10 reels

Sherman Pictures Corporation

I Believe....7 reels
The Land of the Rising Sun

Signet Film Corporation

The Masque of Life....7 reels

Standard Newsfilm, Inc.

Demons of the Air....2 reels

Submarine Film Corporation

The Submarine Eye....7 reels

Superior Films Company

The Faucet.... 5 reels
The Cowpuncher....5 reels

SHORT SUBJECTS CURRENT AND COMING

Educational Film Corp. of Amer.

SCENICS—EDUCATIONAL
Aug. 15. Hard, Hard Road to Adventure.
Aug. 22. China and the Chinese No. 5.
Aug. 29. First American Apartment House, Nature's Theatricals.
Sept. 5. Land That Doesn't Wiggle Much.
Sept. 12. Tinklebottom Passes Through.
Sept. 19. Fading of Local Color.
Sept. 26. Tinklebottom's Finish.
DITMARS "LIVING BOOK OF NATURE"
Aug. 13. Animals in Winter.
Aug. 20. Ancestors of the Horse.
Aug. 27. Orang Volunteers.
Sept. 3. Kangaroos and Their Allies.

Foxfilm Comedies

July 9. Bing! Bang! (Charles Conklin).....2 C

General Film Company

BROADWAY STAR FEATURES
(O. HENRY STORIES)
The Furnished Room (Agnes Eyre, J. Frank Glendon).....2 D
The Defeat of the City (Agnes Eyre, J. Frank Glendon).....4 D
John Tom Little Bear (Al Jennings, Dan Duffy).....2 D
Blind Man's Holiday (Carleton King, Jean Paige).....4 D
The Last of the Troubadours (S. E. Jennings, Dan Duffy).....2 D
The Duplicity of Hargraves (J. Frank Glendon, Chas. Kent).....4 C-D
ESSANAY
("THE BLACK CAT STORIES")
Pete's Pants (Ben Turpin).....2 C
Vernon, the Bountiful (Virginia Valli)....2 C-D
The Long Green Trail (Virginia Valli, Rodney La Rock).....2 D
Don't Lose Your Coat.....2 C
Star Dust (Margaret Clayton).....C-D

George Ade Fables

Twelve Cylinder Speed of the Leisure Class..2 C
The Wandering Boy and the Wayward Parents.....2 C
What Transpires After the Wind-Up.....2 C
KALEM
(AMERICAN GIRL SERIES WITH MARIN SAIS)
The Vanished Line Rider.....2 D
The Man Hunt at San Remo.....2 D
The Door in the Mountain.....2 D
Sagebrush Law.....2 D
("THE FURTHER ADVENTURES OF STINGAREE" WITH TRUE BOARDMAN)
At the Sign of the Kangaroo.....2 D
Through Fire and Water.....2 D
A Bushranger's Strategy.....2 D
The Stranger at Dumcrieff.....25D
A Champion of the Law.....2 D
(HAM AND BUD COMEDIES)
A Menagerie Mix-Up.....1 C
A Hobo Raid.....1 C
A Day Out of Jail.....1 C
JAXON COMEDIES
The Baggage Man.....1 C
Getting the Coin.....1 C
Tough Luck.....1 C
Love Letters.....1 C
Play Ball.....1 C
Speed Demons.....1 C
The Collectors.....1 C
Jolly Tars.....1 C
Wild Injuns.....1 C
Devilled Crabs.....1 C
The Triple Cross.....1 C
SPARKLE COMEDIES
An Attorney's Affair.....1 C
Her Peignor.....1 C
Those Terrible Telegrams.....1 C
The Stag Party.....1 C
Bragg's Little Poker Game.....1 C
Mixed Nuts.....1 C
Hearts and Harpoons.....1 C
Toodles.....1 C
Bangs Rewigs.....1 C
Triple Entente.....1 C
Whose Hosiery?.....1 C
JOHNNY AND EMMA RAY COMEDIES
Casey the Fireman.....1 C
The Candy Jag.....1 C
Muggsy in Bad.....1 C
A Laundry Mix-Up.....1 C
A Peaceful Flat.....1 C
Cheating His Wife.....1 C
"A Bathtub Marriage".....1 C
KLEINE
(GEORGE BICKEL COMEDIES)
Love, Luck and Loot.....1 C
A Mixed Color Scheme.....1 C
A Suit and a Suitor.....1 C
Nearly a Husband.....1 C
Some Statue.....1 C
SELIG
World's Library (every Wednesday)....1 Ed.
The L. X. Clew.....1 D
The Toll of Sin.....2 D
The Bush Leaguer.....1 C
The Smouldering Spark.....2 D
The Love of Madge O'Mara.....1 D
A Man, A Girl and A Lion.....2 D
Her Perilous Ride.....1 D
The Sole Survivor.....2 D
Her Heart's Desire.....1 D
Between Man and Beast.....2 D
Her Salvation.....1 D
Pioneer Days.....2 D
In After Years.....1 D
The House of Mystery.....2 D
The Convert of the North.....1 D

Falcon Features

The Mainspring (Henry King).....4 D
The Martinache Marriage (Margaret Landis, Philo McCullough).....4 D
The Stolen Play (Ruth Roland, Wm. Conklin).....4 D
The Phantom Shotgun (R. Henry Grey, Kathleen Kirkham).....4 D
His Unpolished Self (Henry Ainley, Mary Dibley).....4 D

Inter-Allied Films

July 14. Cine Topics.....1 Ed.

Kleine-Edison-Selig-Essanay

CONQUEST-EDISON
Saturday, August 25, 1917
T. Haviland Hicks, Freshman.....3 reels
Gallegher.....2 reels
Turning Out Silver Bullets.....1 reel
Young Salts.....} 1 reel
The Holy Land.....}
Saturday, September 1, 1917
The Princess' Necklace (featuring Katherine Townsend and Walter McDonald.4 reels
The Puzzling Billboard.....1 reel
The Brook, Woodcraft for Boys, and Shipping Live Fish in Sealed Bottles.....
Combined in 1 reel
The Blind Fiddler.....1 reel
ESSANAY-LINDER COMEDIES
Max Comes Across.....2 C
Max Wants a Divorce.....2 C
Max in a Taxi.....2 C
ESSANAY SERIES—DO CHILDREN COUNT? (Featuring Little Mary McAlister)
Aug. 1. The Season of Childhood.....2 D
Aug. 8. The Little White Girl.....2 D
Aug. 15. The Bridge of Fancy.....2 D
Aug. 22. The Kingdom of Hope.....2 D
SELIG-HOYT COMEDIES
Aug. 6. A Dog in the Manger.....2 C
Aug. 20. A Trip to Chinatown.....2 C
Sept. 3. A Minight Bell.....2 C
Sept. 17. A Contented Woman.....2 C
SPECIAL TWO-REEL COMEDIES
Apr. 15. The Fixer (Harry Watson, Jr.)..Kleine
May 13. The Politicians (Harry Watson, Jr.) Kleine

Metro Pictures Corporation

Monday, August 6, 1917
DREW—His Ear for Music (Mr. and Mrs. Sidney Drew).....1 C
Monday, August 13, 1917
DREW—Her Economic Independence (Mr. and Mrs. Sidney Drew).....1 C
Monday, August 20, 1917
DREW—Her First Game (Mr. and Mrs. Sidney Drew).....1 C
Monday, August 27, 1917
DREW—The Patriot (Mr. and Mrs Sydney Drew).....1C
September 3
DREW——Music Hath Charms.....
September 10
DREW—Rubbing It In.....
September 17
Drew—Henry's Ancestors.....
September 24
DREW—His Curiosity.....

Mutual Film Corporation

Wednesday, September 5, 1917
MUTUAL—Mutual Weekly No. 140, 1 Top.
Thursday, September 6, 1917
CUB—Jerry Tries Again (George Ovey)....1 C
GAUMONT—Real Life, No. 71, A Watering System for a Small Farm, Pets Which Will Never Be Popular, Handling the Mail—Parcel Post, Money Orders, etc. The Five Senses—in Business and Pleasure. A Leaf from "Life": "Fresh Advances in the Champagne District."
"Her Thoughts of Him—Before and After the Engagement" (Animated drawing).
Wednesday, September 12, 1917
MUTUAL—Mutual Weekly No. 141, 1 Top.
Thursday, September 13, 1917
GAUMONT—Reel Life, No. 72—Tree Planting in the National Forests, An Unusual Colt, Hunting Turtle Eggs, Testing an Auto Tube, The Midnight Sun.
Week of Sept. 17
GAUMONT—Mutual Weekly No. 142, 1 Top.
GAUMONT—Reel Life, No. 73, Weaving the President's Portrait, Running An Airplane Without Danger, the Principle of the Gyroscope, When a Big Car Goes By, (Animated Drawing from "Life").

Serials

Sept. 17. The Lost Express, No. 1 (Featuring Helen Holmes).....2 D
Sept. 24. The Lost Express, No. 2 (The Destroyed Documents).....2 D

Paramount Pictures Corporation

Monday, August 6, 1917
BURTON HOLMES—Geysers of the Yellowstone. 1 Trav.....
Monday, August 13, 1917
KLEVER PICTURES—Summer Boarding (Victor Moore).
BURTON HOLMES—Wonders of Yellowstone.....1 Trav
Monday, August 20, 1917
KLEVER PICTURES — Egged On (Victor Moore).
KLEVER PICTURES—The Cinderella Husband (Victor Moore).
September 3
KLEVER PICTURES—Seeing Things (Victor Moore).
September 10
KLEVER PICTURES — Camping (Victor Moore).
BURTON HOLMES—Madrid to Madeira.1 Trav
ARBUCKLE COMEDIES
April 23. The Butcher Boy.....2 C
May 21. A Reckless Romeo.....2 C
June 25. The Rough House.....2 C

Pathe Exchange, Inc.

Sunday, September 2, 1917
The Fatal Ring, No. 9 (The Dice of Death) (Pearl White, Warner Oland, Ruby Hoffman, Tom Gisel), Drama, 2 R, Astra.
Know America, No. 21 (Central Colorado), Sc., 1 R, Combitone.
Luke's Wild Women (Harold Lloyd, Bebbe Daniels, Harry Pollars), 2 C, Rolin.
Cartoon and Scenic (International). Titles to be announced later. 1 R.
September 16
The Fatal Ring, No. 11 (The Short Circuit), (Pearl White, Warner Oland, Tom Gsell), Drama, 2 R, Astra.
The Silver Pearls, No. 1, (The Sultan's Neck Lace), (Mollie King, Creighton Hale, Leon Bary), Drama, 3 R, Astra.
Triple Divide Mountains, (Glasier Park), Scenic, Split—Ralph Earle.
Japan the Floral (colored), Educ., Split—Pathe.
Lonesome Luke Loses Patience, (Harold Lloyd, Harry Pollard, Daniels), 2 R, Comedy.
Wednesday, September 19, 1917
Hearst-Pathe News No. 76—Top 1 R.
Saturday, September 22, 1917
Hearst-Pathe News No. 77—Top, 1 R.

Triangle Komedies

Sunday, September 2, 1917
A Fallen Star.....1 C
His Foot-Hill Folly.....1 C
Sunday, September 9, 1917
A Dark Room Secret.....1 C
A Warm Reception.....1 C
Sunday, September 16, 1917
His Baby Doll.....1 C
His Unconscious Conscience.....1 C
Sunday, September 23, 1917
His Taking Ways.....1 C
Her Fickle Fortune.....1 C
Sunday, September 30, 1917
His Saving Grace.....1 C
Caught in the End.....1 C
KEYSTONE RELEASES
Sept. 2. A Shanghaied Jonah (Billy Armstrong, Maude Wayne, Guy Woodward).
Sept. 9. His Precious Life (Charles Murray, Slim Summerville, Louise Fazenda).
Sept. 16. Hula Hula Land (Billy Armstrong, Maude Wayne, Guy Woodward).
Sept. 23. The Late Lamented (George Binns, Mary Thurman, Claire Anderson).
Sept. 30. The Sultan's Wife (Bobby Vernon Gloria Swanson, Joseph Callahan).

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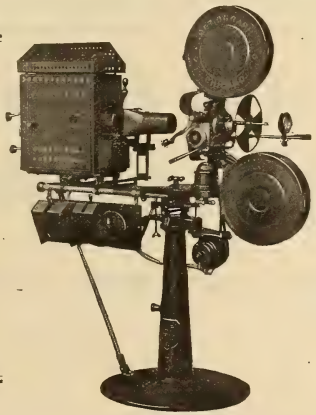

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THE RAPID GROWTH OF MOTIOGRAPH SALES PROVES THE FOLLOWING:

——(1) that Exhibitors who have used Motiograph machines continue to use them;

——(2) that more and more Exhibitors who used other makes of projectors are turning to the MOTIOGRAPH;

——(3) that the Film Manufacturers have noticed the work of the MOTIOGRAPH and are equipping their studios with them.

WRITE FOR LITERATURE

THE ENTERPRISE OPTICAL MFG. CO., 568 West Randolph Street, Chicago, Ill.

Western Office: 833 Market Street, San Francisco, California

"Seventeen Years of Knowing How"

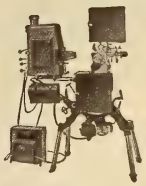
Conduct Your Own Investigation and Learn for Yourself That

Extreme Accuracy* and *Superior Grade Materials
Form a Foundation for the *Service* and *Durability*
That Characterize

POWER'S CAMERAGRAPH

We Invite an Inspection of Our Plant Which Is Open to Visitors at All Times

Our Dealers are in Position to Give You the Facts regarding Our Product



WRITE FOR THE NAME OF OUR DEALER IN YOUR TERRITORY
AND SPEND A PROFITABLE HALF HOUR WITH HIM

CATALOG D MAILED UPON REQUEST

NICHOLAS POWER COMPANY

NINETY GOLD STREET NEW YORK

The Solution of the Projection Problem

SILVERTIP

Silvertips Banish Flicker and Insure Satisfactory Projection

Every operator wants his machine to give the best results, in other words, the clearest of pictures with minimum carbon trouble.

Silvertips, with their exceptional current capacity and small diameter furnish a sure solution for the old annoying problem of flicker. At the same time the high current they carry gives that intense white light which insures the most clearly defined pictures.

It will mean satisfaction in every sense to trim your lamps regularly with Silvertip lowers and National uppers.

This trim has become the standard projector trim of America.

Send for our booklet, "The Why of the Silvertip."

NATIONAL CARBON CO., INC., CLEVELAND, OHIO

Accessory News

SECTION OF MOTION PICTURE NEWS

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

Worn Film and Poor Attendance

IT is pleasing to know that the campaign which we have undertaken for the improvement of film is bearing fruit and particularly that the exchanges are cooperating, realizing that conditions as they exist today are inimical to the best interests of our industry.

The statement that the film condition today is driving away patronage is not an exaggeration. We can see it on every hand. The small house, which is the backbone of the industry, cannot afford, in many cases, to take first run releases, and therefore must use 60, 90, or 120-day film. Under ordinary conditions if they receive the film as it should be sent out, they could make ends meet nicely and compete successfully with other houses in the town.

There is no use fooling ourselves—these houses must be successful or the strength of the industry will soon be on the decline. Pictures are and must continue to be the greatest single source of amusement in the country—the amusement of the mass of the people. The small house must not only exist, but be encouraged and helped in every possible way to thrive. The big theatre man must see to this just as much as the exchanges and the film companies.

* * * * *

HERE is a letter from the Victor Film service of Buffalo to Mr. Weinberg of the Elmwood Theatre, which shows the attitude which should be adopted by every exchange man in the country. It shows his attitude toward the small house and what the manager should demand in the way of service—his desire to receive complaints, etc. This desire to cooperate should be the slogan of every exchange.

August 8th, 1917.

Mr. E. O. Weinberg,
Elmwood Theatre,
539 Elmwood Ave.,
Buffalo, N. Y.

In re: Worn Film and Poor Attendance.

Gentlemen:

An editorial titled as above, appears in the Motion Picture News on page 1104 of the week of August 18th.

The exhibitor using a 60, 90 or 120-day film is very important to this exchange, and if you are an exhibitor using this age film, we want you to call our attention to any film that is not in good physical condition when you receive it. You will find on each film an inspection slip; I request that you return to this office the slip if condition of film is not up to your expectation. It is our intention to serve you to the best of our ability, whether you use release date film or 120-day film.

In order to maintain a high standard of efficiency, it is necessary for us to know all the complaints of our exhibitors and we want you to write us if our standard of service does not meet with your approval.

Very truly yours,
VICTOR FILM SERVICE,
G. W. Christoffer, Mgr.

Buffalo, N. Y.

The sooner theatre owners demand and insist that they receive satisfactory film, the sooner the industry will be universally on its feet and the sooner will prosperity increase. Every theatre man must be properly served, but in turn must lend his cooperation and see that his operator and attendants are working every minute to cooperate in return.

E. K. Gillett.

EQUIPMENT OPERATING

PROJECTION

By I. G. SHERMAN

QUESTIONS ANSWERED

No. 21 Reports Conditions

LEAGUE member No. 21, who recently took a ten-day vacation, during which time he visited several other cities and towns in the state of South Carolina, writes: "I am going to give you the true conditions I found during my ten days off. I wanted to see what kind of men were 'behind the guns' in our state, and this is what I found—now don't go on the war path, for it is the truth, every word of it: I visited several towns and cities in this and our neighboring state of North Carolina and found operators shooting 'em through from eight to nine and ten hours a day, at the *large salaries* [Salaries, did you say?—Ed.] of from four to twelve dollars a week. This does not include, however, every place I chanced to visit, for there were some well-paid men. Some of the booths I had the pleasure of "visiting" were just large enough to contain the machines; the operator had to squeeze in and out as best he could. The machines in some places would be better off placed on the junk pile. I saw a number of operators(?) making the kind of patches that will never pull apart, using glue and making the patch from a half an inch to an inch in width. When I began to talk about the league and a few other things, including my label and film report sheet (if you remember I was the first user of the above) they made me feel that I had never seen a projector before. The big companies should grab them off quick; these operators (?) certainly have reduced to a science the construction of motion picture projectors, for I have never seen so many 'rotten' ideas, such as motor drive connected to the fly-wheel, with terminal connections in the lamp houses, and other 'brainy' ideas, the enumeration of which would take up too much of your valuable space.

"Before I close I want to tell you a little more regarding the salary question. There was one poor fellow who put in just eight hours a day for the sum of $8 per week, and out of this he had to pay $5 for board. Now this same fellow cut a man who had formerly held the position, making a fair salary. Can you blame the manager for employing a man at a lower salary when he effects a saving. Allow me to say that I am delighted to see the league getting along so well, but let us have more members, for IN UNION THERE IS STRENGTH. Let us all get together and do our 'bit' for BETTER CONDITION OF FILM AND BETTER PROJECTION."

Comment: The conditions prevailing in the states you mention are, to my mind, almost unbelievable. I do not for one moment doubt the truth of your statements, however, for I myself have seen as bad if not worse conditions many miles north of the Mason-Dixon Line. If a man is willing to work for such a princely salary, what can be done about it. He is the "goat," and the employer is also, for it is he who must foot the bills, and the saving that is made in salary is more than offset by excessive repair bills, etc.

To all such I would recommend that they read the article which appeared in the department in the July 14 issue under the caption "Unionism—Its Advantages."

The matter you refer to in the last paragraph of your letter, which I omitted, was treated in the issue of May 26 on page 3328, under the heading of "Ye Town Knocker," and again in the June 2 issue, page 3482, under the heading "Why Not This?" If you have any further suggestions to make would be glad to hear from you.

Raise for Detroit Operators May Come

Committees representing the exhibitors and the union operators of Detroit have been holding frequent conferences during the past week for the purpose of coming to a mutual understanding as to a wage scale for the ensuing year.

At first the unions demanded a number of things which the exhibitors absolutely refused to sign; these have been eliminated from the agreement, and the committees are now arbitrating the wage scale. While it is contended the operators will get an increase, it is not likely it will be as large as asked for originally.

National Anti-Misframe League

Pledge

AS a motion picture operator who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the operating-room, I promise that I will to the best of my ability return films to the exchange in first-class condition. Furthermore, I will when it becomes necessary remedy all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

Roll of Honor

1. L. T. Gaines, Globe, Ariz.
2. W. W. Garrett, Globe, Ariz.
3. John Depoali, Globe, Ariz.
4. C. E. Dice, Tooele, Utah.
5. J. R. Hartree, Regina, Sask., Canada.
6. J. L. Hobson, Regina, Sask., Canada.
7. E. W. Smith, Murray, Kentucky.
8. Philip Frahm, Lake Mills, Iowa.
9. Louis F. Pringle, Peoria, Ill.
10. Harvey Headly, Peoria, Ill.
11. Sam A. Lurvey, South West Harbor, Me.
12. Frank Hammond, Cleveland, Tenn.
13. T. S. Innis, Bellflower, Ill.
14. T. J. Innis, Bellflower, Ill.
15. E. D. Wagner, Strasburg, Ohio.
16. William H. Shay, Somerset, Wis.
17. Harry A. Meyer, Danville, Ill.
18. John Gulfo, Hoboken, N. J.
19. George W. Seifert, Quincy, Ill.
20. Vern R. Klinganan, Marshalltown, Iowa.
21. Leo H. Canfield, Marshalltown, Iowa.
22. Mayes Thompson, Tahlequah, Okla.
23. Edgar Forsyth, Lebanon, Ind.
24. E. R. Medd, Asheville, N. C.
25. George Miller, Hoboken, N. J.
26. Raymond O. Gillette, Greene, N. Y.
27. E. C. Turner, Columbus, Ga.
28. Mark Thomas, Plymouth, Pa.
29. Harry H. De Laney, Mansfield, Ohio.
30. L. Lovette, Denton, Tex.
31. Perry J. Sherman, Corpus Christi, Tex.
32. C. F. Byerly, London, Ohio.
33. W. W. Brumberg, Tucson, Ariz.
34. R. G. McDonald, Waycross, Ga.
35. John S. Goosen, Detroit, Mich.
36. R. S. Harrison, Richmond, Va.
37. Arthur Breuchel, Milwaukee, Wis.

Members previously recorded..... 296
Members registered this week..... 37
Total membership to date..... 333

No. It Is Not

WILLIAM H. SHAY, Somerset, Wis., writes: "Is it necessary for me to be an operator and belong to some 'lodge' or the union in order to join the N. A. M. F. L.? I am not a member of any organization, as I do not believe I know enough about operating to be able to join the union. I run a show here and do my own operating, and following the advancement of the league, must say that it appears to be the right thing in the right place. Have been slow in writing, for I was not sure whether it would do me any good to do so, but if I can join, please put my name on the Roll of Honor and I'll do my best to live up to the pledge. I am sure if every operator would join the league it would not be long before we in the smaller communities would be able to give the public better and cleaner service and draw larger crowds to our theatres—and that is what we are all after, isn't it? [It is—Ed.] Hoping to see my name on the roll next week and wishing all members the best of luck and hoping to see many more names added soon, I am yours for better films."

Answer: It is not necessary to belong to any lodge or union in order to obtain membership in the N. A. M. F. L. Of course we are always pleased when we learn of a member who is already affiliated with the I. A., for the union is one of the greatest benevolent organizations we have today. The advantages enjoyed by the great majority of workers is directly attributable to the labor movement, and those who are members know best the many benefits derived from such membership. You are most frank in your admission. So many would have said "I know it all." And that is something that none of us can say, for the day is, I believe, far distant when we will have reached 100 per cent. projection. As far as the league is concerned anyone, whether union or non-union, who is actually engaged in the operation of a motion picture projector or the handling of films either in a theatre or film exchange, may become members upon signifying their willingness to uphold the pledge of the league, and who will fill out the blank which appears in the department. Or if they so desire they may send the required information on a post card. Their names will be added to the Roll of Honor and membership cards, buttons, etc., will be sent them.

Yours has been mailed you, and no doubt you are now wearing your button. The labels are causing some of the film exchanges to pay more attention to the film being shipped by them, and if every member of the league places one of these stickers on each of the film cans which he returns to the exchange each day, the importance of the league will be fully realized by the entire industry. In using the stickers do not neglect to make note on the label as to whether the film is in good condition. If not, state exactly what the trouble is. Also, if you find the exchanges are not paying any attention to *your* complaints we want you to write us direct and we will see to it that the proper parties in the home offices are notified at once. We are determined that, with your co-operation, we will force better film conditions, and, as was stated in Mr. Gillett's editorial in the August 4 issue, it will mean greater attendance and increased salaries to the *operators who will receive the credit for the improvement.* Your hesitancy in writing this department was without reason, for we welcome any suggestions that you or any other operator may desire to make for the advancement of the league or the betterment of conditions in general. For your kind wishes to the league members, I extend thanks.

Standardization of "Change Over"

R. F. RANDEGGER, Chicago, Ill., writes: "I am about to offer a suggestion which you no doubt have considered and cast aside, but it seems to be the only plausible solution at present for the 'change over' evil. It consists of the method used by the Edison Company, viz: closing one reel with a sub-title and opening the following reel with a continuation of the same sub-title. This seems to be the ideal way, for we all know that a title is good to change over on. I do not know whether this comes within the scope of the Society of Motion Picture Engineers or not, but it is a point of standardization which would be of great benefit to both the exhibitor and the operator as well as the exchange. If you can bring this about I am sure you will receive the blessing of every operator in the country. I will close by wishing you and your paper continued success."

Answer: Your suggestion is one that I have urged for some time, and I voice your opinion; it does seem to be the only plausible solution. Not only will it be of benefit as a "change over," but it will also help in a large measure to prevent the punch holes in film which were so prevalent previous to the formation of the Anti-Misframe League. The matter will be taken up with the Society of Motion Picture Engineers, and I feel sure after they hear the many points in favor of such standardization they will take some action.

The First Contributor

FRED J. ALLES, Wilkes-Barre, Pa., writes: "Just a few lines to let you know I received my membership card in the N. A. M. F. L., and I sure am proud of it. I see by the last issue of the NEWS that my friend Homer Kesterson has been appointed 'recruiting officer' for the league in Wilkes-Barre, and as I induced him to join, you should appoint me general. I read of Brother Kline's idea of every member chipping in with one cent to buy Brother Pastre a gold button, and I second the motion and enclose herewith my 'bit' and hope I have the honor of being the first one to do so. [You have that honor, as yours was the first of many that have been received.—Ed.] Long may Pastre live to wear his button! I see the number of members is rapidly increasing and I do not think it will be long before we reach the 1,000 mark set by Brother Pastre and yourself. You did not answer the portion of my previous letter wherein I made mention of the possibility of erasures being made on the labels by those who were not members of the league. Also, my suggestion that all members get a photograph taken of their apparatus and send in for publication, so that we can see what each other's operating room looks like."

In Reply: Glad to learn you are pleased with your membership card. As you will see by last week's issue of the NEWS, you have been made "deputy" and I am waiting for the "returns" to come in. The possibility of any erasure being made is easily overcome by the members using an indelible pencil when filling out the blanks on the labels. Members can either write their name and number, or just the number, as they choose. No one will know the number of any individual member except the member himself and myself. The suggestion you make is one that we have made from time to time. Operators are requested to send in photographs, not only of their equipment, but of themselves, and in this way the entire craft can become better acquainted with each other. What's the matter with *you sending* in a *photograph of yourself and equipment,* and let us see what you look like. That is what they call "passing the buck" here in New York, so it's up to you to comply with your own request. Selah?

This Is Co-operation

MEMBERS Nos. 310 and 311 of the N. A. M. F. League write: "We have been reading what you and others have had to say concerning the league, and we believe it is a good thing, and like other good things of the same class should be pushed along. As we like to keep apace with everything that affects our business we have signed the pledge and signify our willingness to live up to it. Also, we are ready at all times to help other brother operators in any way possible. We have had considerable experience with different makes of machines and all kinds of hand-feed lamps. If my brother operator is in trouble, and you need a hand, we will try and answer any questions in regard to same."

Comment: Comment is, I think, unnecessary. The expression of willingness to co-operate with me is very gratifying and I sincerely thank the brothers for their kind offer, assuring them that I will take advantage of it early and often.

Prize Winner Joins League

MEMBER No. 4 of the N. A. M. F. L. sends in the name of the operator who won the prize in the World Film Company's better-service contest for membership in the league. During the month of July this brother, Edgar Forsyth, returned his film in such perfect condition that he was awarded 100 per cent. What is the matter with the Indiana operators? I see very few names on the Roll of Honor from here?

Answer: We are glad to welcome into membership one who is taking so much interest in his work, not as much, as he says, for the sake of the prize, but for the satisfaction that he obtains through the knowledge that he is putting over a good show for himself and helping his fellow operator as well. There are quite a number of the boys from Indiana registered, and although the number is not as large as we would like to see, we have hopes.

"Ye Towne Knocker," by I. G. S.

WHEN you see
* * *
"THE SPY" William
* * *
FOX'S latest
* * *
FEATURE Production
* * *
WITH William Farnum
* * *
AS THE "SPY"
* * *
YOU WILL be
* * *
INSPIRED to
* * *
DEEDS of
* * *
PATRIOTISM.
* * *
WE went to the
* * *
OPENING performance at
* * *
THE GLOBE THEATRE
* * *
AND SAW the
* * *
WORK of the
* * *
TWO BILLS
* * *
FOX and FARNUM
* * *
PUT OVER in a
* * *
MOST CREDITABLE
* * *
MANNER by the
* * *
TWO Jims
* * *
DAISIE and
* * *
O'KEEFE both
* * *
MEMBERS of
THIS club
* * *
LOCAL 306
* * *
THE perspiration
* * *
ON Farnum's face
* * *
DURING the torture
* * *
SCENE was as
* * *
NOTHING compared
* * *
TO THE perspiration
* * *
ON THE faces of
* * *
THE OPERATORS
* * *
FOR myself
* * *
I WAS so
* * *
WROUGHT up that
* * *
I WANTED to go
* * *
AND "GET" the
* * *
KAISER myself,
* * *
AND those who
* * *
KNOW ME know
* * *
THE FEAR in
* * *
WHICH the kaiser
* * *
MUST stand if
* * *
HE READS this.
* * *
I THANK you.

(With apologies to K.C.B.)

Heavy Foreign Orders for Simplexes Reported by Precision Company

THE scarcity of foreign made motion picture machines and equipment has created a demand upon the American manufacturers for such wares.

The Precision Machine Company recently received orders for twenty-eight Simplex projectors to be delivered to the Scandinavian countries.

A special letter of assurance from the British Embassy was granted for these shipments, so that there would be no delay in the projectors reaching their destination.

Other equipment, such as screens, generator sets, carbon, etc., were also purchased to be used in the above countries.

Through the Indianapolis branch of the Exhibitors' Supply Company of Chicago, Ill., the New Alhambra theatre, Indianapolis, Ind., recently contracted for two of the latest Simplex projectors.

The Leland Theatre Supply House, Montpelier, Vt., reports the sale of Simplex projectors to the Colonial theatre, Portsmouth, N. H.

Newman Brass Installations

THE Newman Manufacturing Company of Cincinnati, Ohio, with branch factory located at 68 W. Washington street, Chicago, Ill., have recently furnished the New Rialto theatre of Brockton, Mass., with the entire equipment of brass work, including a brass ticket booth, special brass unit frames to fit around the corners of lobby, and brass railing work and brass ticket chopper.

The Newman Manufacturing Company are also furnishing the Dusenbury theatres at Columbus, Ohio—namely, the Grand and the Vernon—with special Unit frames to fit around the corners made of corrugated moulding. This is the very latest style of display frames.

This concern is running a night shift in order to take care of orders and thus give prompt service.

S. R. O.
with Clear Vivid Films

Just as important as the story told is the way it's told. Even the best film stories can be killed by poor screening. They are more likely to become hits when projected through

Bausch and Lomb
Projection Lenses

Scientifically computed to intensify every detail on the film, and insure brilliant illumination to the edge of the screen. They are the result of 60 years' experience in manufacturing lenses and optical instruments of greatest accuracy and refinement.

Regularly supplied with Edison and Nicholas Power machines. Procurable at all exchanges.

Bausch & Lomb Optical Co.
569 ST. PAUL STREET ROCHESTER, N.Y.

New York Washington Chicago San Francisco

Leading American Makers of Photographic and Ophthalmic Lenses, Microscopes, Projection Lanterns (Balopticons), and Other High-Grade Optical Products.

926

REBUILT MACHINES

We have on hand a number of rebuilt machines which we guarantee to be in A1 adjustment, all worn parts having been replaced by NEW PARTS. All orders subject to prior sale.

Powers No. 6A, complete with Lenses and Rheostat, Hand Drive	$175.00
Motor Drive	200.00
Motiograph, 1908, complete with Lenses and Rheostat	50.00
Motiograph, 1909, complete with Lenses and Rheostat	75.00
Edison, Exhibition Model, complete with Lenses and Rheostat	50.00
Standard, 1915 Model, complete with Lenses and Rheostat	75.00
Powers No. 5, complete with Lenses and Rheostat	50 00

AMUSEMENT SUPPLY COMPANY

Largest Exclusive Dealers to the Moving Picture Trade.

Dealers in Motiograph, Simplex, Edison and Standard machines, Transverters, Motor Generators, Rectifiers, and everything pertaining to the Moving Picture Theatre.

Third Floor, Mallers Building,
Corner Madison Street and Wabash Avenue, Chicago, Illinois

MOTION PICTURE MACHINES
Use The SIMPLEX
The Dependable Machine Made by a Dependable Company—
Motor Generators and General Supplies
MINUSA Gold Fibre Screens
SPEER CARBONS for Perfect Projection

We are equipped to give you expert service. We repair machines with tools made by the factories. No other concern can offer better service than we. *Try us.*

Lewis M. Swaab 1327 VINE STREET PHILADELPHIA, PA.
NOT IN THE TRUST

Is the Union Worth $6.25?

NEW YORK operators, as has been said in these columns, now have an opportunity of becoming "UNION MEN" for the insignificant sum of $6.25. There is absolutely no reason whatever for any motion picture operator in the Greater City failing to become a member of the union. Local 306, I. A. T. S. E., whose initiation fee of $50 has been the bone of contention, and given as an excuse for not joining by those who for some reason or other failed to get in where they belong, can no longer be given as an "excuse," for from now until the first day of December the initiation fee has been reduced from $50 to $25. Payments can be arranged on such liberal terms that it is possible for an operator to become enrolled as a union man for a sum as small as $6.25. Is the Union worth $6.25? The answer is YES! There are, in every craft, men who can be termed moral "slackers"—men who like to criticise the efforts of others, while making no attempt on their own part to lend a helping hand. To such as these the following little poem I ran across the other day seems peculiarly applicable. It is entitled:

CRITICISM

It's easy enough to pick out the flaws,
In the work that others have done,
To point out the errors that others have made,
When your own task you haven't begun.

It is easy enough to fuss and find fault
When others are doing their best,
To sneer at the little that they have achieved
When you have done nothing but rest.

It is easy enough to cavil and carp,
To criticise, scoff and deride,
For few of us ever have done perfect work,
No matter how hard we have tried.

It is easy enough not to speak of the best,
And to dwell all the time on the worst,
And perhaps it is proper sometimes to find fault,
BUT BE SURE THAT *YOU* HAVE DONE SOMETHING FIRST.

It is the fond dream of the editor of this department to see every MAN IN AMERICA HOLD A UNION CARD AND GIVE HIS UNQUALIFIED SUPPORT TO THE ORGANIZATION THAT HAS DONE SO MUCH FOR THE WORKING MAN—The American Federation of Labor, of which the International Alliance of Theatrical Stage Employees, and Local 306 are a part. The daily papers have been carrying an advertisement calling upon all non-union men to affiliate before it is too late, for after December 1 the initiation fee of Local 306 will be increased to SEVENTY-FIVE DOLLARS, where it will remain. Now is the opportunity to SAVE FIFTY DOLLARS. JOIN THE UNION AND BE PREPARED TO BUY A LIBERTY BOND WITH THE SAVING. Further particulars can be obtained by applying to the secretary-treasurer, Al I. Mackler, Room 1004, 145 West Forty-fifth street. DON'T DELAY! DO IT NOW!!

I. G. S.

Simplex Machines Aid Enlistment

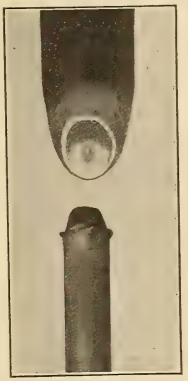
THE Simplex Projectors, used by the first and largest model of its kind, the U. S. Recruit, which is located at Union Square, New York City, N. Y., are "doing their bit" to secure new members for the Navy.

Ten other Simplex Machines recently shipped to France by the Y. M. C. A., will help to keep the boys in good spirits.

The Forty-fourth Street theatre running the Italian Battle-front war pictures is also using this projector.

MORE PROJECTION DEPARTMENT ARTICLES WILL BE FOUND ON PAGES 1882, 1883, 1884

A PICTURE PROJECTED WITHOUT A FLICKER



Front View

Side View

By Using SPEER HOLD-ARKS

Exhibitors should endeavor to gain the confidence of their patrons. Prove to them that the same intense bright light is used every day. No flickers or sputters and a perfect picture.

The demands of the public today are very severe, but to satisfy them means success. It also means the adoption of the famous "Speer Hold-Arks" as the negative carbon.

Write today for descriptive literature

"THE CARBONS WITH A GUARANTEE"

SPEER CARBON COMPANY
ST. MARYS, PA.

THE CAMERA

Optical Glass

(Continued from last week)

"The necessity of applying to the construction of photographic objectives, new glasses, of which the principal virtue was not proportional run of dispersion, but rather a different relationship between the mean refractive index and the mean dispersion, had been pointed out by L. von Seidel in 1856, and by Joseph Petzval in 1857, but the remarks of these two men seem to have been passed over without attracting any attention. E. Abbe (*loc. cit., see previous installment*) had laid great stress upon the importance of new kinds of glass for microscope objectives in 1878, after having become convinced that further progress could not be made with the old glasses. This necessity in microscopic optics, combined with the long-felt want in telescopic optics, soon became paramount, and brought the question anew to the attention of scientists. At a later time it became known that attempts to produce glasses approximating these new requirements had already been made by H. Schroeder[1], and also by A. Safarik.

"The former, in conjunction with Th. Daguet, had attempted the production of Magnesium-Crown Glass in Solothurn, and according to H. Schroeder[2] these experiments had been carried out prior to 1870.

glasses characterized by proportional run of dispersion, and his experiments were particularly along the lines pointed out by the 1851 jury, which had suggested the production of new glasses that could be used as Crown glasses in combination with the old varieties of Crown glass, which latter would therefore take the place of the customary Flint in an achromatic combination thus formed. Safarik's experiments were productive of no important results, owing to the insurmountable difficulties incident to melting silicate glasses in the laboratory.

"An extensive change took place, however, as S. Czapski (*loc. cit., see previous installment*) has pointed out, when Otto Schott, a clever chemical technologist, intimately acquainted with the art of ordinary glass manufacture through serious study and family tradition, was attracted by E. Abbe's published report on the necessity of new kinds of glass, and formed a working connection with the latter. The joint labors of E. Abbe[3] and O. Schott began in 1881, in accordance with the plan agreed upon between them "to investigate minutely all the chemical elements which can be combined in any way as an amorphous (*non-crystalline*) flux, as regards their influence both on refraction and dispersion." It was therefore arranged so that O. Schott prepared these glass combinations in very small meltings (20 to 60 grams in weight) at Witten, in Westphalia (*where he resided at that time*), while the spectrometric examination of the samples was undertaken in Jena by E. Abbe, assisted by P. Riedel. In the course of the first year certain facts were established regarding the specific effect of various substances on the resultant glass, and it was decided to undertake further investigations 'on the basis of the chemico-optical knowledge already acquired, and to systematically form combinations of ingredients, which, in their optical properties, most completely satisfy the optical desiderata, and at the same time fulfil the necessary practical requirements, as to hardness, durability and freedom from color.'

"To this end O. Schott moved to Jena in the spring of 1882, where the experiments were now carried out on the more extensive scale (in meltings of about 10 kgm.), which had been found necessary. In these experiments two independent problems were always kept in view.

"The first was the problem, originating with J. Fraunhofer, and followed up by his successors, of producing glasses with proportional dispersion throughout all regions of the spectrum, in order to secure a more perfect degree of achromatism and thereby decrease or eliminate the secondary spectrum.

"The second problem, no less important than the first, was that of attaining a wide variation between the two chief constants of optical glass, *e. g.*, refractive index (n) and mean dispersion (Δ). The old glasses all resembled one another in the respect that they were characterized by only slight variations in the ratios of their optical constants, so much so that increase in refractive index was invariably accompanied by a corresponding increase in the mean dispersion. If one plots out the data concerning the old glasses on cross-ruled paper (Fig. 5) so that the refractive indices are represented as abscissae and the mean dispersions as ordinates; the points which represent the various glasses, from lightest Crown to densest Flint, will be found to represent an ascending series, at a fairly constant inclination to the abscissa-axis, the heights of the ordinates increasing steadily with increase in abscissae values in the old glasses, as S. Czapski (*loc. cit.*) has shown by means of a diagram. The problem thus imposed was, therefore, the discovery of glasses whose representative points should lie either to the right or to the left (*in the diagram*) of those points which illustrate the characteristics of the old glasses.

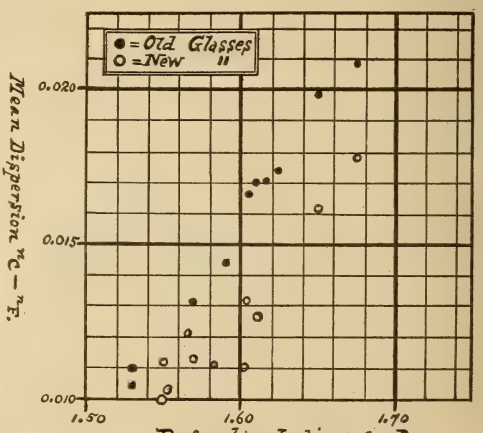


Fig. 5.

"The solution of this problem being duly arrived at, the requirements pointed out by von Seidel could now be satisfied, and through the enterprise of E. Abbe and O. Schott, the highly refracting Crown glasses demanded by theory were made available for use in photographic optics.

"The second stage of the work, which had commenced in the Spring of the year 1882, was the construction of a glassworks for the production of optical glass on a commercial scale. The manufactory was established by O. Schott, E. Abbe, C. & R. Zeiss, and in the year 1886 the name "Glastechnisches Laboratorium Schott & Gen. Jena" was given to the enterprise. The construction of the glassworks was completed in the Fall of 1884, and a liberal subsidy from the Prussian Government contributed, in no small degree, to the carrying out of the costly preliminary experiments on the production of glass in large meltings.

"In more recent times the example set by the Jena laboratory has been followed up in Paris, where Ed. Mantois, the successor of Ed. Feil, undertook the manufacture of these new glasses in

[1] "Historical Notice on the New Improvements in Photographic Lenses," by H. L. Schroeder.
"Photographische Chronik." Vol. 3 (1896), pages 389-391 and 397-398. This is a German translation by Dr. A. Miethe of Schroeder's original article in English. We have been unable, however, to locate the publication in which the original appears. Ed. Camera Dept.

[2] "Die Elemente der Photographischen Optik," by H. L. H. Schroeder. Berlin, 1891, page 208.
"A. Safarik had worked with the end in view of producing

[3] "Introduction to the Catalog of New Optical Glasses."
Glastechnisches Laboratorium Schott u. Gen. 1884 Catalog and Price List.
Published by Bernard Vopelius—Jena, 1886.

the years 1893-4. According to Ch. Fabre (*loc. cit., see previous installment*) and E. Wallon[4] it appears that experiments had already been made on the new glasses in about 1880 at the Feil glassworks, but further particulars on the results secured at that time do not appear in these references."

The subsequent advances in the manufacture of optical glass need not be mentioned here, for the greatly enhanced capabilities of the more modern glasses are well known to makers and users of photographic objectives, but the physical characteristics of these modern optical glasses and their use in the construction of corrected optical systems are subjects of interest and importance to the student and the practical worker.

The detailed study of the Jena glasses is reserved, however, for a future occasion, upon which we shall consider their utility in the construction of modern photographic objectives.

ALFRED S. CORY.

Standardization

AFTER a two years' survey of the chaotic mechanical conditions which are prevalent in cinematographic production and exhibition, the Society of Motion Picture Engineers appear to be settling into their stride, and we are sure that in their efforts to standardize the important integrals of cinemachinery they will have the moral support of every bonafide and businesslike member of the "fifth greatest industry."

Firstly we will consider the diameters of the lens tubes in which projector lenses are mounted. It is stated that there will be three diameters adopted, corresponding, presumably, to the types of projector lenses in most extensive use. We can appreciate that there must be at least two classes of projection lenses in so far as the diameters of the lens combinations are concerned, by reason of the fact that lenses of over 6 inch E. F. must be of increased diameter, *e. g.* so-called "half-size" objectives, in order to utilize all possible light which proceeds from the projection aperture.

Just why three different diameters for projection lens tubes have been adopted by the Engineers is not clear at present, for it appears that the diameters of the glasses (*or elements*) of cinematographic projection lenses must themselves undergo some revision and standardization at a not far distant time.

The diameters, or apertures, of *some* projection machine objectives are of course in conformity with the dictates of correct theory, but in a majority of instances lenses of excessive aperture are in use; and are being supplied by some of the optical companies against their own good judgment. This has come about through the recommendations of empirical and grossly misinformed projection experts (*so-called*), but, according to present indications, the Optics of Cinematography is destined to come in for intelligent treatment ere long, and it will then be apparent to the Society of Engineers that the aperture of projection lenses is a subject for consideration, both from the viewpoint of the optical manufacturer and the projection machine operator. Under the circumstances it seems that the adopted standards of lens barrel diameters are of a tentative nature.

Passing now to the adopted standard for the picture aperture, we do not consider that this item calls for any remarks, excepting that it appears rather inconsistent to specify lens diameters in millimeters and the aperture dimensions in fractions of an inch. The point to be emphasized here, however, is that definite dimensions for the size of a film image, and a camera or projection machine aperture have now been established.

Every maker of cinemachinery, such as cameras, printers and projectors, should immediately get behind the Society of Motion Picture Engineers and adopt the dimensions which have been determined upon as the standard aperture. The B. & H. standard of film perforation is generally recognized throughout the industry, and with the aperture standardized, and the dividing line between the film image located in the center of the space between the perforations, as has just been recommended by the Engineers, some very important steps will have been taken toward rendering uniform the product of scores of studios throughout the country. The advantages of intelligent standardization are so obvious that we need not further enlarge upon the proposition here, but we desire to draw the attention of the Society of Motion Picture Engineers to an item which we believe

[4] "Bulletin Societe Francaise de Photographie." Second Series. Vol 12 (1896), page 528. Hommage à M. Mantois.

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all cinematographers will agree is in need of consideration for practical and economical reasons.

We refer to the bobbin or spool used in the magazines or film-boxes of cinematograph cameras, and coincidentally we must also consider the size of the take-up spindles of film perforating machines, and likewise, the wooden plug, or core, upon which a roll of film stock is wound by the maker.

There are almost as many different sizes of camera bobbins as there are different makes and models of cine cameras, and, moreover, hardly any camera bobbin corresponds in size with either the take-up spindle of a standard perforator, or with the core placed in the film roll by the maker of film stock.

As the inevitable result of this wide variation in the size of the spools and spindles, a cameraman, when loading his film boxes or magazines, must do one of the following things in order to assure the competent performance of his taking-instrument. Either he must tear out and throw away several feet of film from the center of the film roll, or else he must rewind the roll onto his camera bobbins.

It is obvious that the former procedure, which, we might add, is extensively indulged in, is a sheer waste of valuable negative film stock; while the rewinding process is always fraught, to a greater or less degree, with the danger of generating static electricity in the roll of film which is rewound. When we add to this the annoyance which a painstaking operator experiences when things are not "just so," it appears that the subject of camera bobbins can well be taken up by the Engineers as a practical subject for standardization.

We say camera-bobbins for it appears that the brunt of this standardization will fall upon the makers of cine cameras. According to our observations a similarity in dimensions already exists between the core in a roll of cine film stock and the supply and take-up spindles of a standard perforating machine, but of odd-sized camera bobbins there is no end. The proposition of standardizing the bobbin is not altogether up to the camera builders, however, because it *may* happen that some very good types of cine camera will not take up the film in a dependable manner unless a bobbin of quite large diameter is employed.

Under the circumstances standardization must be a give-and-take proposition, with reasonable concessions on the part of all concerned, but we believe that standardization along the line suggested would be readily acquiesced in by all manufacturers to whom the suggestion applies.

We repeat our suggestion that the Society give consideration to the take-up bobbins of cine cameras, and we congratulate the Engineers upon having devised and adopted some definite standards governing cinematographic construction. We trust that their suggestions will find speedy recognition by the designers and builders of cinemachinery.

A. S. C.

For Framing Picture

RALPH R. BARTELS, Troy, N. Y., writes: "I have received my membership card and button in the N.A.M.F.L., and am submitting a little idea for framing the picture which may be of some value to operators using Powers' machines. Look it over and see what you think of it. I have one on both of my machines."

Comment: The brother's idea is to simply remove the face plate of the mechanism, take off the small brass name plate, then replace the face plate, first attaching a small electric bulb by means of small picture wire to the two bottom screws holding the face plate in position. A small 110 volt, 4 c.p. lamp can be used, and a switch placed in easy reach of the operator, enabling him to frame up quickly and surely. This method is particularly valuable where the mechanism is so close to the front wall of the operating room as to make it impossible for the operator to look through the front of the projection lens.

For Better Music

The Fotoplayer

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MUSIC AND THE PICTURE

Music Department, Motion Picture News:
Will you kindly favor us by advising full particulars in regard to the Publishers' Protective Association tax, and oblige, Alhambra Amusement Co., Inc.

NO doubt, your inquiry has reference to the American Society of Composers, Authors and Publishers recently formed and of which many of the prominent music publishers, composers and authors are members. In addition to the activities of this society, there is also a French society of a similar name in the field who claim to represent certain European publishers, composers and authors. The accredited representative of the French society is Ovide Robillard, with offices situated at 1265 Broadway.

It might be advisable for you to write him in order to ascertain particulars as to their demands.

The American Society of Composers, Authors and Publishers conduct their offices at 56 West Forty-fifth street.

The objects of both societies is to exact a fee for public performances for profit of any copyrighted music controlled by them. It affects all the compositions issued by the publishers who are members and in accordance with a decision of the Supreme Court, it has been established that the performance of a copyrighted piece of music by an orchestra employed by a hotel, restaurant, theatre or moving picture house or any other public place where either indirectly or directly a fee is charged constitutes a public performance.

Several prominent publishers have not joined either of the above societies. The most important of these is, undoubtedly, Carl Fischer, whose immense catalogue covers every conceivable kind of music. Other publishers, whose music can be performed without payment for performing rights, include the following:

Will Rossiter, Chicago; J. Stern & Co., New York City; G. Schirmer, Inc., New York City; Sam Fox, Cleveland, Ohio; Oliver Ditson Co., Boston, Mass.; McKinley Music Company, New York.

"DURAND OF THE BAD LANDS"

(Fox Production)

This picture does not suggest any theme

1—"Manzano" (Spanish Intermezzo) by Brooks until—T: "Over across in the United States."
2—"Melody in G Flat" (Dramatic) by Cadman (short scene) until—S: "Flashback to Mexicans."
3—Piano improvise to action until—S: "Flashback to girl and father."
4—Repeat Cue No. 2 (Melody) by Cadman until—T: "He'll feel better after he's had his bottle."
5—"Doctor Cupid Intermezzo" (6/8 Andante un poco mosso) by Ferrari until—T: "To town with the previous suggests."
6—"Love's Message Idyl" (4/4 Andantino) by Brooks until—T: "As sturdy men and brave women, etc."
7—"Tomahawk" (Indian Battle Scene) by Herman until—S: "The battle."
8—Continue ff with ad. lib. Tympany Rolls and battle effects until—T: "And that night came sheriffs, etc."
9—"Olla Podrida" (Mexican Characteristic) by Puerner until—T: "Molly faces life alone."
10—Organ improvise to action (short scene) until—T: "In pursuit of the slippery Durand."
11—"Western Allegro" by Winkler until—T: "Direct from producer to consumer."
12—"Illusion Intermezzo" (2/4 Moderato) by Bustanoby until—T: "Where is your dad?"
13—"Language of the Roses" (Valse Caprice) by Kretschmer until—T: "The only excitement for miles around."
14—"Hallelujah Chorus" from "Messiah" by Handel until—T: "Hands up, eyes to the front."
15—"Cyclone in Darktown" (a rag) by Barnard (watch shots) until—T: "Kids washing the goat."
16—Short Orchestra Rest (organ or piano improvise to action) until—T: "Durand's Mexican shelter has somehow, etc."
17—"Les Sylphes" (Impromptu Valse) by Bachmann until—T: "Next morning the parson, etc."
18—"Characteristic" (Tremolo) by Lovenberg until—T: "Why(yes, he can christen the baby."
19—continue or repeat pp until—T: "As soon as the rain stopped."
20—"Les Retour Romance" (2/4 Allegro Vivace) by Bizet until—T: "There's no call insulting a lady."
21—Hurry to action until—S: "Interior of barroom."
22—"Lion Chase" (Grand Galop) by Koelling until—T: "The governor of the State, etc."
23—Continue to action until—T: "Glad to see you on the side of my line."
24—Continue pp until—T: "The trail of Dick Durand."
25—Organ or piano improvise to action until—T: "As Governor of the State, etc."
26—"Garden of Sunshine" (Melodious Serenade) by Lincoln until * * * * * END.

"HATE"

(Fairmount Film Corporation)

(Reviewed on page 115)

Theme: "After Sunset" (4/4 Dramatic Moderato) by Pryor

1—"Mysterioso Agitato" by Becker until—T: "Cold and gray a soulless monster, etc."
2—Silence until—T: "Ruth Shelton, a misguided child."
3—Repeat "Mysterioso Agitato" by Becker until—T: "Jack Bradley, a reporter."
4—"Prelude" (Heavy Dramatic) by Rachmaninoff until—T: "The next day."
5—Theme until—T: "A week later the stillness of the night."
6—"Dawn of Hope" (Dramatic Andante) by Cassella until—T: "There came a day when tiny hands, etc."
7—"Baby Sweetheart" (6/8 Allegretto) by Corri until—T: "The chapter of your life is closed."
8—Continue to action until—T: "Twenty years later."
9—"Illusion Intermezzo" (2/4 Moderato) by Bustanoby until—T: "He fought the city for twenty years."
10—Short Orchestra Rest Organ or Piano improvise to action until—T: "If you don't stop slandering me, etc."
11—"Dramatic Tension No. 1" by Ascher until—T: "I'll accept the nomination."
12—"Dolorosa" (4/4 Poeme d'Amour) by Tobani until—T: "Like a grim shadow of the past."
13—Theme until—T: "That night unknowing, by, etc."
14—"Silvery Brook" (Waltz) by Braham until—S: "Canoe turns over and both fall into water."
15—Tympany Roll ff.

FOLLOWED BY

16—Organ improvise to action (short scene) until—T: "Committee call on Bradley."
17—"Serenade" (4/4 Moderato) by Widor until—S: "Dancing Scene."
18—Popular One-Step until—T: "Beasts who call themselves men."
19—Theme until—T: "That night."
20—Popular Trot to action pp or ff until—T: "This is one of the many breeding places."
21—Piano improvise pp to action until—S: "Dancing Scene."
22—Popular One-Step until—T: "There is a little bit of bad, etc."
23—Piano Solo—Chorus from the popular song "There's a Little Bit of Bad in Every Good Little Girl." Note—Once through.
24—Piano improvise pp to action (watch piano player on screen) until—T: "The fight."
25—Long Hurry to action (watch shots) until—T: "Not until the grim shadow of the past, etc."
26—"Serenade" (Andante) by Drigo until—T: "A pale trembling woman braved, etc."
27—Theme until—T: "These are problems of a cold, heartless city."
28—"Sieste" (Dramatic Lente) by Laurens until—T: "The following evening."
29—"L'Adieu" (Dramatic by Favarger) with effects of heavy rain until—T: "I warned you to quit this fight."
30—"Dramatic Tension" by Winkler (Watch Shots) until—T: "Closing hours of the trial."
31—Organ improvise to action until—T: "I was only a slip of a girl."
32—Theme until—T: "After many weary hours."
33—Silence until—T: "Not guilty."
34—"Pastel Menuet" (3/4 Allegro giocoso) by Paradis until—T: "Election night."
35—Good March until—T: "It is for that inherent charm, etc."
36—"Sweet Ponderings" (Melodious Moderato) by Langey until * * * * * END.

"WHO WAS THE OTHER MAN?"

(Butterfly Production)

Theme: Notturno (9/8 Andante) by Grieg

1—"Poor Relations" (Marcia Mysterioso) by Bendix until—T: "Across the water."
2—Continue to action until—T: "Mary Washburn only daughter, etc."
3—"Roses Honeymoon Reverie" (3/4 Andante) by Bratton until—T: "Lieutenant Herbert Cornell."
4—"Fifth Nocturno" (6/8 Allegretto) by Leybach until—S: "On board of ship."
5—"Ecstasy" (Dramatic Allegro) by Zamecnick until—S: "Girl receives telegram."
6—Theme until—T: "Friendships develop."
7—"Legend of a Rose" (2/4 Allegretto) by Reynard until—T: "Nearing the home port."
8—"America" (National Air) until—S: "Foreign agent near ship."
9—"Dolorosa" (4/4 Moderato) by Tobani until—T: "At the capitol."
10—Popular Trot until—T: "May I have the pleasure."
11—Popular One-Step until—T: "Don't you think you had, etc."
12—Theme until—T: "Marion had been inconsiderate."
13—"Adoration" (4/4 Andante Moderato) by Barnard until—T: "A woman's intuition."
14—Theme until—T: "Herbert is entrusted."
15—"Ein Maerchen" (Melodious Fantasia) by Bach until—T: "You gave the plans."
16—"Cavatine" (4/4 Dramatic) by Bohm until—T: "The ever-watchful eye."
17—"Nocturnal Piece" (4/4 Andante) by Schumann until—T: "As the daughter of a senator."
18—"Finale from Ariele" (Allegro) by Bach until—T: "That man represents, etc."
19—Hurry to action until—T: "You would like to know, etc."
20—Theme until * * * * * END.

"THE MAD LOVER"

(Pathe Release)

Theme: "Melodies from 'Otello'" (Opera) by G. Verdi

1—"Vision" (Characteristic) by Blon until—T: "Gentlemen, an accident has just occurred."
2—"Dramatic Tension No. 1" by Ascher until—T: "Mrs. Lolette Grosvenor."
3—"Serenade" (Melodious) by Jeffry until—T: "A fortnight later."
4—"Sweet Jasmine" (Melodious Allegretto) by Bendix until—T: "But men proposes and God disposes."
5—Organ improvise to action until—T: "Traveling the early stages, etc."
6—"Whispering Flowers" (Characteristic) by Blon until—T: "Confidences."
7—Continue to action until—T: "Lonesome."
8—"Longing" (Dramatic Andante) by Bendix until—T: "The hunters return."
9—"Nocturno in F" (Melodious Andante Moderato) by Krzyzanowsky until—T: "High noon."
10—Silence until—S: "Two men blowing horns."
11—Hunting Song ad. lib. (with two trumpets) TWICE until—T: "At luncheon."
12—"Love's Conflict" (3/4 Moderato) by Tobani until—T: "Starting out on their intended trip."
13—Continue to action until—T: "What is this about the book, etc."
14—Continue ff until—T: "Reconciliation."
15—"Love Song" (Dramatic Melody) by Flegier until—T: "The arrival of Aunt Lolette."
16—Hurry to action until—T: "Making themselves at home."
17—"First Concert Waltz" by Aug. Durand until—T: "Romeo and Juliet."
18—"Romeo and Juliet" (Waltz) by Gounod until—T: "Bravo, Bravo, Signor is splendid."
19—Theme until—S: "Close up after scene where mad lover is kissing his wife."
20—"Blissful Dreams" (Melodious Intermezzo) by Meyer Helmund until—T: "A few days before the performance."
21—"Daisies" (Melodious Moderato) by Bendix until—T: "Nightfall."
22—"Reception and Banquet Scene" (Valse Lento) by Bendix until—T: "The ruse (on bell)."
23—"Poor Relations" (Marcia Mysterioso) by Bendix until—T: "You have deceived me."
24—"Tondresse" (Melody) by Ravina until—T: "The performance starts."
25—Theme until—T: "Go! poor amateur of an actor."
26—"Arioso from Pagliacci" by Leoncavallo until—T: "During the fourth act."
27—Continue to action until—T: "Last act of Othello."
28—Theme (Otello Selection arr. by Theo. M. Tobani) start from letter "N" until—T: "Poor Desdemona."
29—"Fifth Notturno" (6/8 Allegretto) by Leybach until—T: "Foolish Othello."
30—Theme until—S: "Bob wakes up in forest."
31—"Pastel Menuet" (3/4 Allegro Giocoso) by Paradis until—T: "In America we do not need friends."
32—Hurry to action until—S: "Bob and his wife on the road."
33—"On Wings of Song" (6/8 Andante Tranquillo) by Mendelssohn until * * * * * END.

"THE CHARMER"

(Bluebird Production)

(Reviewed on Page 1668)

Theme: Illusion Intermezzo (2/4 Moderato) by Bustanoby

1—"Rustles of Spring" (Dramatic Agitato) by Sinding until—T: "Charlotte Whitney, etc."
2—"At Sunset" (4/4 Moderato) by Brewer until—T: "On the great white way, etc."
3—"Lanette" (Valse Lente) by Benton until—T: "Here is a real war orphan."
4—"Debutante Waltz" by Santelman until—T: "Home! I have no home."
5—"Reverie" (4/4 Andante) by Vieuxtemps until—T: "Is Mrs. Whitney home?"
6—"L'Adieu" (Dramatic Melody) by Favarger until—T: "In her new home Ambrosio, etc."
7—"Sweet Jasmine" (Allegretto) by Bendix until—T: "The Whitney home in Pantucket."
8—"Les Sylphes" (Valse) by Bendix until—T: "I bet you're afraid."
9—"Essence Grotesque" (Mysterioso) by Lake until—T: "Are you a real prince?"
10—Theme (Note—Watch for church bell—important effect) until—T: "Will you come again?"
11—"Serenade" (3/4 Allegretto) by Chaminade until—T: "The office of a specialist."
12—"Pensee Intermezzo" (6/8 Largo) by Godard until—T: "Two starved little hearts."
13—Theme until—S: "Automobile on road."
14—"Romanze" Op. (4/4 Moderato) by Beethoven until—T: "I had a fairy princess, etc."
15—"Fairy Tales" (Characteristic) by Komzak. (Note—Ad. Lib. Tympany Rolls during "Witch scenes" until—S: "Girl in bed."
16—"Albumleaf" (4/4 Andante) by Kretschmer until—T: "Pentucket was also, etc."
17—"Fantasia" (Melodious) by Bach until—T: "Why, I wrote him a letter."
18—"Awakening of Spring" (4/4 Dramatic Andante) by Bach until—T: "We almost had a trial."
19—Theme until * * * * * * END

"DOWN TO EARTH"

(Artcraft Production)

(Reviewed on Page 1320)

Theme: "A Summer's Morn" Intermezzo (6/8 Allegretto Congrazioso) by Haines

1—Theme until—S: "Gold fields, etc."
2—Galop to action until—T: "Through school and on his own."
3—Theme until—T: "And so these two go their separate ways."
4—Continue pp until—S: "Dancing scene."
5—Popular One-Step until—T: "Month after month from the top, etc."
6—"Evening Breeze Idyl" (Characteristic Allegretto) by Langey until—T: "While Ethel Bill's influence gone, etc."
7—Continue to action until—T: "Back on his ranch in Wyoming."
8—"Western Moderato" by Bach (short scene) until—T: "And for poor Ethel the finish."
9—"Love Song" (3/4 Allegretto) by Bartlett until—T: "The prairie post office."
10—Short Galop pp until—T: "Doctor Jolyems terribly exclusive sanitarium."
11—"Gavotte Intermezzo" (2/4 Allegretto) by Bazzini until—T: "Billy Gaynor is downstairs."
12—Theme until—T: "I am going to take you away from here."
13—"Fadette Impromptu" (4/4 Moderato) by Bohn until—T: "The next morning Doctor Gaynor's unique, etc."
14—"Three Graces Intermezzo" (3/4 Allegro Vivace) by Herman until—T: "Making their getaway."
15—Continue ff until—T: "After having been lost at sea."
16—"Vanity Caprice" (4/4 Allegro ma non troppo) by Jackson until—T: "The next day in an uncharted sea, etc."
17—Galop (long) to action until—T: "Stranded on the desert isle."
18—"Sparklets" (Intermezzo) by Tobani until—T: "I am going to save you, Ethel."
19—Orchestra Rest Organ or Piano improvise to action until—T: "Bedtime."
20—"Sleeping Beauty" (Lullaby) by Tobani until—T: "You know this is tough on Ethel."
21—Theme (short scene) until—T: "Daybreak and an empty larder."
22—"Martinique Intermezzo" (Characteristic) by Loraine until—T: "More of Doctor Gaynor's treatments."
23—"Gavotte" (4/4 Allegretto) by Gossec until—T: "I just saw a cannibal."
24—Tympany Roll begin ff then pp until—S: "He shows her the berries in his hand."
25—"Wooing Hour Serenade" (2/4 Moderato Grazioso) by Zamecnik until—T: "After two months of Doctor Gaynor's treatment."
26—"Love's Letter Novelette" (Allegretto) by Ellis until—T: "Charlie makes a discovery."
27—Short Orch. Rest Piano or Organ improvise to action until—T: "And they might have this pulled off."
28—Long Hurry to action until—T: "Ethel, I have a confession."
29—Theme until * * * * * * END.

Musical Review of Latest Publications Most Suited for Picture Playing

1. Old Tom's Cabin, a dream picture of the South, by J. Bodewalt Lampe (Jerome H. Remick Edition).

2. A selection from the musical comedy, entitled "His Little Widows," has been published by the Jos. W. Stern Music Company, New York City.

3. My Fair Lady, waltz, an unusually melodious and light concert waltz, published by the National Music Company, 1545 Broadway, New York City.

4. A selection from "Eileen," Victor Herbert's romantic Irish opera, has been published by M. Witmark.

5. Reverie (violin solo), by Karl Rissland. An improvisation on Redway's famous prelude in Db. A wonderful melody, noble, inspiring and beautiful (Carl Fisher Edition).

6. Romance, by Oscar Mericanto, a remarkable and effective number for love scenes, printed together with "A Gavotte" by the same composer (G. Schirmer Edition).

7. Wooing Hour, serenade, by Zamecnik. An exquisite fine 2/4 moderato grazioso, which will fit in nicely with any high-grade program (Sam Fox Edition).

United Man Joins Army

MS. MANDELBAUM, who was formerly connected with the Cleveland branch of the Corporation, is about to leave for southern training camps. Although Mr. Mandelbaum was not of draft age, he was, nevertheless, one of the first to respond to the call of the "colors" when President Wilson first asked for volunteers. He is with Troop A, Light Artillery.

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BUILDING AND FURNISHING

New Theatre in Beverly, Mass.

PLANS have been prepared for a new theatre in Beverly, Mass., which is to be called "The Beverly" and for which the Enterprise Amusement Company has purchased the Gidding estate on Federal and Chapman streets. It is being surveyed preparatory to completing the working plans for the theatre which is to be of modern construction, iron, concrete, and steel, with as little wood as possible. It will conform to the strictest building code and will have abundance of exits on all sides, with passage ways sufficient to take care of any audience which may gather.

It is practically fireproof and every precaution will be taken to protect the patrons from any possible danger.

The preliminary plans provide for a building 100 x 120 feet and an annex; with a floor seating 1,200 people, every seat being a good one. The only posts are near the walls and will not obstruct the view. The seats nearest the stage are on a slant and the rows diminish omitting seats in the corners which have no view of the stage or a distorted one. The aisles will be broad and there will be no crowding of seats or passage ways. The stage is 25 x 70 feet with opportunities for dressing rooms, in case pictures should be supplanted by personal plays occasionally. There is plenty of room beneath the stage.

The floor has a descent of two inches to the foot and this is accomplished by having a ramp at the entrance, people going up a slight grade to reach the box office, which is directly in the middle of the lobby. This is constructed similar to the entrance to the Boston theatre and gives an elevation to the rear.

The side exits are on a level with the street and the stage exits are below the street level but easy of egress.

The entrance to the theatre is at the east end of the building near the Parish House, entering a lobby 20 x 100 feet one passes on to the main floor direct or ascends to the balcony, which has one way stairways for people going up and another coming down, although in an emergency both can be used for egress.

In case one does not go direct to the floor, or there is a crowd and it is necessary to wait until one performance is finished, there is a lobby just beyond with accommodations for 200, many of whom can be seated. Here will be an innovation in the shape of a kiosk for the sale of confectionery, cigarettes, etc., which has proved popular in such theatres as the Winter Garden in New York and elsewhere.

On the second floor is a balcony with a sloping floor, which will seat 400 people and in this every seat will be a good one.

It is proposed to make the theatre modern in every way. Comfortable seats and plenty of room will be the instruction to the builders.

In the basement will be located the heating and ventilating plant, and it expected that the theatre can be made much cooler than outdoors in the Summer time, a system similar to the new Beacon theatre in Boston, will be installed.

The lavatories, smoking room, check room and ladies' parlor will be located on the lower floor same as in the Park Square or Wilbur theatres in Boston. An experienced manager of moving picture theatres and one whose experiences has taught him where improvements can be made has agreed to make suggestions which will add to the attractiveness of the theatre and the comfort of its patrons.

It is proposed to put in the best of motion picture projectors and curtains, and present the best pictures with vaudeville.

Newark House Million Dollar Investment

THE Newark theatre, at Newark, N. J., representing a million dollar investment, was formally opened to the public Saturday night. Attendance at the formal opening was by invitation only. City officials, dignitaries and guests to the number of more than 2,500 filled the house. Mayor Thomas L. Raymond delivered a speech of dedication, accepting the theatre in behalf of the city as a new and beautiful addition to Newark's amusement facilities. The playhouse will be devoted to presenting the best photoplay features that the market affords.

The opening attraction, which will be continued through the week of September 3, will be Elsie Ferguson in "Barbary Sheep," and the first showing in this city of the official British war pictures, "The Retreat of the Germans at the Battle of Arras."

The Newark theatre is owned and operated by the Market and Beaver Realty Corporation, of which Max Spiegel is president, and Henry Waterson vice-president. Thomas Lamb was the architect of the theatre improvement plan. The interior decorative scheme is in shades of gold, silver, gray and old rose, and the house in general embraces all the qualities of beauty, safety, comfort and convenience. The dedication of the new playhouse marks an epoch in the theatrical history of Newark.

DIRECTORY OF NEW THEATRES

CALIFORNIA

The Theatre St. Francis, Geary, at Powell, San Francisco, will again be opened to the public on Sunday, September 9, as an up-to-the-minute motion picture house.

A number of needed improvements are being made by E. C. Mix, under whose proprietorship the playhouse will be conducted, chief of which is the installation of an ornate orchestra platform and lowering of the screen. The entrance and the lobby are also being remodeled, which will add much to the beauty as well as the convenience of the "safety first theatre," as the house will be known.

ILLINOIS

Big opening for New Movie Theatre—The Fifth Avenue theatre, Rock Island's newest motion picture house, formally opened last week. The new theatre is located at 2430 Fifth avenue and is said to be one of the finest of the outlying picture houses. It will show a program of the best films, including the latest releases, and for the opening attraction Marguerite Clark, in "Silks and Satins," has been booked.

Ernest Schmalzried, proprietor of the New Olympic theatre, recently erected on Main street near Broadway, East St. Louis, has opened the Olympic, a brick and stone fireproof structure erected by Maurice V. Joyce from plans of Architect L. Pfeiffenberger especially for Mr. Schmalzried. Only the best photoplays will be shown and the prices have been announced as 5 and 10 cents. Matinees every Sunday and holidays.

Another theatre on Main street, East St. Louis, erected by Maurice V. Joyce for Ernest Schmalzried, according to plans drawn by Architect L. Pfeiffenberger, is now completed, with the exception of placing the opera chairs, which are now on the way. The opening will take place just as soon as the chairs are placed. It will be for moving pictures and is the most complete in the city, according to the architects' views.

The Olympic theatre, just off the corner of Seventh street and Sixth avenue, Rockford, will be opened for business in about two weeks, according to an announcement made by Johnson Brothers, proprietors, who also own the Royal theatre, today. The Olympic, which has been closed several months, is being entirely remodeled and decorated throughout. The owners intend to operate both houses and first-class picture programs are promised patrons, a special and entirely independent service having been secured for each house.

The southwestern part of Chicago will have a new motion picture theatre, to cost $250,000. James Svehla, a large furniture dealer, has had the plans in mind ten years and they are now about to take shape. Mr. Svehla owns the northeast corner of Marshfield avenue and Forty-seventh street, 121 x 208, upon which the building will be erected. It will be of the most modern type and the aim is to make it the most attractive in the city. It will have a seating capacity of 3,000. Plans are being completed by Architects George L. & C. W. Rapp. It is the aim of Mr. Svehla to make it more than a theatre. It is his desire to make attractive a busy business center and maintain its stability. It is reported Jones, Linick & Schaefer may take the theatre on a long-term lease. L. L. Sachs of J. P. Strickland & Co. is said to have it in charge.

INDIANA

Plans are being prepared for a new $150,000 theatre in this city, which will be erected on the old Sherman property at Seventh and Main streets, Lafayette. Mayor Thomas Bauer is at the head of the movement, and his plan is for ten business and professional men to subscribe $10,000 to a fund. This would bring the original amount up to $100,000, which would be ample to start the erection of the building. Leopold Drefus, who owned the Drefus theatre, which was destroyed by fire two years ago, has promised to contribute $10,000. Lafayette has no legitimate show house since the destruction of the Drefus. The new structure will be fireproof in its construction, and there will be office rooms in fronnt.

IOWA

Two moving picture theatres and a number of stores will be built on the Cantonment City site, Des Moines.

Over 5,500 workmen reported Saturday, and officials stated that the number would be increased this week.

KENTUCKY

Less McComas, the popular and efficient manager of the Lyric theatre, Burkesville, which has been suspended for some time, informs us that he has installed a new dynamo and will be able to begin showing again, probably by the latter part of this week. Mr. McComas will handle only first-class pictures—pictures that are instructive as well as entertaining.

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MAINE

The Opera House has been leased to Myron Smith and Michael St. Ledger, two well-known theatre managers, who have taken over the auditorium of the building for a period of years and will use it as a moving picture house. During the past few weeks there has been much speculation locally as to who would get the Opera House and many expressed the opinion that Skowhegan parties should be given the first chance. Bids came thick and fast for a few days, one reaching an amount exceeding $2,000 per annum. It is not definitely known what price is being paid by Messrs. Smith and St. Ledger.

Already a substantial booth, large enough to house two motion picture machines, has been constructed at the Opera House. Seats have also been repaired, 141 needing attention. It is understood that two machines will be used, thus making it possible to have continuous pictures; a plan successfully carried out in all large cities.

MARYLAND

With the purchase yesterday of the last piece of property needed for the enterprise, Henry W. Webb, president of the Parkway Amusement Company, owners of the Parkway, Strand and McHenry motion picture theatres, announced that work is to begin at once on the erection of a fourth playhouse, this one to be at the northeast corner of Charles street and Lafayette avenue, Baltimore.

The new theatre, according to Mr. Webb, will have a seating capacity of 2,100. It will have a frontage on Charles street of 83 feet and a depth of 125 feet.

Mr. Webb announced that improvements are now under way at the Parkway which will increase the seating capacity of that theatre by about 70 per cent, giving it a total capacity of approximately 1,800. It is likely that the new theatre will be known as the Homewood.

It is expected that the new theatre will open about Christmas time.

With the filing today of the corporation papers with the State Tax Commission, it became known that the Homewood Amusement Company, now incorporated, would take over a portion of the old Casino property on North avenue, near Charles street, and erect immediately a large, commodious moving picture theatre, with a seating capacity of 2,000.

The company is capitalized at $200,000—$100,000 preferred stock and $100,000 common stock. The playhouse will be called the Homewood theatre.

Mr. Sandell also stated that certain New York capitalists interested in a number of other ice-skating rinks had taken over the north portion of the old Casino lot and would immediately construct there a large ice-skating rink.

MASSACHUSETTS

A. Paul Keith and Edward F. Albee have just completed plans to tear down the old Boston theatre on Washington street and rebuild it at a cost of $1,000,000.

The new theatre will be the largest theatrical building in the city of Boston, and will surpass anything of its kind in structure and beauty. It will be a modern motion picture theatre. The box-office and main entrance to the new theatre will be on Washington street, as at present. And the Arcade, at 162 Tremont street, will be torn down and rebuilt as a Tremont street entrance.

According to specifications, the new theatre will seat more than 4,000 persons, and will have the largest stage in the city, as at present. It will be fitted out with boxes that will be the last word in comfort and beauty. In fact, the interior of the theatre will be more like an opera house than a moving picture and vaudeville theatre. No definite date has been set to start work on the new structure.

Another big Washington street motion picture theatre is a probability, and more than that, a possibility, in the near future. The motion picture theatre will be part of the W. & A. Bacon Company store, on Washington and Essex streets.

It was stated yesterday that reorganization plans, which include the building of the great theatre in the Bacon store, will be ready for submission to the various banking and mercantile creditors of the Bacon company before the week is over.

The new organization plan has two phases: One is a cut in the rental, the other is the remodeling of the building so that part of it can be devoted to the movies.

The rental cut, it is said, will reduce the rental from the present $250,000 a year to between $175,000 and $180,000. This would be effected at least in part through the building of the motion picture theatre.

The theatre will be at the corner of Washington and Essex streets, and it is argued will have one of the best sites in Boston's theatreland. The architects for the remodeling of the building, so that it will be in part a movie house, are Blackall, Clapp & Whittemore, who are yet not ready with the detailed plans.

NEW JERSEY

Work is to be started soon on extensive alterations and an addition to the Columbia Moving Picture theatre, located at 304-306 Walnut street, Newark. The improvements, which will involve an expenditure of $10,000, will include a brick addition 20 x 95 feet, the erection of an entire new front and lobby and the general remodeling of the interior. When completed the building will provide seating capacity for about 750 people. Antonio Pendola is the owner of the structure. The contractor is Charles P. Cannella.

The Newark theatre, representing in its remodeled form a large monetary investment, will be opened as a motion picture house next Saturday night, when the audience, including city officials, will be an invited one. So many invitations have been issued that the 2,500 seating capacity will be tested.

It will be the policy of the management to present only the finer creations of photoplay producers.

The Newark theatre is owned and will be operated by the Market and Beaver Realty Corporation, of which Max Spiegel is president; Henry Waterson, vice-president; Dr. Richard G. Tumison, treasurer; A. B. Stupel, secretary, and Edward Spiegel, acting director. John B. McNally, long associated with theatrical enterprises in this city, will be the resident manager, and George F. Turner the superintendent.

Thomas W. Lamb was the architect in charge of remodeling the theatre, which is one of the more spacious and beautiful in the country. The interior decorative scheme is in shades of gold, silver, gray and old rose, and as carried out is very pleasing in effect. In the provisions made for the comfort and the safety of patrons the house is thoroughly up to date.

NEW YORK

It is reported that negotiations are pending to build on a part of new property a large motion picture building, with stores, the theatre seating 3,000. The estate also sold recently to Jacob Sanders a plot of twelve lots on which he will build the largest garage in The Bronx. The entire transactions with the buildings and grounds represent an outlay of over $1,000,000. The S. Brener Company negotiated the sale and resale. Mr. Simpson was represented by W. W. Buckley; the Olds Holding Corporation was represented by Julius H. Zieser, and Mr. Davies was represented by Morris & McVeigh.

name to the Rialto, and Manager Harry Marcy announces the opening of the Fall season will begin on Sunday, September 2. The first attraction will be "Parentage."

NEBRASKA

The Empress theatre, at Central City, Omaha, which has been conducted by Kerr Bros., has been disposed of to C. E. McDonald, who will conduct it in the future.

R. E. Wolverton bought the Joyo Motion Picture theatre, at Havelock.

C. W. Bartlett & Son have leased the Steele's Opera House at Fairbury for another term of years.

The Strand theatre, at North Loup, was opened to the public last week.

The picture theatre at Upland was closed for a short period during the summer.

Manager Peterson, of the Gilbert theatre, at Beatrice, closed the Gilbert theatre for a short time. He has transferred same to the Lyric, using the same orchestra, and all pictures that have been advertised to be shown at the Gilbert.

The Electric theatre, at Falls City, is being remodeled.

The Strand theatre, at North Loup, has been opened to the public.

Earl Blacketer has leased the Crystal theatre, at Ulysses, and opened up this week.

The Jewel theatre, at Valentine, has been closed for a few weeks. It will probably open Septembr 1.

NORTH CAROLINA

It was learned Monday that the building in the rear of the Fifth street (Charlotte) fire station and the city hall, formerly used as a vaudeville show, known as the "Casino," is to be renovated by George R. Hunt, and made into a first-class vaudeville and moving picture house. At present the building is used as a garage by the Dixon Motor Service Company.

The alleyway, leading from North Tryon street to the building, running between the city hall and the old Charlotte Hotel, will be paved and a ticket office placed, just inside the alleyway on Tyron street.

The building will have a seating capacity of one thousand persons, it was learned, and will be modern and up to date in every way.

While the building is a wooden structure, it will be painted both on the exterior and interior, and a stage erected, spacious enough to permit a large cast of players on it at one time.

Mr. Hunt, who will operate the new amusement house, is a well-known musician of the city, formerly connected with the Piedmont Orchestra. It is understood he is arranging with an orchestra to furnish music during performances.

Work on the building will be started within a short while, and it is expected to have the house ready within a few weeks.

OHIO

Marysville has a new motion picture theatre—the New Strand, which is showing Paramount and Triangle releases.

John A. Schwalm, president of the Jewel Photoplay Company, Hamilton, will leave for the East Tuesday, to look over new styles for the show house to be built at Third and Court streets. This will be one of the most up-to-date theatres in this section of the country.

OKLAHOMA

Plans have been completed and the work has been started on the new $75,000 Majester theatre building at Fourth and Main streets, Tulsa. The theatre is to be one of the most modern in the State, and will accommodate 1,300 persons. The building is to be 50 x 140, one story, with a single balcony and basement. The house has no stairs, but gardients are being builded. An elaborate heating and ventilating system is being installed. The exterior is to be of terra cotta and brick. The balcony is supported by steel cantilever arches and the auditorium has no columns in it. The plans were drawn by George W. Winkler.

PENNSYLVANIA

According to well-founded local theatrical gossip yesterday, C. C. Wanamaker has resigned from the business managership of the Garrick theatre, Philadelphia, and will be succeeded by Frank Nirdlinger, brother of S. F. Nixon. This lends additional color to the report published some time ago that during the forthcoming season the Garrick would cease to be a home of the legitimate drama and would house feature photoplay productions.

It is known that Mr. Nirdlinger's nephew, J. Fred Nixon-Nindlinger, has obtained the rights to the presentation of Paramount Pictures in Philadelphia, and that he needed a conspicuously central location for their showing. The Garraick would seem to be the solution, but "The Crisis," to be exhibited there for a period beginning next Monday, is not in the Paramount affiliation.

TENNESSEE

The American theatre at Lytle, one of the many being built about Fort Oglethorpe, will open Monday afternoon with an offering called "Those Kentucky Girls."

TEXAS

Plans are rapidly progressing for the construction of the new $100,000 Majestic theatre in Dallas. Karl Hoblitzelle, president of the Interstate Amusement Co., Monday will send the final plans to various contractors and ask for bids on the structure. Mr. Hoblitzelle will come to Dallas within the next few weeks and arrange for the actual commencement of construction work.

The new Majestic theatre will be located on Elm street on the property immediately east of the Rogers-Meyers Company. The theatre will cost $100,000 and will be one of the model show houses in the Southwest. The theatre will extend from Elm street clear through to Pacific avenue.

WASHINGTON

Ground was broken yesterday for a new theatre building to be erected at the corner of Tower avenue and Center street, Centralia, by John A. Field and his business associates. The new structure will be two stories high, of yellow pressed brick construction. It will have a frontage of 75 feet on Tower avenue and will be 120 feet deep. It will have a seating capacity of 1,000. The stage will be 53 feet wide and 27 feet deep.

WISCONSIN

Work on the new motion picture theatre in the rear Strand theatre, Mifflin street, Madison, for the Finn and Heiman Amusement Company, is to be started within a short time. Yesterday the Mifflin Realty Company was incorporated with capital stock of $100,000, with Dr. W. G. Beecroft, Ralph W. Jackman and Sidney H. Stuart as incorporators. The remodeling of the building at 207 East Main street, Madison, into a motion picture theatre will start shortly, according to Fred Flom, owner. The new theatre will seat 450.

The Grand theatre, Milwaukee, has been sold by C. E. Olson to W. B. Persons, of Wall Lake, and possession was given on Friday. The new

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owner has been in business in Wall Lake for several years, and comes to Toledo with an ambition to operate a first-class picture show in every respect. The first performances under the new management will be given this evening and on every Tuesday, Thursday and Saturday evenings until fair week. After that time shows will be given nightly.

Kaufman's Palace of Pictures, New Braunfels, Texas; built out of profits derived from Universal Service

MICHIGAN

The newest Kunsky theatre in Detroit—the Adams—opened on Saturday, September 1, with dramatic stock. R. G. McGaw is house manager. It is expected that stock will remain there indefinitely. The Adams gives Mr. Kunsky four theatres of over 1,500 seating capacity in the downtown section.

The Columbia Booking Exchange is another new Kunsky enterprise. It will book vaudeville to theatres, fairs, etc. Chester S. Sargent is manager and J. O. Brooks is special field representative. Officers are temporarily at 34 Farmer street.

John H. Kunsky has signed up for about forty Artcraft and Paramount pictures, first run in Detroit, which he will run in the Madison and Washington theatres.

F. L. Hilton has begun work on a movie house at Sparta, 30 x 60 feet. It will have a seating capacity of 300 and will be ready in thirty days.

Charles C. Shay, International Policeman

CHARLES C. SHAY, International President of the I.A.T.S.E. and M.P.M.O. of the U. S. and Canada, who has a beautifully appointed home in Ridgefield Park, N. J., where he is one of the most popular "young" men residing in that section, has been sworn in as a special officer, the oath being administered by Justice S. A. Wilcox, in the presence of a number of "old residents," who expressed themselves as being confident that our beloved International President would respond to any call made upon him by Police Chief A. McElroy, who is a warm personal friend.

Just why "Charlie" should place additional burdens upon his shoulders the writer knoweth not, but rumor has it that while criticising certain actions of certain public officials, President Shay was overheard by a bystander, who remarked: "You would probably do the same thing if you were in the other fellow's place." Quick as a flash [and you who have attended the conventions of the I. A. know how quick that is—Ed.] Shay replied: "I'll volunteer to perform any duty that may be imposed upon me if I am appointed," and the appointment was not long in coming.

Our congratulations to the "Chief," and may he long live to not only "keep order" in his home town, but to preside over the destinies of the greatest organization in the amusement field—the I.A.T.S.E. I. G. S.

Sioux City Operators Elect Officers

THE election of officers held at a recent meeting of Local 355, Moving Picture Machine Operators of Sioux City, Iowa, resulted in the election to office of the following named brothers: Charles L. Bateman, president; K. B. Johnson, vice-president; Robert Marksbury, business agent; C. A. Burr, financial secretary; Ecky Sternberger, corresponding secretary, and Robert Eberly, sergeant-at-arms. These officers elect will be duly installed at the meeting held on Wednesday, September 19, and will serve for a period of one year.

Past President C. A. Burr assumes the duties of financial secretary, formerly the work of Brother Carl Gilbert, while Brother Marksbury still attends to the business of business agenting for the local. Without egotism, I believe I can say that I number many friends among the ranks of Local 355, and I sincerely hope and trust that the coming year will be more successful and bear better fruit than any year in the annals of the local. This

success does not, however, rest in the hands of the men you have elected to serve you alone, for unless each and every member stands firmly behind them in their efforts, when these efforts are for the best interests of the local, there can be no lasting success. Again I say, Give your officers the support and they will "go over the top" for you.

Newly Designed Mazda Projector Lamps Installed Successfully

H. H. CUDMORE, general manager of the Argus Lamp and Appliance Company, manufacturers of the Sheck Universal Adapters for Mazda projector lamps, in company with Mr. R. P. Burrows, manager, Commercial Section, Engineering Department, National Lamp Works of General Electric Company, Nela Park, Cleveland, who has been directly responsible for the commercial development of the newly-designed Mazda projector lamps, recently visited the cities of St. Paul and Minneapolis, and made several successful installations of the Sheck Universal Adapter, with Mazda projector lamps in motion picture theatres. Successful installations were made in the "Cozy" theatre, Seventh and Smith streets, St. Paul, Minn., of the Model "A" Sheck Universal Adapter with the 20-ampere 28-30 volt 600 Watt Mazda projector lamp, using the newly-designed Type "I" Ft. Wayne compensarc for directly controlling alternating current for the successful operation of Mazda projector lamps.

This theatre was especially selected as being typical of all motion picture theatres of six hundred seats and under using alternating current where the Sheck Universal Adapter and Mazda projector lamps will successfully replace carbon arc projection apparatus and effect a current saving of at least two-thirds the cost of operating carbon arc projection apparatus.

A successful installation was made in the "Gem" theatre, St. Paul, Minn., utilizing Model "A" Sheck Universal Adapter with the 20-ampere Mazda projector lamp in connection with the newly-designed Ward-Leonard 110 volt direct current rheostat.

While in direct current installations Mazda projector lamps do not effect the same current saving as in alternating current circuits, it has proven in this successful installation that at least 1,000 watts per hour are saved by the use of Mazda projector lamps versus carbon arc.

Mr. Cudmore and Mr. Burrows contemplate visiting all of the prominent cities of the United States within the next few months for the purpose of making practical trial demonstrations of the Sheck Universal Adapter for Mazda projector lamps.

H. A. Brereton has been appointed sales manager of the Argus Lamp and Appliance Company, and H. L. Nebeker Chicago district manager.

Screen Size

RICHMOND HILL, L. I., asks: "Will you kindly advise me correct size for a screen in a house 40 x 85 feet (ceiling 23 feet, if that has any bearing on the question). Throw is 85 feet. Also, advise me how you determine the proper dimensions for screen, whether it is a question of mathematics or judgment and taste."

Answer: The size picture to be projected depends to a great extent upon the distance the last row of seats is from the screen. In your case I should think a 16-foot picture would be about right. That would call for a lens of 5-inch focus. This gives a life-like image upon the screen and also makes for a brighter picture than if you were to project a larger picture with the same amount of current. Mathematics does enter into the determination of dimensions, but that is something that you need not trouble about, for, knowing the width of the picture wanted, in your case 16 feet, the height is approximately one-fourth less, making the height in your case about 12 feet. The screen should, however, be somewhat larger, so that you may paint a black border around the entire light image, at least one inch inside the line where the light strikes. This will act as a sort of shadow box and also prevent sprocket holes from showing when they are not properly spaced in the film.

More Typhoons for the South

ON a recent fishing trip to the South, Ernst Glantzberg, president of the Typhoon Fan Company, combined business with pleasure. He closed contracts for cooling and ventilating two new theatres in Norfolk, Virginia, two in Newport News, and four in Washington.

Better Satisfaction

This notice is addressed to the minority of our subscribers who do not regularly answer advertisements.

The service described is, however, open and free to all who wish our help.

We do not wish to discourage you from writing direct to our advertisers; in fact, you do not do enough of it for your own good, but we do want you to get the proper goods to fit your needs.

There are many, perhaps you, who are too busy to write each company separately; therefore we are offering our co-operation, which means that you will receive full information on any subject which you may designate by merely filling out the coupon, designating by numbers the goods in which you are interested.

Your inquiries thus received will be forwarded to reputable manufacturers, even though the goods on which you wish information are not advertised in the "News."

1. Arc Controllers
2. Advertising Novelties
3. Brass Rails
4. Building Materials
5. Cameras
6. Camera Lenses
7. Carbons
8. Chairs
9. Chair Upholstery
10. Change Making Machines
11. Condensers
12. Converters and Transformers
13. Developing and Printing
14. Developing Materials
15. Developing Tanks
16. Disinfectants and Perfumes
17. Economizers and Rheostats
18. Electric Signs
19. Elevators and Escalators
20. Exterior Lighting
21. Film Cabinets
22. Film Carriers
23. Film Cleaners
24. Film Dyes
25. Film Stock
26. Fire Extinguishers
27. Floral Decorations
28. Gas Engines
29. Heating
30. Heralds
31. Interior Lighting
32. Interior Telephones
33. Lithographs
34. Lobby Display
35. Metal Ceilings
36. Motors
37. Mural Paintings
38. Musical Instruments
39. Paints
40. Perforating Machines
41. Printing Machines
42. Programs
43. Projection Booths
44. Projection Lenses
45. Projection Machines
46. Projection Machines (Home)
47. Reels
48. Rewinders
49. Safety Exit Locks
50. Screens
51. Slides
52. Stage Settings
53. Studio Lights
54. Ticket Selling Machines
55. Ticket Taking Machines
56. Uniforms
57. Ventilating and Fans
58. Vacuum Cleaners

Gentlemen: Please send me descriptive matter on the subjects marked in the above lists.

Name.....

Theatre.....

City.....

State.....

A Good Stunt

GLENN W. BOSSARD, member of Local 253, Rochester, New York, writes: "Well here I am, at last, to join the Anti-Misframe League. I have been watching its growth and also the condition of the film, and I can say that the punch holes are decreasing, but there is one thing that a great many do and that is, they take a piece of gummed paper, the width of the film, and stick it over about five or six pictures, and naturally when that goes through the machine there is a blank which I do not like, and furthermore, it does not look well upon the screen. I have a method which I consider much better and here it is: I have a supply of gummed strips, about five inches long and one-sixteenth of an inch in width, and I stick one of these strips on the ending of part one, two or three, as the case may be, taking care that the strip is placed on the extreme edge of the picture next the sprocket holes, and not too near the end of the reel. This, as a throw-over cue can not be beaten and there is no unsightly flashes or punch holes to annoy the audience. Please excuse my poor hand-writing for I am not a professional at writing. (Whaddye mean "professional"?—Ed.) Will close wishing you and the A. M. F. L. a bright and successful future."

ANSWER: Welcome to the fold! And many thanks for the suggestion contained in your letter, which is one of the best that has been called to our attention so far. I thought it so good that I am passing it along for the benefit of brother operators, and while you may not be a "professional" letter writer, you have set forth your idea most clearly, and if you were trying to "kid" me you can put your hammer away. In revenge(?) I am going to deputize you to secure the names of every member of your local for membership in the League, so you can get busy and send them in. It is gratifying to learn that the condition of film is becoming better and that the objectionable punch marks are on the decrease, but we must not be satisfied until every aim of the League is fulfilled. The "bright and successful" future of the League depends upon the number who signify their willingness not only to take the "pledge" but to *live up to it after it is taken.*

Notice to Iowa Operators

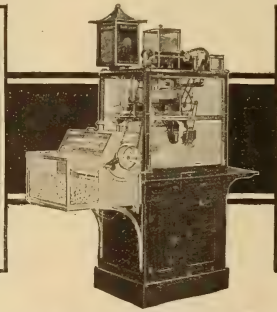
ALL operators living in the jurisdiction of Sioux City Local 355 now have the opportunity of becoming affiliated not only with the greatest labor organization in the world—the I. A. T. S. E. M. P. M. O. of the United States and Canada—but also with one of the most up-to-date local unions in the Middle West—Sioux City Moving Picture Machine Operators, Local 355. This local, comprised of the livest kind of live wires, has decided, for a limited time, to open the books to applicants for membership at an initiation fee that should be most attractive to prospective members. The initiation fee is now $25, and will remain at this figure until January 1, 1918, after which date it will be increased to the sum of $50. Applicants for membership are requested to write to the secretary, whose address is P. O. Box 834, Sioux City, Iowa.

There seems to be little that I can add, further than to say that it is now up to the non-union operators themselves to get in where by every law they belong, and that is in the ranks of organized labor. The benefits to be derived by such a proceedure are innumerable, and with the generous offer of Local 355 there can be no excuse for any operator living under the jurisdiction of the above named local not becoming a part and parcel of it by affiliation. The editor of this department sincerely hopes that before the first day of January, 1918, the membership of 355 will have become doubled.

Crown Motion Picture Supplies Moves to Larger Quarters

THE Crown Motion Picture Supplies, 217 West Forty-second street, New York City, have moved their business to 150 West Forty-sixth street, New York City. The company was forced to move because the building in which they were located will be torn down. On this site will be erected a new theatre. J. Katz, general manager, states that in their new quarters, which is much larger, they will carry a greater stock and will endeavor to serve the exhibitor with quality supplies at the right price, which has always been the aim of the company.

REX THEATRE
Spokane, Wash.; Population 115,000



YALE THEATRE
Bartlesville, Okla.; Population 6,181

Exhibitors Are Making Large Extra Profits

Regardless of Population

Theatres in the biggest cities and the smallest towns *both*, are making $2.00 to $15.00 clear profit daily from the Butter-Kist Pop Corn Machine. This machine is just what every theatre needs to pay off the rising expenses of film rental, etc. Occupies only 5 square feet of floor space—little more than a chair. Plenty of room in the lobby or down by the piano. Pays over 200% profit on investment. Draws people from blocks around. Increases theatre attendance. Actual records from theatre managers to prove it.

BUTTER-KIST Pop Corn Machine

Self-operating—requires no extra help or stock investment. We'll send signed evidence that men in your business are earning $600 to $3120 a year *Net Profit* from this great invention. No other makes Butter-Kist Pop Corn with the *toasty flavor*—advertised to millions of magazine readers *at our expense.* Over 60,000,000 packages sold last year. Send the coupon for photographs, proof of profits, price and easy terms.

HOLCOMB & HOKE MFG. CO., 586-600 Van Buren Street, Indianapolis, Ind.

Send for All the Proof!

Our free book, "America's New Industry," gives actual sales records, easy terms that let you pay out of your Butter-Kist profits, photos and full details. Get this book at once, and corner the Butter-Kist business in your neighborhood.

HOLCOMB & HOKE MFG. CO.
586-600 Van Buren St., Indianapolis, Ind.

I am willing to be shown how I can make $600 to $3120 extra profits yearly. Send your book of facts, "America's New Industry," free.

Name .....

Address .....

.....

THE WILLIAMS PRINTING COMPANY, NEW YORK

Simplex

A Look Behind the Scenes

On Curtis Street, Denver

where there are more Moving Picture Theatres crowded into two blocks than anywhere else in the world.

When Mr. F. H. Richardson, the noted Projection Expert, visited Denver recently, he wrote in the Moving Picture World:

> "I didn't get a chance to visit a single Denver theatre, and she has some beauties, too, to say nothing of the Curtis Street White Way, which for two blocks would actually make Broadway at 42nd Street at 11 p. m. look shady by comparison.
>
> "It hasn't the tremendous size of New York's White Way . . . but what there is of it is a stem-winding, double-back action, humdinger, and, what's more, the entire show is composed of the illumination on the fronts of the Curtis Street colony of Moving Picture Theatres."

Now let us

do what Mr. Richardson didn't have time for, and find out what "makes Denver's White Way go."

Here it is:

Simplex Projection in every Theatre on Curtis Street
Simplex Projection for a seating capacity of nearly 20,000
Simplex Projection delighting about 75,000 pairs of eyes daily

Now that you know what is back of Denver's White Way you need no longer wonder why it is such a success, why it compares so favorably with New York's White Way.

And of course you can't overlook that what the Simplex is doing for these Denver Exhibitors, it will do for you—if you let it.

Let us send you Catalog "N." Then we'll tell you at the same time what Simplex Distributor can help you to the equal of Denver's projection.

Get in touch with the Simplex Distributor. He's the friend of the Exhibitor.

THE PRECISION MACHINE CO. INC.
317 East 34th St. New York

GEO. M. COHAN

"Seven Keys to Baldpate" Loses Nothing in Screen Version

Perhaps a little more obvious, but not a whit less entertaining than it was in the stage version is "Seven Keys to Baldpate."—New York Tribune.

Artcraft presents George M. Cohan's photoplay
Founded on the novel
BY EARL DERR BIGGERS (*Published by Bobbs-Merrill Co.*) DIRECTED BY HUGH FORD

SEPTEMBER 22, 1917

Motion Picture News

Reg. in U. S. Patent Office

HAS THE QUALITY CIRCULATION OF THE TRADE

ARTCRAFT PICTURES

Artcraft Pictures

are *created* as a masterpiece—slowly and painstakingly. These *greater* productions exploited as such, *insure* proportionate returns.

ARTCRAFT PICTURES CORPORATION
729 SEVENTH AVE. NEW YORK CITY
Controlled by Famous Players-Lasky Corporation
Adolph Zukor, Pres.; Jesse L. Lasky, Vice-Pres.; Cecil B. DeMille, Dir. Gen.

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VOL. XVI-NO. 12 Entered as Second Class Matter, October 13th, 1915, at the Post Office at New York, N. Y., under the act of March 3rd, 1879. PRICE 10 CENTS

BLUEBIRD Photoplays

Present

FRANKLYN FARNUM

in

"A Fool For Luck"

Production by DeGrasse *Story by Isola Forrester and Mann Page*

The story of a man who was willing to "try anything once" and his ultimate success in getting a square deal for himself and others.

Book through your local BLUEBIRD Exchange

BLUEBIRD Photoplays, Inc.

1600 Broadway, New York

Like a May Morning

is

Kathleen Clifford

Kathleen — the starry-eyed heroine of *Paramount's* first serial --- She dances - a daring saucy sunbeam through the dark plots and intrigues of

Who is "Number One"?

BY ANNA KATHARINE GREEN

A mystery serial of unqualified strength woven around the hate and fury of a woman scorned

A campaign of far-reaching and irresistible advertising and promotion is behind this rare combination of author, star and producer

READY IN OCTOBER

Paramount Pictures

Anna Katharine Green

Polishing a Diamond

The usual five-act feature is completed in six weeks The first *Paramount Serial* - - -

Who is "Number One"?

BY ANNA KATHARINE GREEN

was begun early in last January and is <u>not yet finished!</u>

It takes a long time to cut and polish a diamond

That is the parallel by which to judge Anna Katharine Green's great serial of mystery and a woman's jealous hate

Paramount Pictures

READY IN OCTOBER

Paramount-Mack Sennett Comedies
A BEDROOM BLUNDER!
That's Mack Sennett's No. 1 billet of bubbling, trouble-busting or *bursting* slap stick and girlie comedy.
What does the title mean?
Well—Bedroom—you know what that is.
And blunder—Webster says—is, "confusion-disturbance-a great error or mistake."
Webster never saw a Paramount-Mack Sennett Comedy but that was Webster's loss.
You won't mind the *confusion* in your lobby—a *disturbance* in your auditorium on Mack Sennett nights.
It would be a *great error* not to **book them.**
You will not make this *mistake.*
Paramount Pictures
Paramount Pictures Corporation
FOUR FIGHTY-FIVE FIFTH AVENUE to FORTY-FIRST ST.
NEW YORK
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice-Pres.
CECIL B. DEMILLE, Director General.

"Anything Goes"

in a Paramount-Mack Sennett Comedy—only one rule—good taste—for comedies—they are for ladies and gentlemen, you know—by ladies and gentlemen, for ladies and gentlemen, with ladies and gentlemen—with the accent on the ladies—1, 2, 3—we're off—

"Roping Her Romeo"
"A Bedroom Blunder"
"A Pullman Bride"

Remember, we all like to laugh.

Kipling put it "Biddy O'Grady and the Colonel's lady are sisters under the skin."

Most of them girlies, and none of them twenty, and you can't fool a camera—**come and see.**

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST.
NEW YORK
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, *Pres.*, JESSE L. LASKY, *Vice-Pres.*, CECIL B. DEMILLE, *Director General*

A Paramo

ures Corporation
AVENUE at FORTY-FIRST ST.
YORK
PLAYERS-LASKY CORPORATION

GEORGE BEBAN

in "Lost in Transit"

EVERYBODY likes a good love story—everybody will be delighted with George Beban in this one. Beyond a doubt it is his best work—greater even than "An Alien."

Exhibitors will profit, both in revenue and friends, by showing this exceptionally good picture.

Picturized by GARDNER HUNTING.
From the story by KATHLYN WILLIAMS.
Directed by DONALD CRISP.

A Paramount Picture

VICTOR MOORE

I never saw a purple cow,
I never hope to see one;
But I can tell you anyhow,
I'd rather *see* than *be* one.
—*GELETT BURGESS.*

"SEEING THINGS"

By JOHN GRAY

RELEASED SEPTEMBER 3RD AT ALL PARAMOUNT EXCHANGES

Paramount Pictures

Klever Pictures, Inc.

220 WEST 42d ST., NEW YORK CITY

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SELECT SP PICTURES

LEWIS J. SELZNICK

presents

CONSTANCE TALMADGE

in

"SCANDAL"

a superb screen presentation of COSMO HAMILTON'S great serial of the same name.

As the Mountain Girl in Griffith's "Intolerance" Constance Talmadge burst upon the world of moving pictures with all the brilliance of a meteor flashing through the sky. Her splendid performance won for her a contract as a Selznick star.

In "Scandal" she has the advantage of one of the strongest stories ever brought to the screen. This picture will secure the fame of Constance Talmadge, and make fortunes for the exhibitors who show it.

Distributed by

Select Pictures Corporation

729 Seventh Avenue, New York City

You like this picture

three times a day at least you play a part in it—every hour of the day you grapple with its problems,

for this is a compelling presentation on the screen of the most vital national problem which this country has had to face: the problem of food conservation and of price fixing.

"the Public be Damned!"

has been secured for immediate release by

SELECT SP PICTURES

This is the sensational photoplay success on which Herbert Hoover, official food administrator of the United States, placed his emphatic approval when the picture was shown at the Strand Theatre, New York, to audiences which packed this big playhouse. Aside from its value as a timely and forceful exposé of food gambling, this is a corking fine photo-drama in which the principal roles are visualized by two favorite screen stars

CHARLES RICHMAN

and

MARY FULLER

A sensation in New York—a triumph wherever booked

Distributed by

SELECT PICTURES CORPORATION

729 Seventh Avenue, New York

SELZNICK PICTURES

LEWIS J. SELZNICK

presents

RITA JOLIVET

The International Star

in

"LEST WE FORGET!"

Directed by Leonce Perret

The distinguished stage artiste, Rita Jolivet, is shown in this picture as the center of a powerful drama, the scenes of which reflect international events at the beginning of the European war. Based on actual occurrences in the memorable summer of 1914, the play presents as its central picture the torpedoing of the Lusitania. Rita Jolivet was one of the survivors when the Lusitania was destroyed by a German submarine, and in this picture she lives over again the memorable scenes that accompanied the sinking of the ill-fated steamer. Running through the photoplay is a tender love story. Miss Jolivet, supported by a notable cast, in this picture displays to advantage those talents which have made her a star of international repute.

Rita Jolivet Film Corporation

729 Seventh Avenue, New York

SELZNICK PICTURES

HARRY WEBER
presents

EVA TANGUAY

First Time on the Screen
in

The Wild Girl

direction of Howard Estabrook

From the Story of John M. Rosener.

Everything that money, technical skill, and artistic direction can do has contributed to make this one of the most beautiful and entertaining screen plays yet offered the public. The notable cast which surrounds Eva Tanguay includes:

STUART HOLMES	TOM MOORE
VALERIE BERGERE	DEAN RAYMOND
JOHN DAVIDSON	CARLETON MACEY
HERBERT EVANS	MARY FOYE

TO BE RELEASED SOON

Announcing

Perfection Pictures

"The Highest Standard In Motion Pictures"

This announces the inception of a new era in motion pictures—merging the interests of America's pioneer picture producers, foremost stars, leading directors and celebrated authors into one solid unit, whose purpose it is to present a new high standard in cinema art—Perfection Pictures.

Under the brand of Perfection Pictures leading theatres the world over will offer the very ultimate in motion photography — five and six reel stories by the most celebrated authors of the day—directed by experts in stage supervision and technique—portrayed by the brightest stars in the photoplay firmament—produced by America's picture pioneers, Essanay Film Mfg. Co., Thomas A. Edison, Inc. and George Kleine.

For several months past, the production of Perfection Pictures has been going along quietly. The market of high class contemporary literature has been searched for the new-type story to be found in Perfection Pictures. The first eight productions are now completed. Ten more are in work. A new Perfection Picture will be released each week.

Perfection Pictures will be heralded far and wide by a great campaign of national advertising. Pages in periodicals like the Saturday Evening Post, space in newspapers in all the leading cities, publicity of every imaginable sort will make Perfection Pictures known throughout America. Theaters showing them will be able to appeal to this vast audience and directly benefit by this gigantic advertising campaign.

Nothing but the highest class of motion picture entertainment will be offered as Perfection Pictures. Light comedy dramas of a wholly delightful sort, plays superbly mounted and lavishly costumed will be issued at weekly intervals. Read the following pages for details regarding the initial attractions.

Perfection Pictures will be sold at fair prices that will enable you to make a big profit. The Perfection sales policy is broad—liberal. No deposits of any kind are required. Territory will be allotted *at once.* Make your service applications *now* at the exchanges of

GEORGE KLEINE SYSTEM

Sole Distributors of Perfection Pictures throughout America
Branches in all principal cities

Perfection Pictures
"The Highest Standard in Motion Pictures"

GEORGE K. SPOOR PRESENTS

TAYLOR HOLMES

Filmdom's newest and greatest humorist, – the star of such stage successes as "His Majesty, Bunker Bean" and "Seven Chances"

IN

"EFFICIENCY EDGAR'S COURTSHIP"

A rollicking comedy-drama. The same story by Clarence Budington Kelland that ran in the Saturday Evening Post. Directed by L. C. Windom. Enlivened by crisp and sparkling subtitles. Screen time 65 minutes. Now available.

PRODUCED BY

Essanay

DISTRIBUTED THROUGH

GEORGE KLEINE SYSTEM

Perfection Pictures
"The Highest Standard in Motion Pictures"

Perfection Pictures

GEORGE K. SPOOR PRESENTS

Little Mary McAlister

Screenland's child wonder - a miniature Bernhardt - the featured star of the phenomenal Essanay series "Do Children Count?" - now offered in a delightful story -

"PANTS"

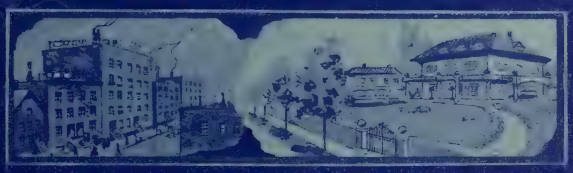
A remarkable tale of Millionaires' Row and the stuffy tenement district. Depicting the adventures of a child of luxury who wandered into the Ghetto in search of a real playmate. Screen time 65 minutes. Available Now.

PRODUCED BY

ESSANAY

DISTRIBUTED THROUGH

GEORGE KLEINE SYSTEM



Perfection Pictures

"The Highest Standard In Motion Pictures"

Perfection Pictures
"The Highest Standard In Motion Pictures"

GEORGE K. SPOOR PRESENTS

Jack Gardner

The Great Favorite IN

"Men of the Desert"

Romance-adventure-daring-all are spicily mingled in this story of the plains. Cowboys, sheriffs, outlaws, and a beautiful western girl are the principals. Screen time 65 minutes. Released the week of Sept. 24th.

PRODUCED BY
ESSANAY

DISTRIBUTED THROUGH
GEORGE KLEINE SYSTEM

Perfection Pictures
"The Highest Standard In Motion Pictures"

Perfection Pictures
The Highest Standard in Motion Pictures

GEORGE K. SPOOR PRESENTS

Taylor Holmes

Filmland's newest twinkler IN

"Fools For Luck"

Four leaved clovers, horseshoes, rabbits feet, and swastikas were all "jinxes" when compared to the luck that followed the hero of this comedy-drama. Based on Kennett Harris' Saturday Evening Post story "Talismans". Screen time 65 minutes. Released the week of Oct. 8th.

PRODUCED BY
ESSANAY
CHICAGO & LOS ANGELES

DISTRIBUTED THROUGH
GEORGE KLEINE SYSTEM

Perfection Pictures
The Highest Standard in Motion Pictures

Perfection Pictures
The Highest Standard in Motion Pictures

Thomas A. Edison, Inc., Presents

SHIRLEY MASON

The Ingenue Without a Rival

IN

"The AWAKENING OF RUTH"

By LUCIEN HUBBARD

One of those immutable pictures that keep theatre patrons talking—fill them with new enthusiasm for their favorite form of entertainment. Released the week of Sept. 17

Produced by
Thomas A. Edison, Inc.

Distributed through
GEORGE KLEINE SYSTEM

Perfection Pictures
The Highest Standard in Motion Pictures

Perfection Pictures
The Highest Standard in Motion Pictures

Thomas A. Edison, Inc., Offers

CONQUEST PROGRAMS

Films for all the family

Conquest Programs offer a diversified evening's entertainment of seven reels—a three or four reel feature, a one or two reel comedy,—and scenic, travelogue, historic, cartoon, or scientific subjects to make up the remainder. "Films for the Whole Family" aptly describes Conquest Programs.

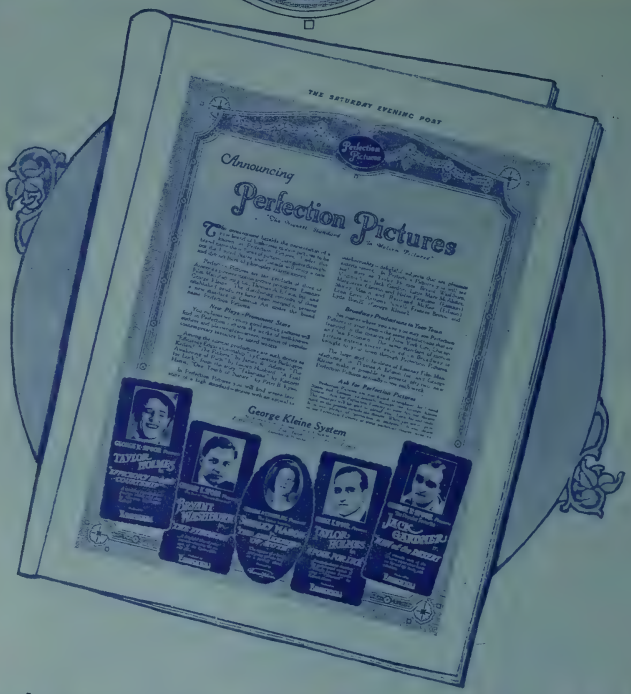
A new Conquest Program is released each week through the exchanges of the George Kleine System.

A Typical Conquest Program	
The Princess' Necklace	4 reels
The Puzzling Billboard	1 reel
The Book—Woodcraft for Boys, Shipping Live Fish in Sealed Bottles	1 reel
The Blind Fiddler .	1 reel

PRODUCED BY
Thomas A. Edison, Inc.

DISTRIBUTED THROUGH
GEORGE KLEINE SYSTEM

Perfection Pictures
The Highest Standard in Motion Pictures



Let Your Theatre Benefit By This Saturday Evening Post Campaign

Put this big national advertising campaign to work for *your* theatre. The first of these national advertising bombs is fired in the issue of the Saturday Evening Post dated Sept. 22nd. Millions of people will see it. They will be looking for the theatres showing Perfection Pictures—*"The Highest Standard in Motion Pictures."* Let your box-office benefit by this publicity. Bring the people to *your* theatre to see the films in which they are interested. The value of a Perfection Picture contract will be tremendous in your territory. Don't let your competitor get ahead of you. Arrange *today* to show Perfection Pictures in *your* theatre. Wire or write your nearest Kleine Exchange for details.

GEORGE KLEINE SYSTEM

Sole distributors of Perfection Pictures throughout America

Perfection Pictures
"The Highest Standard in Motion Pictures"

Crowds at the Forty-Fourth Street Theatre, New York, The Last Day of a Four Weeks Run of "THE ITALIAN BATTLEFRONT."

Facts to Face

YOU may not like "war" pictures, nor believe in their drawing power.

Neither do we.

Why, then, are we handling "The Italian Battlefront?"
Because **THESE ARE NOT WAR PICTURES AT ALL.**

They are a great, living, breathing, human document of a super-struggle—with the war taken out.

They are not propaganda films. They are not educational pictures. They are not visions of horror.

Jammed with dramatic action and effects, unequalled as Charles Darnton, in "The Evening World" declared, by "anything along Broadway," these pictures combine suspense, splendor of scenes, such as no camera has ever before depicted; thrills, romance, faith, courage, and above, and beyond all, a portrayal of self-sacrifice that gives every one who sees it a new lease on life.

Do not take our word for these statements.

See the picture yourself in any of the big centres in which it is being presented. Judge of the enthusiasm and size of the crowds. Note the make-up of the audiences—the number of high-priced seats — $1.00, $1.50 and $2.00 — filled by Americans—the automobiles lined in front of the theatre.

Compare the business done by this picture—not in **one** city, but **everywhere** it has been presented—with the straggling, inflated "runs" of other New York showings, given at a tremendous loss, for the purpose of "making" the picture.

Then ask yourself, regardless of previous opinion or prejudice, whether you can get back of these facts.

A few territories—near enough for us to serve efficiently—cannot be had for love nor money. Others available, if you act quickly.

THE ITALIAN BATTLEFRONT

19th Floor, Times Building, New York

The Summit of Box Office Success

Police called to handle crowds turned away at first day's performances, Garrick Theatre, Philadelphia—House sold out *solid* for week in advance.

Chicago run, in the 4,000 seat Auditorium extended additional week—receipts on tenth day of run—two performances only—**$2,389.00.**

Receipts for opening day of a week's engagement, at The Avon, Rochester, N. Y., **$1,550.00**

THE ITALIAN BATTLEFRONT

Receipts for first day's two performances, at the Majestic, Brooklyn, **$1,482.00.**

Last day's business of a four week's run at the Forty-fourth Street Theatre, New York, **$1,824.25**

Return engagements to be played in New York and Boston.

American Tour Under the Direction of

WILLIAM MOORE PATCH

For State Rights, Address

The Fort Pitt Corporation of Pittsburg

New York Office, 10th Floor, Times Building

JOSEPH M. GAITES, Gen. Manager

Russian Art Film Corporation

PRESENTS

Ivan Mozukin

and the renowned company of stars from

The Moscow Art Theatre

in a repertory of plays by famous authors.

"Pictures that are different"

Ivan Mozukin

GREATER VITAGRAPH

ALBERT E. SMITH
presents

"FOR FRANCE"

A Five Part Blue Ribbon Feature
by Cyrus Townsend Brady
Directed by Wesley Ruggles
Featuring

Edward Earle
and
Betty Howe

A love story of a woman who trusted and waited—and won.

A deeply human drama, striking the very soul of all lovers of freedom.

The most timely production on the screen today.

VITAGRAPH'S
Three Great Special Productions That Have Made 1917 Screen History

"WITHIN THE LAW"
"WOMANHOOD, THE GLORY OF THE NATION"
"THE GIRL PHILIPPA"

Supreme money-makers for exhibitors, breaking even the phenomenal box office records of

"The Battle Cry of Peace"
"God's Country and the Woman"
"The Fall of a Nation"

Each of these six super-attractions is a 100% opportunity for a record breaking run in your theatre NOW

ALBERT E. SMITH
presents

GREATER VITAGRAPH

"THE FIGHTING TRAIL"

The Most Marvelous Melodramatic Photoplay Serial Ever Produced

featuring WILLIAM DUNCAN *and* CAROL HOLLOWAY

By J. Stuart Blackton and Cyrus Townsend Brady
Directed by William Duncan

Here are the fifteen episodes—the greatest thrills ever undertaken on the stage or screen:

1.—"The Priceless Ingredient"
2.—"The Story of Ybarra"
3.—"Will Yaqui Joe Tell?"
4.—"The Other Half"
5.—"Torrent Rush"
6.—"The Ledge of Despair"
7.—"The Lion's Prey"
8.—"The Strands of Doom"
9.—"The Bridge of Death"
10.—"The Sheriff"
11.—"Parched Trails"
12.—"The Desert of Torture"
13.—"The Water Trap"
14.—"The Trestle of Horrors"
15.—"Out of the Flame"

Book it NOW at your VITAGRAPH Exchange.

The whole continent is now covered by "The Fighting Trail" Twenty-four sheet stands.

This national campaign has already produced advance bookings that have broken all records of pre-release business.

Bookings NOW get the full benefit of our advertising campaign.

Elsie Ferguson

ARTCRAFT PICTURES CORPORATION
729 SEVENTH AVE. NEW YORK CITY
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, *Pres.* JESSE L. LASKY, *Vice-Pres.* CECIL B. DEMILLE, *Director General*

"In Barbary Sheep"

From the Novel by Robert Hichens
Scenario .. Charles Maigne
Directed by Maurice Tourneur

A Triumph

even for

Artcraft

ARTCRAFT PICTURES CORPORATION
729 SEVENTH AVE. NEW YORK CITY
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, *Pres.* JESSE L. LASKY, *Vice-Pres.* CECIL B. DEMILLE, *Director General*

You are wasting your opportunities if YOU ignore advertising.

Geo. M.

"7 Keys to Baldpate"

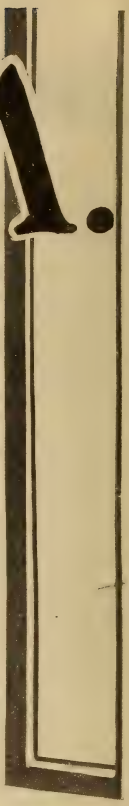
(From New York World)

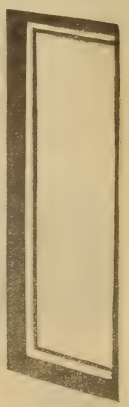
The World Says—

'BALDPATE' ON SCREEN CROWDS THE RIALTO

"Seven Keys to Baldpate," in moving picture form, was shown at the Rialto Theater yesterday before crowds that packed the house several times. In the evening several hundred persons were so anxious to see the film that they waited over an hour outside the theatre until the first crowd left and the second showing began.

"Seven Keys to Baldpate" is one of the best examples of George M. Cohan's playwriting skill. Those who have never seen it on the stage should certainly seize the chance afforded by its reflection on the moving picture screen; while more fortunate persons — and many were among the spectators last night—may greet the story as an old friend.





Why Shouldn't the Yankee Doodle Boy—

GEORGE M. COHAN

in

"Seven Keys to Baldpate"

By GEORGE M. COHAN

Founded on the novel by Earl Derr Biggers
(Published by Bobbs Merrill & Co.)

Directed by Hugh Ford

Crowd YOUR theatre?

ARTCRAFT PICTURES CORPORATION

729 SEVENTH AVE. NEW YORK CITY

Controlled by FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR, *Pres.*, JESSE L. LASKY, *Vice-Pres.*, CECIL B. DEMILLE, *Director General*

We have secured good advertisers to talk to YOU. Listen to them!

THE WARRIOR

THE SMASHING SEVEN REEL
COMEDY-DRAMA
featuring MACISTE
The giant hero of "CABIRIA"

STATE RIGHTS

The biggest "Sure-Fire" Money-Making State Rights Proposition Ever Offered. Four Weeks Capacity Business at CRITERION THEATRE NEW YORK

LAUGHTER - THRILLS - CHEERS - TEARS

Not a Battle Picture, But a Human Story full of Heart Interest, Suspense and Side-Splitting Comedy

"Some Warrior, Maciste. He Out Fairbanks Fairbanks." *N.Y. Times*

"Such a demonstration seldom has been seen before at the Criterion Theatre." *N.Y. Tribune*

"Laughs, Tears, Cheers." *N.Y. American*

"I think it immense; Ought to make a lot of Money." *A.H. Woods, Theatrical Producer*

NOW READY FOR BIDS from STATE RIGHTS BUYERS

HERBERT LUBIN **GENERAL ENTERPRISES, INC.** ARTHUR H. SAWYER

1600 BROADWAY, New York ···Telephone **BRYANT 5692**

Madame
PETROVA
in her first
Petrova Picture

PETROVA PICTURES

FIRST RELEASE:
on or about Oct. 22. 1917.

Petrova Picture Company
Frederick L. Collins.. President
25 West 44th Street.. New York

Pathé

Up to Now Exhibitors Have Talked of "The Iron Claw" as the Biggest Business Getter They Ever Had. Now They All Admit That Pathé Has Given Them Something Even Greater –

THE FATAL RING

with

PEARL WHITE

Pathé has the best serial organization in the world – it has the best serial stars, the best serial writers, the best serial directors; Pathé knows first how to make a quality serial and secondly how to help the exhibitor fill his house every time he shows an episode of that serial. Many exhibitors who once booked Pathé serials for one day only now show each episode for a week, proof positive that Pathé serials pay big dividends in large attendance and pleased patrons.

The later episodes of "The Fatal Ring" are even better than the earlier ones. Episodes 10, 11, 12, 13, and 14 set a new mark in thrills, interest and suspense. As your audiences see each episode they will be hungry for more. If you haven't booked it, do so today – then run two episodes a week until you have caught up. You'll find it the best investment your ever had in your theatre.

Produced by Astra
Directed by Geo. B. Seitz

Written by Fred Jackson
Scenarios by B. Millhauser

Pathé

Not only are Pathé serials the best written, the best produced, the best acted, but they are the best advertised. In the chief cities of the land as well as many others the principal newspapers publish the novelizations of the serials and carry the extensive help-the-exhibitor advertising.

The following is only a partial list of Sunday newspapers which will publish the novelization of

The SEVEN PEARLS

WITH

MOLLIE KING

AND

CREIGHTON HALE

New York American	Baltimore American	St. Paul News
Boston American	Albany Knickerbocker Press	Syracuse Herald
Atlanta Georgian	Washington Times	Milwaukee Leader
Chicago Examiner	Louisville Herald	Richmond Times Dispatch
San Francisco Examiner	New Orleans Item	Houston Chronicle
Los Angeles Examiner	Omaha News	Rochester Picture Play News
Philadelphia North American	Minneapolis News	Indianapolis Star

Such co-operation, united with the unequalled feature quality of the serial, insure to the exhibitor wide public interest and a consistently large attendance.

Additional lists of newspapers advertising "The Seven Pearls" will be given later. There is a newspaper in your section which will have this advertising.

Produced by Astra - Written by Charles W. Goddard, the famous playwright

Pathé

MOLLIE KING star of
"The SEVEN PEARLS"
The Serial That Will Be Advertised Everywhere

Pathé
Antonio Moreno
brilliant player, popular box office star, is announced in the five part Gold Rooster Play
The Angel Factory
the story of a rich young man who went into settlement work to help men and women to be better and found a wife in a girl of the slums. Incidentally he found much excitement also. Beautifully produced, splendidly acted by a cast that's good all around, it's a first class picture from every standpoint.
Produced by Astra
Directed by Lawrence McGill
Ask the nearest Pathé Exchange to show you Florence La Badie's best picture - the five part Gold Rooster Play
War and the Woman
It's a humdinger - you will like it!
Produced by Thanhouser
Directed by Ernest Warde

Pathé

Every exhibitor should book, every American should see

In the Wake of the Huns

These pictures, taken under the supervision of the French Government, will stir the blood of every beholder and raise it to fighting pitch. Through miles of wanton destruction, villages pillaged, orchards fiendishly cut down, nothing untouched - everything burned, dynamited or defiled you see the conquering armies of France, our allies, hot on the trail of the perpetrators of unmentionable deeds!

This is History indeed. It is timely, fascinating. It should outdraw any two reel picture ever filmed.

Ask the nearest Pathé Exchange about it, book it, advertise it. You will find it will PAY!

Pathé

Does the Public Want War Pictures?

The Official Government Pictures, Inc., says

Yes

In view of the facts no other answer is possible.

"The Battle of the Somme" the first instalment of the series, was put out when everyone said that war pictures were "dead". Because these Official pictures were not only genuine but of genuine interest the public flocked to see them and theatres everywhere reported capacity business with them. These pictures broke the house record of New York's Strand Theatre.

★★★

"The Tanks at the Battle of the Ancre," the second of the series, went even bigger, so big in fact it was necessary to order 50 additional prints. In Cleveland, Omaha, Cincinnati, Chicago, everywhere, vast crowds have thronged the theatres where the "Tanks" are showing. At New York's Strand Theatre the picture broke the house record made by its predecessor "The Battle of the Somme".

★★★

"The Retreat of the Germans at the Battle of Arras," the third and latest of the series, has accomplished what was apparently the impossible. It has broken the apparently unbeatable record made by the "Tanks" on opening day at the Strand Theatre, New York, by more than $600. As this "ad" is being written hundreds of persons are being turned away and the theatre is packed to the doors.

★★★

From the Earnings of These War Pictures the Official Government Pictures, Inc., Have Given Over $200,000.00 to the American Ambulance Field Service in France!

The Public Certainly Does Want War Pictures IF They Are of Official Government Quality!

Ask the nearest Pathé Exchange about these pictures - quick, as the number of prints is limited.

Pathé

With Uncle Sam's Boys at the Front!

History is being made fast in these days. For the first time American soldiers and sailors are fighting on European battlefields. You can show the latest and best motion pictures of them in the

Hearst-Pathé News

the only one reel feature. First of all news weeklies it is first in the hearts of all audiences.

Show It - Twice a Week

Pathé

MRS. VERNON CASTLE

The best known, best dressed woman in America, is the star of forthcoming Pathé special features. Her great reputation plus the unrivalled quality of the productions make them super-attractions for your house.

Watch for them!

Goldwyn Pictures

Goldwyn's New Message to the Small Exhibitor

MORE than a thousand of the smaller exhibitors of the nation have signed for Goldwyn Pictures—quality productions at prices they can afford to pay. At prices that will leave them a profit.

There are *eighteen thousand* motion picture theatres in the United States—the great majority of them *small* theatres. It is our ambition to have all of the smaller exhibitors of the nation solidly behind Goldwyn Pictures—liking them, playing them and making a profit on them.

And here is news for you: By playing Goldwyn Pictures you can make your small theatre *a large theatre*. For Goldwyn productions will bring the best people in every community in America to your box offices. *And they will go away pleased.*

At this moment, when our productions are the most talked-of motion pictures in America, there are still thousands of exhibitors who can increase their profits and their prestige by signing Goldwyn contracts.

Advisory Board:
SAMUEL GOLDFISH
Chairman
EDGAR SELWYN
IRVIN S. COBB
ARTHUR HOPKINS
MARGARET MAYO
ROI COOPER MEGRUE
ARCHIBALD SELWYN
CROSBY GAIGE
PORTER EMERSON BROWNE

Goldwyn Pictures Corporation
16 East 42d St., New York City
Telephone: Vanderbilt 11

Goldwyn Pictures

Speaking for Chicago

Oma Moody Lawrence, motion picture critic of the *Chicago Evening Post*, telegraphs to Goldwyn the following enthusiastic approval of Madge Kennedy in "Baby Mine":

Congratulations on Madge Kennedy's first Goldwyn Picture, "Baby Mine" which opened at the Colonial today. The critics at the advance showing here agreed it was a credit to Goldwyn and the industry. Make more like it. We don't care how hard we work looking at Madge Kennedy if she continues in the present form.

Goldwyn

presents

as its second remarkable release on September 23rd, throughout North America.

Madge Kennedy

in

Baby Mine

By Margaret Mayo

Kitty Kelly in *The Chicago Examiner* says: "Madge Kennedy is what Samuel Goldfish predicted—a comedy mine... A comedy gold mine for the exhibitors of America... 'Baby Mine' is a path-pointer for the new comedy era."

Goldwyn Pictures Corporation

16 East 42nd St. New York City

Goldwyn Pictures

Goldwyn
presents:

Mae Marsh
In
Polly of the Circus
By Margaret Mayo

At the very top as an artistic achievement. Containing all the refinements and dramatic values and all of the elements of popular appeal that should be embodied in "the perfect picture."

You are wasting your opportunities if YOU ignore advertising.

Goldwyn Pictures

William Fox

President and owner of the Fox Film Corporation, owner of a chain of motion picture and vaudeville theatres in New York and New England and one of the ablest personalities in the motion picture industry, under the terms of a contract made between his personal representatives, Charles Levine and John Zanft, Managing Director of the Academy of Music.

Books All
Goldwyn Pictures

for all of his highly successful houses in the New York metropolitan district, thereby placing the significant stamp of approval of one of America's most successful exhibitors upon the Goldwyn productions and the drawing power of the Goldwyn stars.

For All
William Fox Theatres

Goldwyn predicts a still further increase in their large patronage and the continued approval of a following that has been educated always to expect and receive the best motion pictures in the William Fox houses.

Other exhibitors will do well indeed to follow the example of this showman who has made a fortune by his intelligent understanding of popular taste.

Goldwyn Pictures
Corporation

16 East 42nd. St New York City

Goldwyn Pictures

Goldwyn announces

That it has produced and will release as its third picture, on October 7, the first great morality play of the screen; a play that will rival in exhibitor profits and in audience attraction-power those tremendous stage successes, "Everywoman" and "Experience."

This production brings to the screen for the first time one of the world's most beautiful women, a theatrical star who is a favorite here and abroad, and likewise a star who always has been one of the greatest box-office magnets in theatrical history,

Maxine Elliott

in

The Eternal Magdalene

By Robert McLaughlin

This spectacular production of the sensational Broadway stage success, and nationally approved play, was directed by Arthur Hopkins, a genius of the dramatic stage who first found and presented "On Trial," "The Poor Little Rich Girl" and other plays that made fortunes, including "A Successful Calamity" and "Good Gracious Annabelle."

To introduce this lovely star Goldwyn will conduct a tremendous nation-wide campaign of exploitation backed up in each community by publicity of the most unusual character ever employed in the industry. This production was passed with cheers by The National Board of Review which said that the entire world "owes Goldwyn a debt of gratitude for making such a remarkable picture."

Goldwyn Pictures Corporation

16 East 42nd. St. New York City

Goldwyn Pictures

More Money

will be made by the exhibitors of America when they play the greatest of all the Rex Beach pictures, "The Auction Block," than has ever been made before on his previous tremendous successes, "The Spoiler," "The Barrier," or "The Ne'er-Do-Well." Goldwyn, now preparing to place prints in all of its branches for trade showings, unhesitatingly announces that this

Rex Beach Picture

is the supreme effort of the most popular American novelist of this generation and expects within the next few months to see

The Auction Block

become the greatest booking success among all the special productions offered to exhibitors in years. Every element that is required to make a picture achieve popularity with the public is to be found in this remarkable production directed by Larry Trimble.

This and all future Rex Beach pictures are to be released exclusively through

Goldwyn Distributing Corporation
16 East 42nd. St New York City

Goldwyn

announces:

A Tremendous Open Booking Attraction

George Loane Tucker's
Special production of
Hall Caine's Greatest Story

The Manx-Man

Featuring
Elisabeth Risdon and Henry Ainley

Henry J. Brock, owner of the "Manx-Man", selected Goldwyn as the exclusive distributor because, to use his own words, "Goldwyn has built a tremendously fine selling organization and seeks by its policies to win and hold the confidence of American Exhibitors."

This remarkable production is now having a four weeks' run at The Criterion Theatre, New York, where it plays to capacity business and has won for itself the unanimous approval of the daily newspapers of Greater New York—fourteen separate enthusiastic indorsements.

Goldwyn will at once place prints of this superb production in all of its branch offices so that trade showings may be held for exhibitors everywhere. "The Manx-Man" is available to every exhibitor in America under a system of wide open bookings. Write at once for details.

Goldwyn Distributing Corporation
16 East 42nd. St. New York City

MR. FOREIGN BUYER

Do you know

"WE OPERATE EVERYWHERE"

England-Russia-France
South-America-Spain-Italy
Australia-or-any other
country is just as
familiar to US
as your own
Country

We are the largest distributors of film in foreign fields

WE NEED YOU
YOU NEED US

Our organization is at your service

INTER-OCEAN FILM CORPORATION

HENRY J. BROCK, Pres. — PAUL H. CROMELIN, Vice Pres.

220 W. 42nd St. — NEW YORK CITY

"THE WORLD OUR FIELD"

SCHLES

AMERICAN FILM COMPANY, INC., Presents

Juliette Day

The Star of "Upstairs and Down" IN

"The RAINBOW GIRL"

A five-act drama of intense heart appeal. By Jere F. Looney. Directed by Rollin S. Sturgeon. Released the week of Sept. 17th

First of the Juliette Day Series of American Pictures—"Big Stars Only." Presenting this popular stage favorite in the role of a cheer-up lady, who brings joy and romance into the life of an humble worker in "Tin Pan Alley". The kind of a picture that sends patrons home radiating happiness and good will. Book the entire series of Juliette Day American Pictures at your nearest Mutual Exchange.

Produced by
AMERICAN FILM COMPANY, INC.
Samuel S. Hutchinson, Pres.

Distributed by
MUTUAL FILM CORPORATION
John R. Freuler, Pres.

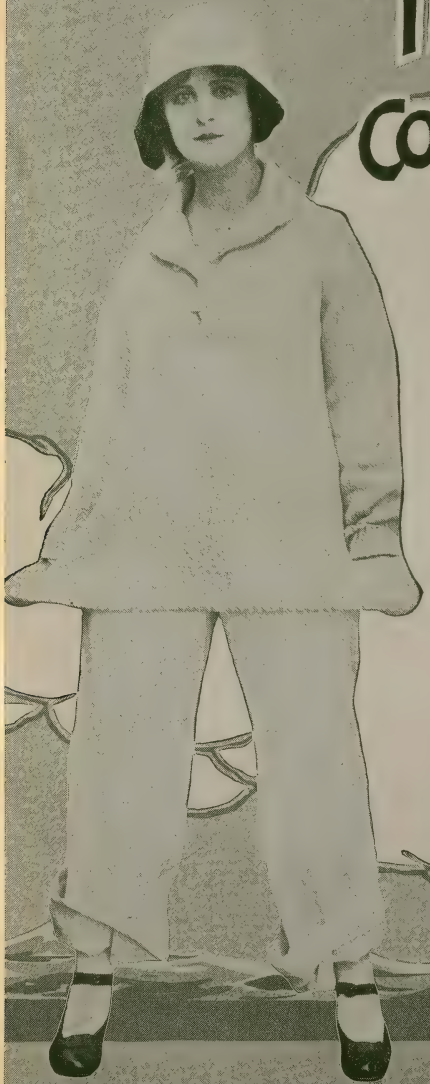
BIG STARS ONLY

POLLARD PICTURE PLAYS COMPANY *Presents*

Margarita Fischer

IN

"The Girl Who Couldn't Grow Up"



A five-act comedy-drama. Written and produced by Harry Pollard. Released the week of September 17th.

Pretty Peggy Brockman, despite her dad's millions, was a regular tom-boy. Her sisters set their caps for Lord George Raleigh, but Peggy preferred Wiggins, his valet. And then—Wiggins proved to be the real "Lord George" after all. A "sure-fire" attraction of the type for which Margarita Fischer is famous. Booking NOW at all Mutual Exchanges.

Produced by
POLLARD PICTURE PLAYS COMPANY

Distributed by
MUTUAL FILM CORPORATION
John R. Freuler, Pres.

BIG STARS ONLY

Have You Booked
HELEN HOLMES
in
'THE LOST EXPRESS'
Signal's New Mystery
Serial ? ? ? ?

HELEN HOLMES IN THE LOST EXPRESS

- The greatest fifteen chapter serial of the year.
- A sensational mystery story by Frederick B. Bennett.
- America's most popular serial star — HELEN HOLMES.
- A director of long experience with a record of big successes — J. P. McGOWAN.
- Box-office value — a stupendous feature that will keep crowds coming for fifteen weeks.
- Released September 17th. Book it before your territory is closed! Wire or write your nearest Mutual Exchange.

Produced by [illegible] FILM CORPORATION

Distributed by MUTUAL FILM CORPORATION

BIG STARS ONLY

CUB CUB

CUB COMEDIES

featuring

GEORGE OVEY

are winning steady patronage for
hundreds of successful exhibitors

"JERRY'S WHIRLWIND FINISH"

May be booked through
any exchange of the

MUTUAL FILM CORPORATION

Those exhibitors who are now using Cub Comedies on their program unanimously praise their laugh producing qualities

COMEDIES

DAVID HORSLEY PRODUCTIONS
LOS ANGELES, CAL.

COMEDIES

MUTUAL

Reel Life—THE MUTUAL FILM MAGAZINE

Just a word with you, Mr. Exhibitor:

Something is worrying you. You've booked a multi-reel "feature," and now you are wondering how to balance your program.

Maybe that "feature" is just what it is cracked up to be. If so, you don't want to spoil your program with mediocre short stuff.

Or, possibly it doesn't measure up to the artistic drawings and glowing phrases of the fancy advertisements. All "features" can't be *super-best!* But——you've booked it, and must run it; and now you've got to add something which will take away the bad taste.

A short drama? Somehow, the 5-reel drama doesn't seem to fit with a short one. Anyway, it's hard to pick a *good* short drama nowadays.

A comedy? Good, when they *are* good; P-U-N-K when they are NOT. Mostly, they are NOT. And ten to one yours is a discerning patronage which inane attempts to appear funny won't please.

Well, we wouldn't be talking if we hadn't solved your problem. Cast your eyes over this:

REEL LIFE No. 74, Released Sept. 27

THE SOLDIER'S STAFF OF LIFE
THE CORRECT TIME—As Determined by the U. S. Naval Observatory
BEANS AND LADY-BUGS
THE LAMPREY—A Blood-Sucking Fish
MAKING EYEGLASSES
SO EASY—An Animated Drawing from "Life"

Can you beat that for a thousand feet of entertainment? Can you imagine anyone who won't find something interesting in that reel?

Curiosity is a natural, human trait. Keep that in mind, and profit. Your patrons want to know——get Reel Life and show them. Reel Life pictures the how, the why, the wherefore.

No. 74 is not an exceptional issue. There are others just as good. Many are even better. Reel Life is the one reel which always appeals, and it is always current. You can show No. 70 to-day and No. 30 tomorrow. Book it regularly, advertise it, and see your attendance increase.

Ask the Mutual Man.

Gaumont

Gaumont Co.

LONDON FLUSHING, N. Y. PARIS

Gaumont

AN OPEN LETTER

TO MEN WHO EXHIBIT PICTURES:

How many pictures offered you for contract this season **have you seen?**

Are you letting other men furnish your brains or are you using your own?

An extensive exhibitor who has played the pictures of **all the producers** in his twenty-five theatres has found by studying his audiences that the **Best Star in the world** will not carry a feeble story and an inexpensive production.

You know that, too, don't you; and your box office suffers, doesn't it?

A Big Cast in a big story and a wonderful devil-take-the-cost production has a vastly greater drawing power than a big star in a hastily written story and an indifferent production.

You know that, too, don't you?

Mr. Exhibitor, the handwriting is on the wall. Witness the Fox Standard Pictures and reap the golden harvest.

Witness "THE HONOR SYSTEM."

Witness "JACK AND THE BEANSTALK."

Witness "THE CONQUEROR," a titanic American drama with William Farnum at his best.

Witness "THE SPY," with Dustin Farnum in the timely American patriotic drama with exposures that will startle any audience, and melt a heart of steel with its dramatic punches.

Witness "CAMILLE," a Theda Bara Super picture that women cannot resist—men want to see it—children, too, will appreciate "CAMILLE."

Witness "WHEN A MAN SEES RED"—William Farnum in the greatest dramatic story ever staged in the history of the world.

Still greater Standard Pictures produced along the same efficient, careful lines, built on the solid foundation of good showmanship.

Witness the coming Jane and Katherine Lee Series; the coming Fox Kiddie Series.

Witness the bomb shells that will write new motion picture history, namely: Theda Bara in "CLEOPATRA" and William Farnum in "LES MISERABLES."

Well, this is why an extensive exhibitor after years of studying the trend of the taste of critical audiences produced **Standard Pictures,** which include the aforementioned. He insists that his fellow exhibitors see these pictures before they book them, for he wants them to use their brains along with his before sharing with him the millions he has already ventured.

The wise exhibitor will respond to his impulse and see these pictures before he contracts for a pig in a poke.

William Fox

STANDARD PICTURES
FOX FILM CORPORATION

WILLIAM FOX
PRESENTS

WILLIAM FARNUM

IN

"WHEN A MAN SEES RED"

BY

LARRY EVANS

FROM HIS SATURDAY EVENING POST STORY
"THE PAINTED LADY"

DIRECTED BY FRANK LLOYD

GET IN TOUCH WITH YOUR NEAREST BRANCH MANAGER

STANDARD PICTURES

THIS IS HOW A MAN LOOKS—

—WHEN HE SEES RED

MR. EXHIBITOR:—
THIS IS HOW MAD YOU'LL LOOK IF YOUR COMPETITOR GETS THIS PICTURE AND EVERYBODY GOES BY YOUR DOOR

ACT QUICK

Better to read fifty advertisements than to miss the one YOU need.

STANDARD PICTURES
WILLIAM FOX
PRESENTS
THE SECOND OF THE FOX KIDDIES PICTURES
ALADDIN AND THE WONDERFUL LAMP
BOOKED IN THE OPEN MARKET AS AN INDIVIDUAL ATTRACTION
FOX FILM CORPORATION

STANDARD PICTURES

ALADDIN AND THE WONDERFUL LAMP

THE MOST THRILLING FAIRY TALE EVER TOLD

PLAYED BY THE MOST TALENTED CHILDREN EVER ON STAGE OR SCREEN

MAGNIFICENT PRODUCTION-WONDERFUL ACTORS

DIRECTED BY C.M. AND S.A. FRANKLIN

FOR YOUNG AND OLD

— MR. EXHIBITOR—RUB THIS MAGIC LAMP IN YOUR THEATRE AND WISH FOR ALL THE GOLD YOU WANT AND YOU'LL GET IT

COMING SOON
GLOBE THEATRE
BROADWAY AND 46th
$1.00 SCALE

FOX FILM CORPORATION

Standard Pictures

A MASTERPIECE OF BARA ART

The Love story which set all Paris talking

WILLIAM FOX Presents

THEDA BARA

in the THEDA BARA superpicture

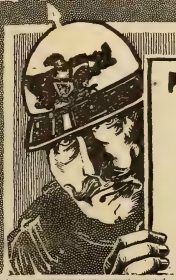
CAMILLE

Founded on the story by Alexandre Dumas
Scenario by Adrian Johnson
Directed by J. Gordon Edwards

Fox Film Corporation

STANDARD PICTURES

THE FOUR ACES



THE SPY

WITH

DUSTIN FARNUM

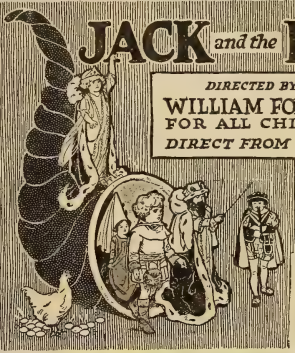
DIRECTED BY RICHARD STANTON

THE PICTURE THAT AWAKENS AMERICA TO THE PERILS WITHIN HER OWN GATES

THE MOST TIMELY - THE MOST VITAL THE MOST WORTH-WHILE PHOTODRAMA SINCE CINEMA ART BEGAN

GLOBE THEATRE, NEW YORK CROWDED EVERY PERFORMANCE

BOOK THIS PICTURE NOW — BUT YOU MUST SEE IT FIRST AT THE NEAREST FOX BRANCH



JACK and the BEANSTALK

DIRECTED BY C.M. AND S.A. FRANKLIN

WILLIAM FOX'S WONDER FILM FOR ALL CHILDREN FROM 5 TO 90

DIRECT FROM ITS BIG NEW YORK RUN AT THE GLOBE THEATRE

"THE PETER PAN OF THE FILMS"
- NEW YORK EVENING MAIL

READY FOR RELEASE ON THE OPEN MARKET NOW AS AN INDIVIDUAL ATTRACTION

The HONOR SYSTEM

DIRECTED BY R.A. WALSH

THIS PICTURE HAS MADE MORE BOX-OFFICE MONEY FOR EXHIBITORS IN NEW YORK AND NEW JERSEY, THAN ANY FILM EVER PLAYED THERE.

IT IS NOW OPEN TO THE WORLD AS AN INDIVIDUAL ATTRACTION.

BUT YOU CANNOT BOOK IT UNTIL YOU HAVE SEEN IT. THIS IS AN ABSOLUTE FOX RULE WITH ALL STANDARD PICTURES.

WILLIAM FOX PRESENTS TO EXHIBITORS FOR OPEN BOOKING AS AN INDIVIDUAL ATTRACTION FOR RELEASE NOW

WILLIAM FARNUM

IN

THE CONQUEROR

DIRECTED BY R.A. WALSH

A RED-BLOODED ACTOR IN A RED-BLOODED ROLE

A TITANIC DRAMA OF AMERICAN HISTORY

BROADWAY RUN BEGINS AT THE GLOBE THEATRE ON SEPTEMBER 10th

FOX FILM CORPORATION

WILLIAM FOX
PRESENTS
GLADYS BROCKWELL
THE FIRST
LADY OF
CINEMALAND

FOX SPECIAL FEATURES
ONE A WEEK··· FIFTY-TWO A YEAR

GLADYS BROCKWELL

THE WOMAN OF A THOUSAND EXPRESSIONS

WILL IN HER NEXT RELEASE

"CONSCIENCE"

PORTRAY FIVE DIFFERENT CHARACTERS IN AN ALLEGORY SHOWING THE VICES AND VIRTUES THAT INFLUENCE THE LIVES OF THE PEOPLE OF THE WORLD

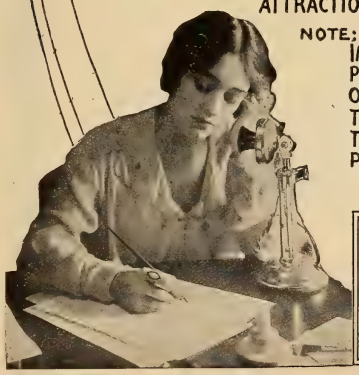
A STARTLING NOVELTY
WONDERFUL PRODUCTION

WHEN YOU BOOK **FOX SPECIAL FEATURES** YOU PLAY AMONG THE CONSTELLATION OF STARS

GLADYS BROCKWELL

WHO IS THE MOST VERSATILE, TALENTED, POPULAR AND ALTOGETHER CERTAIN BOX OFFICE ATTRACTION OFFERED IN ANY SERIES.....

NOTE:
INTEREST AT THE RATE OF 4% PER ANNUM WILL BE PAID QUARTERLY ON MONEY DEPOSITED UNDER THE TERMS OF FOX CONTRACTS. INTEREST TO START ON DATE FIRST PICTURE IS PLAYED UNDER CONTRACT.....



FOX SPECIAL FEATURES
FOX FILM CORPORATION

We have secured good advertisers to talk to YOU. Listen to them!

GENERAL FILM COMPANY

COMING!

"Training Our Khaki Clad Heroes"

Intensely Graphic Presentation of the Nation's Task in Placing Its Manhood on the Firing Line in Defense of "Old Glory's" Honor!

Millionaires and Clerks, Aristocrat and Day Laborer—Soldiers All!

A Vitally Interesting Two Reel Production Showing the Methods Employed in Making the Citizen Soldiery. Released September 24!

TRADE MARK

Distributed exclusively by General Film Company

GENERAL FILM COMPANY.

THE GREATEST TONIC FOR WAR DEPRESSION

is in the whimsically humorous comedies by America's most noted humorist—

GEORGE ADE

New Fables in Slang.

Buoy up your program with one every week.

Sept. 22: "The Fable of What the Best People are Not Doing."
Sept. 15: "The Fable of what Transpires After the Wind-Up."
Sept. 8: "The Fable of the Wandering Boy and the Wayward Parents."
Sept. 1: "The Fable of the 12 Cylinder Speed of the Leisure Class."

TRADEMARK Reg. U. S. Pat. Off. 1907

ESSANAY

GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago

TRADEMARK Reg. U. S. Pat. Off. 1907

Distributed Exclusively by General Film Company

GENERAL FILM COMPANY.

Jaxon Comedies!!!

A third group of these electrically convulsing fun subjects is now ready.

BOOK THESE SIX AS A BUNCH

" Speed Demons "	" Wild Injuns "
" The Collectors "	" Deviled Crabs "
" Jolly Tars "	" The Triple Cross "

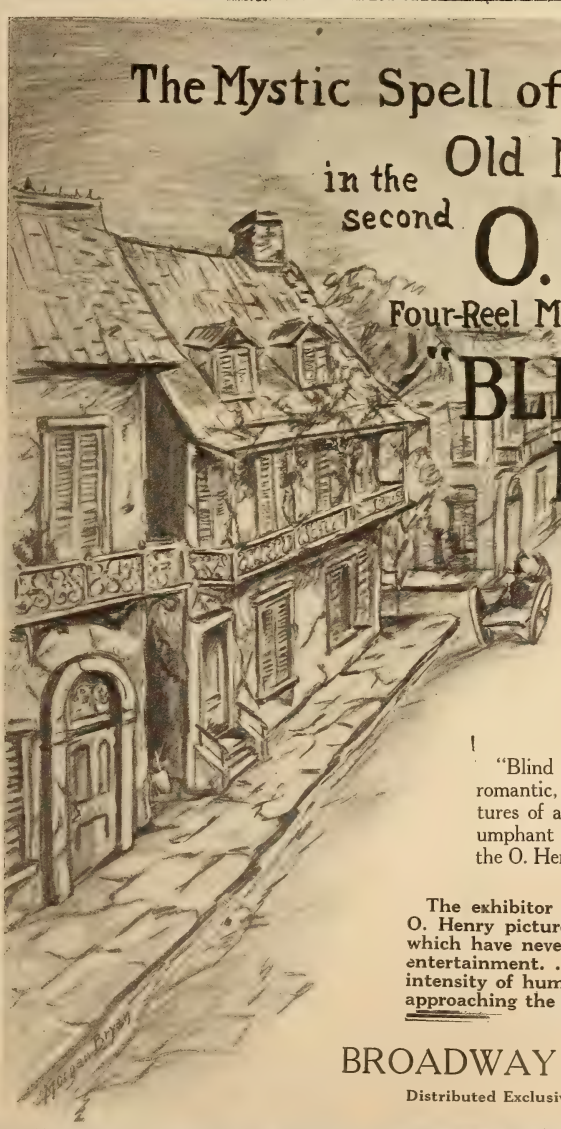
Produced by the

JAXON FILM CORPORATION

220 W. 42nd Street, New York City

Distributed Exclusively by General Film Company

GENERAL FILM COMPANY



The Mystic Spell of Old New Orleans

in the second

O. HENRY

Four-Reel Master Production

"BLIND MAN'S HOLIDAY"

The love plunge of a troubled youth with a girl who flits in and out of his life from the tumbledown lanes of a historic neighborhood.

"Blind Man's Holiday" is one of the most romantic, heart-gripping, sentimental adventures of all short-story literature. It is a triumphant mate to the first four-reel release of the O. Henry group, "The Defeat of the City."

The exhibitor who does not book the four-reel O. Henry pictures deprives his public of delights which have never been rivalled in motion picture entertainment. . . . The O. Henry subjects have an intensity of human appeal—to rich and to poor—approaching the absolute climax of all screen art.

BROADWAY STAR FEATURES

Distributed Exclusively by General Film Company

BEN BLUMENTHAL
presents
"The TYRANNY OF THE ROMANOFFS"
with
ILIODOR

The veil is torn asunder and the secret villainies of a fallen dynasty are confirmed by ILIODOR confidant of Ex Czar Nicholas II.

For territorial rights apply to

EXPORT AND IMPORT FILM CO. INC.
Ben Blumenthal - President
729 Seventh Avenue, New York

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers

TRIANGLE

Margery Wilson

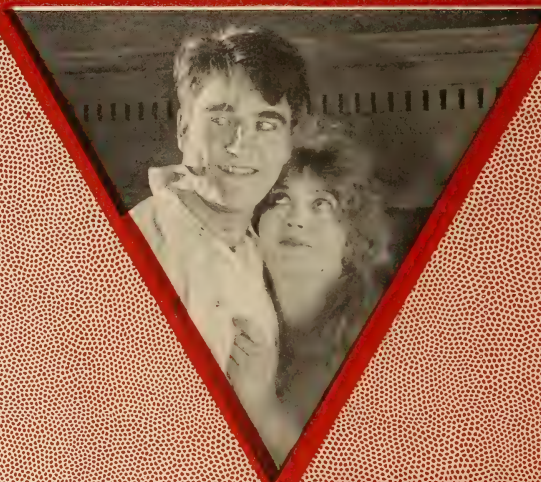
in

"Mountain Dew"

Released Sept. 16

A sparkling new star in a play of mountain charm and freshness

TRIA



William Desmond

in

"Flying Colors"

Released

Sept. 16

A Yale athlete turns society detective and with daredevil stunts captures a thief, a bride and an income

THE TRIANGLE

NGLE

Winifred Allen
in
"The
Haunted House"

Released
Sept. 9

The tale of a ghost that turns human and falls in love with a thief

DISTRIBUTING CORP.
NEW YORK CITY

TRIANGLE

Keystone Comedy

"Hula-Hula Land"

Released
Sept. 16

The Keystone girls in a bathing spree on the beach of Wakiki

PARALTA PLAYS

PICK OF THE PICTURES

J. WARREN KERRIGAN

in "A Man's Man"

Directed by Oscar Apfel

Written by Peter B. Kyne

Sold Under Either Star Series Booking Method, or The Paralta Plan.

He fights
The merciless louts
Of a hellish breed.
He stakes his life
On the aim
Of his gun.
He fights
For right—
For friendship—
For love.
But he always
Fights fair.

More Action than the Falls of Niagara
More Stuff than the Encyclopaedia Britannica

And a Song of Love
As Tender as a Sprig of Thistledown Blown by the
Gentle Gust of an Autumn Breeze

The Goliath of Box Office Record Breakers

"ASK ANY TRIANGLE EXCHANGE"

TRIANGLE DISTRIBUTING CORP.

PARALTA PLAYS

PICK OF THE PICTURES

BESSIE BARRISCALE

Directed by
REGINALD BARKER

in "Madam Who?"

Written by
HAROLD MacGRATH

THE SECRET SERVICE CLASSIC

A spy—
Breaking the grim rules
Of the game.
Courting death,
And far worse—dishonor.
In success unsung,—
Ignoble in failure.
Yet holds a nation
No greater
Patriot.

B-RG-N, ORLOF, ,J-KM-C, EMPYRA
The Secret Message

That Spells the Doom of Two Million Men *IF* "Madam Who" Can Solve the Code

Terrific Suspense—Bewildering Paradox—Perplexing Mystery

THE PICTURE THAT HOLDS THE SECRET OF YOUR SUCCESS

BESSIE BARRISCALE

Directed by
JAMES YOUNG

in "Rose O' Paradise"

Written by
GRACE MILLER WHITE

A Play that Lets the Sunshine in Your Heart

THE PICTURE THE PUBLIC WILL DEMAND OF YOU

NOTE—Look forward to the most extraordinary Nation-Wide advertising campaign ever attempted.

SOLD UNDER EITHER STAR SERIES BOOKING METHOD or THE PARALTA PLAN

PARALTA PLAYS, INC.

729 SEVENTH AVENUE
NEW YORK CITY

CARL ANDERSON, President
HERMAN FICHTENBERG, Chairman Directors
ROBERT T. KANE, Vice-Prest.
HERMAN KATZ, Treas.
NAT. I. BROWN, Secretary and Gen'l Manager

TRIANGLE DISTRIBUTING CORP.

Released soon
The Slacker's
legitimate
successor-

Draft 258

Special production de Luxe *starring*

MABEL TALIAFERRO

Directed by
WM. CHRISTY
CABANNE

Written by
June Mathis and
Mr. Cabanne

METRO PICTURES
CORPORATION presents
An extraordinary
BIG STAR SERIES
production

FRANCIS X BUSHMAN
and
BEVERLY BAYNE

SEVEN ACTS of MASTER DRAMA

THEIR COMPACT

by CHARLES S. A. LOGUE

Produced under the personal supervision of MAXWELL KARGER and directed by Edwin Carewe

Released
SEPTEMBER 17th

ALL
METRO
EXCHANGES

COMING

Her most astonishing contribution to the drama of the screen

Wonderful

EMILY STEVENS

in the E. Phillips Oppenheim master piece

SLEEPING MEMORY

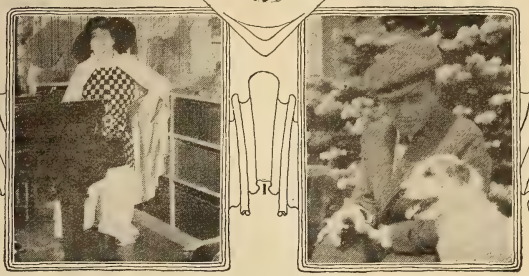
Special Production de Luxe — *Seven Acts of Stevens Power*

Directed by George D. Baker

under the personal supervision of MAXWELL KARGER

METRO

PHOTOPLAY MAGAZINE SCREEN SUPPLEMENT



The Sidney Drews at Home

America's Greatest Stars

—Stars famous wherever motion pictures are screened—stars like Douglas Fairbanks, Charles Ray, Emily Stevens, Louise Glaum, Dorothy Dalton, Viola Dana, Margaret Thompson, William Russell, Mr. and Mrs. Sidney Drew, Mary Miles Minter, Bessie Love, Annette Kellerman and hosts of others —"The Stars As They Are"—are presented from a new and fascinating angle in

PHOTOPLAY MAGAZINE-SCREEN SUPPLEMENT

Positively the greatest series of single-reel de luxe motion pictures ever assembled—the kind of attractions exhibitors not only book for themselves, but recommend to their brother exhibitors—now offered state rights buyers and chain theatre owners. Superb photography—unique sub-titling—an absolute novelty—nothing like it ever before screened.

Applications for territory are arriving daily. Zone franchises will be issued at an early date. To receive consideration make your application without delay. Wire or write

JAMES R. QUIRK, PUBLISHER
PHOTOPLAY MAGAZINE
CHICAGO, ILLINOIS

Betty Compson
The Prettiest, Daintiest Little Star
in the Comedy Field
featured in
CHRISTIE COMEDIES
Personally directed by Al. E. Christie
Next Release Week of Sept 11
"CRAZY by PROXY"
CHRISTIE FILM CO.
SUNSET & GOWER LOS ANGELES, CAL.

THE EVIDENCE

SUPERFEATURES LTD.
HEAD OFFICE-DOMINION OF CANADA
59-61-VICTORIA ST.
CHAS. L. STEVENS
GENERAL MANAGER
TORONTO, ONT. August 24, 1917.

If those state right buyers have any doubts as to the drawing power of "The Whip" tell them to gaze on this picture and that I have another part of it that goes around the corner. This was taken at 8.45 A. M. of a special children's matinee.

Please preserve this for,

Yours truly,

Chas L Stevens

CLS/M.
enc.

P. S. Sincerely trust that you have shipped the paper and samples

THESE TERRITORIES ARE STILL OPEN FOR "THE WHIP"

Pennsylvania, Illinois, Ohio, Missouri, Kansas, Nebraska, Iowa, Colorado, Utah, North Dakota, South Dakota, Nevada, Montana, Wyoming, Wisconsin, Minnesota, New Mexico, Arizona, West Virginia, North Carolina, South Carolina, Florida, Georgia, Tennessee, Alabama, Louisiana, Mississippi, Texas, Arkansas, Oklahoma

All of Europe except Great Britain and Scandinavia.
All of South America, Cuba and Mexico
All of Asia except Japan.
All of Africa except South Africa.

Apply to PARAGON FILMS
912 Longacre Bldg.
New York

Increase in Advertising Rates Issue of October 8th

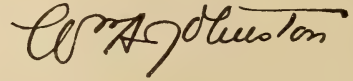
As previously announced and as indicated on our December, 1916, rate card the new advertising rates of MOTION PICTURE NEWS become effective with all advertisers on October 1st, 1917, *or in our issue dated October 13th.*

New advertisers, that is, advertisers who made contracts after December, 1916, have been paying this new rate.

Old advertisers, on contract prior to December, 1916, have been allowed the old rate up to date, October 1st.

Since its establishment four years ago MOTION PICTURE NEWS has grown steadily in circulation and prestige, untill today we claim a preeminence in reading circulation (the only true basis of advertising value) in this field.

The new rates are fixed only on this basis of circulation value; not on the greatly increased cost of manufacture nor upon the fact that today in the face of these conditions MOTION PICTURE NEWS is investing more heavily than ever before in the creation of still larger circulation and greater reading value.



If You Haven't Sold All Territory On Your Picture

Then think this over!

The West Coast sub-edition of Motion Picture News goes to the buyers and exhibitors of eleven western states, comprising the exchange center of San Francisco, Los Angeles, Seattle, Salt Lake City and Denver.

It goes with a new appeal, *a home appeal* —every week.

The advertising rates—for display in the West Coast Section pages, *and next to reading matter*—are based only on the territorial circulation. They are much lower than our national rates.

This territorial edition offers you an ideal opportunity to exploit your picture in a concentrated way at a limited expense.

Write or phone us and we will give you full details.

The territorial editions of Motion Picture News, of which the "West Coast," now published each week, is the first offer increased circulation value to *al*, advertisers in this field.

To dealers, buyers, exchanges who sell only in the territory covered by the edition or where this territory is unsold by a dealer in American rights they offer concentrated local circulation at territorial rates.

To the national advertiser they offer both the *increased* circulation and *closer* reading of more readers with more local news to read.

GENERAL FILM COMPANY,

George K. Spoor presents

CHARLIE CHAPLIN

IN THE COMEDIES THAT MADE CHAPLIN FAMOUS

New prints of all the

ESSANAY-CHAPLIN LAUGH-MAKERS

One every month. First release September 15

THE CHAMPION

Critics say:

IT'S A SCREAM

WARNING

Beware of fake or duplicate films. Essanay will prosecute any person making, distributing or renting spurious or unauthorized Essanay-Chaplin comedies. Exhibitors will aid us in fighting for picture honesty by reporting such cases.

TRADEMARK Reg. U. S. Pat. 1907

ESSANAY

GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago

TRADEMARK Reg. U. S. Pat. 1907

Distributed Exclusively by General Film Company

SEP 12 1917

©CIB395631

"When You See it in 'The News' It's News"

Motion Picture News

"The Exhibitors' Medium of Communication"

HAS THE QUALITY CIRCULATION OF THE TRADE

Volume 16 No. 12 September 22, 1917

Expositions and Good Publicity

"EXPOSITIONS are all right," says a writer lamely in a recent space-filling editorial. His "all right" arguments are vaguely comprised in statements that expositions are good publicity, and anyway they have always been held by the industry.

The latter argument will scarcely induce a good business man to invest in expositions. This good-natured and generous industry has done a lot of things that need not be continued on the basis of usage.

As for good publicity, expositions may or may not achieve judicious advertising for the motion picture, this achievement being wholly dependent upon the way they are held.

Magazine pages are also good publicity—potentially. It depends upon what is printed upon them.

In our opinion the publicity good thus far accomplished by expositions may be definitely expressed by a large zero. There is an open question as to whether or not they have actually done harm. We would like to submit both questions to a board of practical and experienced advertising men.

* * * * *

AND in this connection we suggest to the recently formed Exposition Committee that its very first duty is to call in an advertising man and ask him how expositions may be made to yield good publicity.

The industry, or any firm in it, would scarcely expect to launch a quarter of a million dollar national advertising campaign without such expert advice and direction.

Why not for expositions?

Good publicity for motion pictures is not difficult to achieve.

Good pictures and artistic theatres are achieving it right along. The Strand and Rialto theatres of New York and their counterparts throughout the country have, each one, in a single week, given the motion picture more good advertising than any one of our expensive and so-called expositions.

* * * * *

NATIONAL advertising campaigns have done a very considerable and unappreciated good, particularly in carrying the news of the high-class dramatic and informative pictures to millions of readers who never went to picture theatres and didn't know of such pictures and their appeal to the intelligent public.

But what publicity good has been accomplished by our Midway Plaisance "Expositions" and their wild scramble of picture fans attracted willingly by the generous exhibit of stars?

Fans we have with us and always shall. Expositions appeal to their morbid desire to get inside of the picture works. They like expositions, especially if the admission is free or cut rate. But expositions don't increase their theatre patronage; and thus far our expositions have appealed only to fans.

What is good publicity?

Publicity is supposed to be good when it sells goods.

What goods then have we to sell in this field?

What goods do we propose to sell through expositions?

* * * * *

ARE we to sell picture bookings and theatre equipment, or are we to sell theatre admissions?

In other words, is the exposition appeal to be made to the trade, or to the public, or to both? Can it appeal successfully to both?

These are the fundamental questions to be answered. They should be answered first—before any kind of an exposition is planned—anywhere.

It's about time to stop our good-natured, indefinite acquiescence in expositions; about time to stop charging the manufacturer a big sum for shows, the why and wherefore of which nobody knows, and into which the manufacturer only exasperatedly enters because the other fellow does.

If we are to have a New York exposition in February it is time to answer these questions right now.

* * * * *

IF a trade exposition is to be held it will not pay the manufacturer to take space unless exhibitors attend in sufficient numbers to make it worth his while.

And exhibitors will not attend in sufficient numbers unless it is worth *their* while; unless, for instance, the exposition exposes something—of such business value—that as up-to-the-minute theatre men they cannot afford to miss it.

(*Continued on next page*)

WM. A. JOHNSTON, *Pres. and Editor.* HENRY F. SEWALL, *Vice-Pres.* E. KENDALL GILLETT, *Sec.* H. A. WYCKOFF, *Treas. and Bus. Mgr.*

Published on Tuesday every week by MOTION PICTURE NEWS, Inc., 729 Seventh Ave., New York, N. Y. 'Phone 9360 Bryant. Chicago Offices, Mgr. Wm. J. McGrath, 110 So. Dearborn St.; 'Phone 755 Randolph. Los Angeles Offices, Mgr. J. C. Jessen, 429 South Figueroa St.; 'Phones 7140 Main, F-4661. Subscription $2 a year, postpaid, in United States, Mexico, Hawaii, Porto Rico and Philippine Islands. Canada, $3. N.B.—No agent is authorized to take subscriptions for Motion Picture News at less than these rates. Have the agent who takes your subscription show his credentials and coupon book.

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Speaking Editorially:

The Story for the Star

THIS is unquestionably the year of the star. Whether we like it or not, or believe in the star system or not, the star, from every trade angle, is in his or her apotheosis.

There is much to be said one way and another on this important subject; and many people are saying things. But in all the arguments we hear little of what, in our estimation, is the biggest factor involved.

Namely, the story!

What vehicles are we to provide during this year which promises much production and many star productions?

Is it clearly realized that our tremendous volume of production has all but exhausted the sales-counter of plays and novels—and that much shopping is now necessary and a satisfactory selection exceedingly difficult?

Two avenues are now possible. They are big avenues but they must be opened quickly and intelligently.

One is the opportunity to which we have often alluded, for the prominent fictionists to study the mechanics of the photoplay, just as they must study the stage, and successfully create fresh picture material.

The other is the intelligent resurrection and adaptation to the screen of the big short stories of the past.

There are plenty of these. Many a short story has been written that could have made a great novel; just as there are many novels that should have been short stories.

These big short stories will not be found by their authors' names or their titles, or by a hasty, unsympathetic survey, or by any cheap office system of research.

But they can be found by sincere and intelligent effort.

A Good Start

OCEAN View's five-state convention, covered in the news columns of last week's MOTION PICTURE NEWS, was an auspicious beginning for the American Exhibitor' Association. The gospel of "Business First" announced in the Chicago platform seems to have been sternly carried out at the Southern gathering.

Continuing in these paths the A. E. A. can also continue to expect and receive the support of those seeking the good of the industry through the advancement of real exhibitor organization. Freedom from entangling alliances—in and out of the industry—is a good start, and it may be left to the good judgment of the A. E. A. directors to assure its continuance.

The good of the industry is the good of all its branches. Producing and distributing interests will not begrudge moral support to a move that promises real exhibitor organization. The path to success for the A. E. A. is clear, so long as it continues to shun the by-paths and continue along the road paved with the one phrase—exhibitor organization.

Sweets and Red Meat

EXHIBITORS volunteering their opinions to MOTION PICTURE NEWS are strong in the statement that light comedy dramas are at present the most acceptable productions to screen patrons. "We find," declared one showman, "that light subjects with stars of lesser brilliance are almost equalling in drawing power more widely advertised stars in heavily dramatic productions."

Perhaps it is the reaction of war spirits; perhaps a natural turning to sweets after an over-diet of red meat.

A Parable on Organization

THE following incident is about as good a parable on organization as we have heard.

A successful producer who always maintains a substantial bank balance found it necessary the other day to ask his bank to discount some customer notes.

The bank, a prominent one, objected strenuously—this in spite of the excellent bank record of the applicant, and with many apologies.

"We don't want any more film discounts," said the bank president. "We have reached our limit. The film business has changed since we investigated it two years ago. It is getting worse instead of better.

"No one seems able to tell us what pictures will cost or what they will bring. There is no standardization. On the contrary, we see only the wildest and most inexcusable chaos.

"We are pleased and eager to do business on groceries, or any commodity which is ruled by reasonable and economic laws. But not on films!"

In reply the applicant for discounts unfolded a copy of his trade paper and showed an item on organization—a recent organization with which he was concerned and which had for its main object the standardization of picture values and prices.

"That," said the bank president, "is different," and he granted the discounts.

The moral is plain. The industry, like every other industry, needs discounts and will need more.

Is there any more practical reason for standardization, achieved through organization?

Expositions and Good Publicity

(*Continued from preceding page*)

This situation demands a real *trade* exposition, one that will show the exhibitor how to make more money and save more money, one that will exhibit every new and valuable adjunct to showmanship which the industry has developed.

It will be quite different; in fact, a total departure from our midway expositions of the past.

If we are to hold an exposition for the public—and if it is decided that the public will pay the expense, or at least such a share that the industry can afford to pay the balance, then let us hold an exposition which will give "good publicity" to the motion picture.

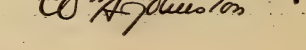
* * * * *

LET it be dignified, for one thing, so that, like the national advertising of better pictures, it will elevate the motion picture in the public eye.

Let the exposition appeal, not to the morbid fan, but to the more critical and cultured element of the public who go irregularly, if at all, to picture theatres, but who should—for the theatre's sake and for their own.

We have evidently got away from the original and only excuse for expositions—namely, that they were to make a profit for exhibition organizations. We are pretty well agreed that, if contributions are necessary, it is cheaper and better to make them direct.

Let's proceed now on the basis of good publicity and a clear understanding of what good publicity is.



Perfection Pictures Announces Policy—Plays Now Ready

Gilt Edge Subjects at Fair Prices, with Big Stars and Stories Offered—No Deposits Required of Exhibitors—Weekly Releases Through Kleine—Eight Pictures Ready

IN advertisements carried by trade papers this week, Perfection Pictures make the first announcement of its plans and policy, the shaping of which has been going forward quietly for some months.

Preceded by a nationwide campaign of advertising in leading magazines and newspapers, there will be released under this brand five and six reel features written by widely reputed authors, produced by Essanay, Edison and Kleine, and portrayed by some of the highest artists in the film firmament. Eight of these productions have been completed. Ten more are in the making. The releases will be at the rate of one a week.

Pictures Ready Now

The list of pictures announced as ready for exhibitors exploit the names of Taylor Holmes, little Mary McAlister, Jack Gardner, Shirley Mason and Conquest Programs. Holmes will be seen in "Efficiency Edgar's Courtship," which is available now, a comedy drama by Clarence B. Kellard, which ran in the Saturdal Evening Post, and in "Fools for Luck," another light comedy subject from the story of Kennett Harris, which also was published in the Saturday Evening Post and which is scheduled for the week of October 8.

Jack Gardner is announced by Essanay in "Men of the Desert" for September 24 release. This is a western object. On September 17 Shirley Mason will be seen in "The Awakening of Ruth," by Lucien Hubbard. "Pants," a Mary McAlister subject, is available to exhibitors now.

Big Ad Campaign Begins

The first shot in the national ad campaign will be fired by Perfection Pictures in the Saturday Evening Post, dated September 22. From that time forward there will be no let up in the program of making the people of the country acquainted with the new brand of high-class pictures, and thus in aiding the exhibitor the contracts for Perfection Pictures.

The George Kleine exchanges will distdibute the subjects throughout the country.

To the exhibitor is given word that fair prices will be charged for the service, prices which will allow of big profit to the theatre men. No deposits of any kind are required. Territory is to be allotted immediately.

Look for this Butterfly, "Like Wildfire"

Reports of an increased number of fraudulent duplicates offered for sale are daily strengthened by news of thefts. Consolidated Film and Supply Company, at Dallas, Texas, informs MOTION PICTURE NEWS this week that a print of "Like Wildfire," Butterfly picture, disappeared from the warehouse at Houston, August 10.

Ned E. Depinel, of the company, writes that they do not use the Universal numbers. The one that disappeared bore the number 868. Exhibitors and exchanges should write to Mr. Depinel at Dallas if trace of the film is found.

C. C. Pettijohn Honored at St. John, New Brunswick

Invited to Address Exhibitors of Maritime Provinces—Motion to Affiliate with American Exhibitors Deferred

AT the meeting of the exhibitors of the Maritime Provinces, at St. John, N. B., on Saturday, a motion to affiliate with American Exhibitors was deferred until the next annual convention. The Motion Picture Exhibitors' League of the Maritime Provinces—the body in session—is now affiliated with the body of like name in the United States.

C. C. Pettijohn of the American Exhibitors' Association, was present and was extended distinguished honor. He was invited to address the convention at the principal session Saturday evening. He made a fine speech, tempered with moderation, but fully disclosing the necessity for the forming of a new organization of American exhibitors. The meeting followed the lead of Mr. Pettijohn, showing like moderation.

On Sunday evening at the private auditorium sessions in the Keith & Albee Imperial theatre, Mr. Pettijohn was again called to the platform for an address. He responded with spirit carrying the audience with him. The entire attendance at the convention was present.

The convention was a great success and proved of the utmost benefit to the industry. N. V. Gastonguay, of Halifax, who had been vice-president, succeeded as president of the body for the ensuing year. W. H. Golding, the retiring president, made an excellent annual report and address.

Weather was fine on Sunday so the delegates got their steamer trip on the St. John River, going as far as Brown's Flats. It was a delightful outing thoroughly enjoyed by Mr. Pettijohn and other visitors from the United States.

By Friday evening delegates had arrived from many of the outside towns in the province and from the city of Halifax, coming by boat, train and parties in motors. F. H. Richardson came over from Halifax where he had been attending the organization meeting of the Halifax operators and stage employes. A banquet was tendered the projection expert by the St. John operators at Bond's restaurant after the evening theatre's performance.

W. Stephen Bush and Sam Spedon arrived on Friday, Miss Rose Tapley on Saturday, and Merrick Nutting, editor of the Canadian Motion Picture Digest, the same day. Claire Hague, general manager of the Canadian Universal, and L. E. Ouimet, general manager of the Specialty Film Import, were present.

Louis Rosenfeldt, of the Famous Players, came from Toronto to represent that company, and was welcomed by his many friends in St. John, where he was formerly manager.

Friday evening was spent in visiting the various theatres and managers' offices and in social gatherings. The theatres were decorated in honor of the event. The Unique had a very lavish display of flags in every window and a large sign of welcome over the doors all the way across the building. The lobby was also filled with a profusion of beautiful flowers.

The Imperial had a new stage setting, and the lobbies newly decorated with rose and blue drapings. The Opera House had flowers and palms with signs of welcome to visiting exhibitors prominently displayed. The other theatres all made their welcome known in various ways and the whole town wore a holiday aspect.

Eight hundred invitations were printed for the Sundays meeting, which Miss Tapley and Messrs. Pettijohn and Bush addressed. Special screenings were given Saturday morning in the various film exchanges of specials and features especially brought here for the convention. The Imperial theatre shows "Womanhood, the Glory of the Nation," and played to capacity business, with large crowds waiting outside for the evening performances. A feature of the convention is the opening of the new Triangle Exchange, with K. Mundee as manager.

A luncheon was given on Monday for Miss Tapley by Miss Alice Fairweather, motion picture editor of the St. John Standard and representative of MOTION PICTURE NEWS at the Sign of the Lantern Tea Rooms. To meet Miss Tapley, Mrs. Kurhing, president of the Women's Canadian Club, with several officials of the club, the Local Council of Women and the officials of the Art Club were guests.

Special buttons bearing the design chosen by the League and with ribbons bearing in gold letters on blue, the place and date of the meeting, were worn by the delegates. The Triangle had large round buttons made of white celluloid with the exhibitor's name printed upon them and a Triangle in the background.

Motion Picture Industry's Great Work for the Nation

Under the Leadership of William A. Brady, Exhibitors in Forty-eight States Have Been Mobilized—Screens Even in Village Theatres Are Now Promptly Put Into Federal Aid

MOTION picture exhibitors in forty-eight States have been effectually mobilized to actively aid the Government by William A. Brady, president of the National Association of the Motion Picture Industry.

They are prepared to show upon the screen in their theatres slides or trailers received from the motion picture committees of the National Association, acting in conjunction with the members of the Cabinet and the various Federal departments, the Council of National Defense, the Red Cross War Council and the Committee on Public Information.

Rapid progress is being made in the organization of the exhibitors in many states following the successful campaign which was inaugurated last June under the auspices of the National Association and the Exhibitors' League in connection with the Liberty Loan, and the splendid service rendered by the industry in this instance will be greatly augmented in the future as new theatres are being listed which have only been opened during the past few months.

To Reach Tiny Villages

In this connection a novel plan, as set forth in the following letter, has been successfully worked out by Herman J. Brown, State Chairman of Idaho, which will interest the chairmen in other states:

"I have made arrangements to reach villages so small that our association has no record of theatres and managers. I did this through letters to the postmasters and was surprised that fly specs on the map all seem to be on deck with some place to show pictures and someone to show them. The postmasters to call personally on the reluctant exhibitors.

"My experience has convinced me more than ever that the screen has the press skinned a mile, as 'burgs' of 150 population have a show at least once a week, but no paper within a hundred miles."

Splendid Work in Oregon

C. W. Meighan, State Chairman of Oregon, has made notable progress in the organization of the exhibitors, according to report contained in the following letter to President Brady:

"It may interest you to know that even before you formed the National Committee our exhibitors in Oregon were exerting every possible effort to co-operate with the government. That their work was effective is attested by the fact that the screen in Oregon is given great credit for the splendid oversubscription this state showed in Liberty Bonds, Red Cross subscriptions and for the fact that it stands first among all the states in the matter of voluntary enlistments.

"Our Portland district is the only one in the United States, I am told, which contributed so many voluntary enlistments that no men at all were taken by the government on the first draft.

"Concerted work on the part of motion picture theatres is credited with contributing largely to this splendid showing.

"I tell you this so you may know that to every extent within the power of our exhibitors in this state, you may count upon our fullest, heartiest and most cheerful co-operation."

Eastern States Also Doing Well

The western states are not the only ones in which active work is under way, many of the middle west and eastern states are being organized by the state chairman and in some localities this campaign apparently affords the first real opportunity for perfecting an exhibitors' organization.

H. M. Morrison of the Majestic and Princess theatres, Hartford, Conn., and State Chairman of the National Committee, is now engaged with plans for effecting the first organization of exhibitors in that state. Mr. Morrison is vice-president of the Hartford local, which comprises all the theatres in the state capital, and similar organizations are proposed for New Haven, Bridgeport, Waterbury, Stamford, New London, Meriden and Danbury. Chairman Morrison will issue a call for a general meeting of all the exhibitors of the state at an early date, when the purposes of the War Co-operation Committee of the National Association will be placed before them by President William A. Brady, who is to be invited to attend the conference as guest of honor.

Hesitate to Increase Prices in Minneapolis

New Garrick Theatre Has Had Courage to Put Up Admissions a Notch, but Other Exhibitors Say Patrons Won't Stand It

EVERY exhibitor in the Northwest is confronted with an increased expense and wants to increase prices but doesn't see how he is going to do it. Neither does he see his way out plainly if he doesn't raise prices.

As the average exhibitor sees it, everybody is getting his bit but the exhibitor. Salaries of stars and other costs have boosted the price of film. Coal for the theatre heating plant is higher, the employes want more, and so it goes.

On the other hand, flour, sugar and meat are keeping pace with the film stars and the patrons don't feel that they can afford to pay more. In a town with a twenty-cent admission and a ten-cent admission in different houses, they will go twice a week to see the cheaper production though the subject matter be inferior, rather than go once to the twenty-cent house and see the best. The film is rest and recreation first and art second with the masses in the Northwest.

The New Garrick theatre, Minneapolis, is one theatre that has had the courage to meet the situation. This theatre has long had a policy of buying the best, and now is forced to charge for it. The admission has been raised from fifteen to twenty cents. L. C. Calvert, manager, has just supervised the remodeling of the theatre, enlarged the orchestra and is running the same program in quality that is run in the largest Eastern theatres.

"The Ruben and Finkelstein houses have all had to face a heavy increase in expenses in the last year," said Mr. Calvert, "though this house is the only one to go to twenty cents at this time. It has been my experience that the known star is absolutely essential to get the business."

While other managers in Minneapolis admit they would prefer a price increase, they say conditions now do not warrant it as far as they are concerned.

"We feel that the patrons are hard pressed as well as the exhibitors," said Charles Branham, manager of the Strand, a Saxe house. "We are charging fifteen cents and giving them the best we can get, though we give a straight show and do not attempt scenic effects outside the film nor provide soloists. I believe the exhibitors generally feel that with the men going to war, all of them film patrons, with the economy call in every mind, a general increase in the city would work a hardship in the long run.

Billy B. Watson, manager of the New Garden, believes conditions are against a general increase and he does not contemplate an admission increase this Fall.

"While other lines of business are raising prices, the theatre business, great as it is, gets what is left.

Half the Houses in Newark, N. J., Double Prices

Admission prices at motion picture playhouses in Newark and vicinity have been materially advanced during the past six months. It is estimated that in fifty per cent. of the houses in Newark and Elizabeth increases of more than 100 per cent. have taken place since last Winter. Exhibitors declare increased admission prices are due to the higher cost of film rentals and the scarcity of labor in the operation of their playhouses.

The opening of the Newark theatre as a motion picture house will give to that city its first playhouse whose regular price charge for orchestra seats is fifty cents. Manager J. B. McNally is confident that theatregoers of Newark will pay fifty cents for the privilege of enjoying the improved facilities offered by the playhouse of which he is the manager.

F. D. Allison, manager of the Strand theatre of Newark, has also advanced the price of admission to his playhouse to twenty-five cents. Prices at the Strand theatre of Newark are the same as characterize admissions at the U. S. Garden theatre of Elizabeth and Proctor's Broad street house of the same city. Last Winter admission to Proctor's Broad street theatre and the U. S. Garden theatre was fixed at ten cents. All exhibitors report that attendance figures at the advanced rates are practically as good as under the cheaper prices.

Henry J. Brock Goes to Tragic Death in Auto Upset

His Car Skidded While He Was Driving from New York to His Home in Buffalo, and Brock Was Pinned Beneath It—Pioneer Film Man Since Days of Penny Arcade and Potent Factor in Export

HENRY J. BROCK, president of the Inter Ocean Film Corporation, was killed when his automobile turned turtle at the Glenford Church turn in the Catskills on Friday.

Mr. Brock had with him in the car Harry Brouse, owner of two theatres in Ottawa, and Emery P. Hylamp, of Buffalo, a cadet at West Point. They were badly but not seriously injured.

It had been Mr. Brock's custom to make trips from his office in New York city to his home in Buffalo to see Mrs. Brock, who remained there with the children during the school year. He knew the road well, had driven it many times and was considered a competent and skilful pilot.

The turn is one of the worst on the road, and according to Dr. A. A. Stern of Kingston, who witnessed the accident, Mr. Brock was making it at only fair speed. But the road was soft, as it had been raining, and there was a bad clay spot. Apparently the machine skidded, and Mr. Brock tried to get back to the road and had nearly succeeded when over it went.

Pinned Fast Under Car

Mr. Brock was caught under the car, but his two companions were thrown far beyond, when the swirl came in trying to get back to the road. Dr. Stern hurried to the scene and was soon joined by many other autoists. The car was lifted, but only to disclose that Mr. Brock's death must have been instantaneous.

Dr. Stern gave first aid to Mr. Brouse and Mr. Hylamp, who had received many contusions from the fall on jagged rocks. He then took the pair in his own car and hurried on to Kingston, where they were placed in the Kingston City Hospital.

Neither of the survivors could explain the accident further than is stated here. They were talking at the time, and it all happened in a twinkling. Telegrams were sent to Buffalo, to Mr. Brock's home and to Mitchell H. Mark, of the Strand Theatre Company, in New York, who hurried on to Kingston to take charge of Mr. Brock's body and accompany it to Buffalo, where the funeral was held Sunday afternoon.

Pioneers at the Funeral

Mr. Brock, who was forty-six years old, leaves a widow and four children, two boys and two girls, ranging in ages from six to fifteen years. The three older children are in school. The funeral was attended by many of the pioneer motion picture men from New York and other cities, and there was a great outpouring of his old friends in Buffalo, where Mr. Brock got his business start.

The whole industry has been saddened by the tragic death of Henry J. Brock, who was recognized throughout the country,

HENRY J. BROCK

Mr. Brock Was One of the Foremost Men in the Advancement of Motion Color Photography

and for that matter, the world over, as one of the strongest men in the motion picture industry. He was in it at the beginning and had broad views and the greatest confidence in the world-over future of the film trade.

Mr. Brock got his real start as junior partner in the Mark-Brock Enterprises, a firm which founded the penny arcades in the pioneer days of the moving pictures. Mitchell H. Marks was the senior member of the firm.

Interests in Many Cities

Quite naturally the operation of penny arcades led up to theatre ownership, and in time the company and the partners had theatre interests in many cities, of this and other countries. Mr. Brock retained many of these connections and so, for that matter, did Mr. Mark.

Mr Brock to his death counted himself a Buffalo man, though he had an apartment at the Hotel Astor, New York, and an office, headquarters of the Inter Ocean Film Corporation, in the Chandler Building, at 220 West Forty-second street, New York City. He was born in Buffalo and got his schooling there. Mr. Brock kept two Buffalo theatres as his individual properties, the Regent and the Academy. He also had two in Toronto, the York and the Strand.

Mr. Mark withdrew from the Mark-Brock Enterprises and Mr. Brock continued the business. His enterprises extended with the growth of the industry, and he was in closer touch than perhaps any other man with all international aspects of the film trade.

Michigan in a Body Joins New Association

Speakers Enthusiastic in Saying It Is First Time a National Organization Has Acted in Businesslike Way

THE Michigan Motion Picture Exhibitors' League met at the Hotel Statler, Detroit, on Tuesday, September 4, and pased a resolution to disband the organization, and then immediately passed another resolution to form the Michigan branch of the American Exhibitors' Association.

The new association, which is temporary, has committees appointed to draft the proper set of constitution and by-laws that will make the association a permanent one. S. A. Moran, of Ann Arbor, is temporary president, and Claude Cade, of Lansing, temporary secretary. These gentlemen held similar positions in the old league.

Michigan exhibitors are very enthusiastic about the new American Exhibitors' Association, and contend that it is the first time in the history of the industry that the national organization was doing things in a real businesslike way—without petty jealousies and without resorting to politics. If only President Wells and Manager Pettijohn keep up the same determined effort for a clean administration, the Michigan exhibitors will be more than pleased with their affiliation.

The Detroit meeting was largely attended, close to 75 exhibitors being present when the meeting opened, with more coming on every train. Frank Rembusch, of Indiana, addressed the meeting, outlining the work of the new national association and urging it moral and financial support. He did not speak in vain, and he can rest assured of good support from Michigan. Another live-wire talker was Sam Bullock, of Cleveland, who spoke along the same lines.

There was an auto ride in the afternoon for the ladies; a theatre party at night, and a big stag smoker for the men at 11 p. m., which was attended by nearly 300 exhibitors and exchange managers. King Perry was chairman of the Entertainment Committee, and he gave the boys a dandy time.

A committee from the State Association will meet a committee from the Detroit association with regard to an affiliation between both bodies.

Add This Newspaper to Your List

The Newburgh American, a new publication, the first issue of which is due this week, intends to devote several columns weekly to the motion picture industry. Its publication office is at No. 144 Water street, Newburgh, Orange County, N. Y.

Red Cross to Distribute Smokes in American Training Camps

Giant Organization Clamoring for Cigarettes, Tobacco and Pipes to Distribute in Concentration Camps—Instructions to Exhibitors

THE Motion Picture Division of the Our Boys in France Tobacco Fund has spread in a new and important direction. The Red Cross Organization is clamoring for cigarettes and smoking tobacco to be distributed among the camps where the National soldiers are being concentrated.

Millions of cigarettes, tons of smoking tobacco will be necessary for the camps. Here is the greatest opportunity the exhibitor has ever been afforded to demonstrate his patriotism.

The inquiries for "Drop a Penny" and "Drop a Cigarette" cards are coming by every mail from all parts of the country. The most enthusiastic exhibitors upon whom MOTION PICTURE NEWS has yet had reports is the manager of the Isis theatre, Anderson, Ind., whose inquiry reflects a fine and patriotic spirit.

This exhibitor went ahead without waiting for cards, collecting nearly a barrelful of cigarettes, cigars and tobacco, which he distributed among the soldiers of his local company, sending the remainder to the Our Boys in France Tobacco Fund.

His generous package came into the Our Boys in France Tobacco Fund office almost simultaneous with an inquiry from the Red Cross for as many cigarettes and as much tobacco as could be secured from all sources. The package was immediately turned over to the Red Cross.

Lines from Live Wires

Many interesting letters accompany exhibitors' request. L. K. Gaines, manager of the Globe theatre, Arizona, writes:

"I will do all I can to boost the good cause along in this district. There are six motion picture theatres located here and two others further down the valley. Send me eight cards—quick!"

A. Howitz, manager of the H-R Theatre Company, Toledo, Ohio, writes:

"After reading about your campaign, I immediately 'phoned our local newspaper, the News-Bee. I am also running slides, telling the public how important it is that the boys at the front have their smokes. Send us four lobby cards—two for each theatre!"

Chas. F. Hardwick, of Hardwick Brothers, who operate the Lyceum theatre, Clovis, New Mexico, writes a snappy, very much to-the-point letter, saying:

"It is a very worthy cause. Please send along the cards."

L. W. McCuan, manager of the Kozy theatre, Dresden, Tenn., writes (in capital letters):

"IT'S A WONDERFUL IDEA. IF A SMALL TOWN EXHIBITOR LIKE MYSELF CAN DO ANY GOOD, SEND ME THE CARDS."

Our reply to Mr. McCuan, also in capital letters, is simply this:

THE SMALL TOWN EXHIBITOR IS THE BACKBONE OF THE BUSINESS. *GO TO IT!*

Charles Blaines, manager of the Morgan theatre, Henryetta, Oklahoma, says:

"Please send the cards. Will start the good cause immediately."

G. A. Hartman, proprietor of the Orpheum theatre, Bandon, Ore., thinks "it is a grand idea." He adds: "Will place said equipment in a conspicuous place. Believe me!"

The Strand theatre, Stamford, Conn., writes:

"We want to be the first to start the 'Drop a Cigarette' plan in this city as we are 'The Big House.'"

Dolly Spurr Is Active

Dolly Spurr, manager of the Royal Grand theatre, Marion, Ind., and incidentally the livest "exhibitress" in our acacquaintance, sends the following letter:

GENTLEMEN:

I received the September 1 NEWS August 25, and immediately got busy on the "Drop a Cigarette" idea. So Labor Day found the tobacco fund in full swing in my theatre. I didn't have sufficient space in my lobby for pedestals and bowls, so I had made two 12-inch square glass boxes, with wood backs which could be fastened to each side of the box office, and painted the cards myself. At the end of the first week I investigated, and found that we had 75 packages of cigarettes, 20 cigars, 10 packs of smoking tobacco, and sufficient money to buy 30 more packages of cigarettes and 30 of tobacco. Both cases are nearly full, and I would say that the idea is going to be a great success, and you should be highly complimented for originating it. Our local recruiting officer believes that we can arrange to send our donations direct to some of our boys who are now in France.

You will notice by the enclosed ad that we gave a benefit show for the soldier boys

MEET THE LIVEST EXHIBITOR TO TAKE UP THE "SMOKES" CAMPAIGN!

- He is a cripple.
- He sent a postcard.
- His name is not mentioned.
- He writes as if every word is worth a dollar—and it is!
- Count the ideas!

Anderson, Ind., Aug. 30.

Gentlemen:

Send sign. Pennies. Good idea; big!

So good could not wait for sign. Had one made for cigars, cigarettes, sacks of tobacco, new pipes, etc, for local Co. M.

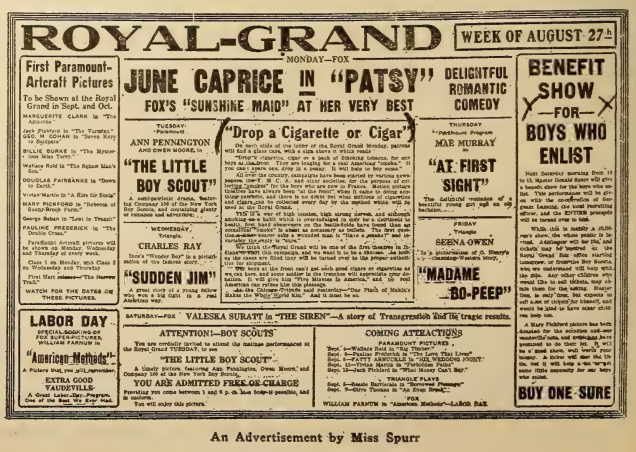
Will be able to turn over to them Monday night at least 1-2 barrel.

Monday Demonstration Day in Anderson. What do we do with pennies? As I am going to get 'em!

Am a cripple and can't go myself.

Isis Theatre.

- What feeling does that last sentence stir up in you big, husky exhibitors who are reluctant about jumping full heartedly into this campaign?
- *Come on—get busy—time's flying!*



An Advertisement by Miss Spurr

What To Do with Cigarettes and Pennies

1. Pack cigarettes carefully in boxes of 100 (boxes can be secured from local tobacco stores) in which slightly moistened blotters in envelopes are placed to prevent cigarettes from drying.
2. Arrange with the commissary department of the camp where men from your section will go for distributing the cigarettes contributed at your theatre.
3. In case this is impossible, or in case you have superfluous cigarettes, send them by parcel post, carefully packed, directly to Motion Picture News, 729 Seventh Avenue, New York.
4. Pennies and other coins collected should be deposited at your bank and a check for the amount sent weekly, made payable to Motion Picture News. These checks will be turned over to the Our Boys in France Tobacco Fund for purchasing tobacco and cigarettes to be sent to our soldiers in France. Receipts for these packages (every 25 cents you send buys 45 cents worth of tobacco) will be sent to you directly by the soldiers who receive them. *You will receive a postcard message of thanks directly from the trenches for each 25 cents you contribute.*

   For example: If your cash contributions amount to $100 weekly, you will receive 400 cards. These should be displayed in your lobby *or, better still, sent out to your mailing list.*
5. Keep closely in touch with your local newspaper. Let the editor know your results and urge him to co-operate with you. It will mean more subscribers for his paper—more patrons for your theatre.
6. If you haven't sent for a "Drop a Penny" or a "Drop a Cigarette" card, send for it—*NOW!*

last Saturday morning. My adopted son, age four, gets the credit for this show, as it was given in his name.

The picture was donated by the Famous Players of Cincinnati, special tickets were printed free by our regular printer, and vaudeville and music was donated also. We worked in co-operation with our local recruiting officer in disposing of the tickets. The Boy Scouts aided in the sale, and Master Donald sold 150 tickets all by his "lonesome."

There was enough money realized to buy 15 wrist watches for the boys who enlist. This money was turned over to Sergeant Frank Lincing, who buys the watches and fills the orders as they come in to him.

The soldier boy who receives a watch, sends to Master Donald a picture postcard of himself. What a wonderful thing it will be for the little fellow, when he gets older, to have the pictures of these boys, many of whom may do great deeds, and die for the cause.

Master Donald appeared in his show, in a soldier suit, and sang "Long Boy," and his number was enthusiastically received. It was SOME show, given in a worthy cause, and I hope that every boy who gets one of these watches will enjoy it as much as we enjoyed the work of obtaining it for him.

Am sending you under separate cover, a picture of Master Donald.

Sincerely,

DOLLY SPURR.

Fine Old Estate as Location for "Nobody"

The celebrated Pembroke estate, the home of Captain De Lamar, at Glen Cove, L. I., is the scene of a great portion of Emmy Wehlen's forthcoming Metro production, "Nobody," which has been picturized by Charles A. Taylor from Louis Joseph Vance's novel of the same name.

"Nobody" is being directed by William C. Dowlan, assisted by Benjamin S. Kutler.

Vitagraph Grapples "Major Funkie" Sept. 12

Walter W. Irwin Moved by a Desire to Benefit Whole Motion Picture Industry, Not Merely to Boost "Within the Law"

IN trying to put "Major Funkie," otherwise Funkhouser, the Chicago censor, out of business by mandamus, Vitagraph will have a day in court before Judge Robert E. Crowe on September 12.

Attorney Louis F. Jacobson, who has been engaged by Walter W. Irwin, general manager of the distributing company of Vitagraph, to represent the company, will base his fight against Funkhouser on a clause in the Chicago city charter, which provides that the city is authorized to exercise police power, and through the general superintendent of police to refuse or grant permits for motion pictures as the general superintendent may determine.

An enactment of the City Council, later passed, stipulated that the second deputy, who shall not be a member of the police department, shall censor motion pictures, but does not provide in what manner the censoring shall be done.

Mr. Irwin has gone into this fight not so much to force a complete showing of "Within the Law" in Chicago, as to do good for the industry as a whole.

Through the arbitrary rulings of Major Funkhouser many pictures have been so mutilated that the producers have refused absolutely to let them be shown to audiences in the jurisdiction over which Major Funkhouser holds sway.

The Major, who has been quoted as saying that he is the absolute god of all he surveys in so far as motion pictures are concerned, and who refuses to pass a picture even though the entire Chicago population requests it to be passed, has cost the industry hundreds of thousand of dollars by his arbitrary rulings.

The Chicago censorship proposition has cost individual producers such an amount that several of them individually have considered the advisability of remaining out of Chicago with their products.

Vitagraph's legal fight against Major M. L. C. Funkhouser in an effort to put the Chicago Motion Picture Censor out of business for good, will be called in the court room presided over by Judge Robert E. Crowe at Chicago on September 12.

Unless Vitagraph wins this legal fight against Major Funkhouser, however, it is likely that many of the producers will refuse to go into Chicago, and in this way will wipe the second largest city in the United States off the motion picture map.

American Exhibitors' Association in New Quarters

The American Exhibitors' Association has taken new quarters on the twentieth floor of the Times Building. So rapidly has the new exhibitors' organization grown since its inception at Chicago in July that it became necessary to take new offices in order to handle the increased business of the association.

Hundreds of applications for membership are received daily, many from exhibitors who have never before been allied with any exhibitors' organization.

Strand Runs "Polly of the Circus" Week of Sept. 9

"Polly of the Circus," the first Goldwyn picture released, had its initial presentation at the Strand theatre during the week of September 9. Mae Marsh was seen in the title role. Other Goldwyn pictures to follow are: Madge Kennedy in "Baby Mine," Maxine Elliott in "Fighting Odds" and Jane Cowl in "Spreading Dawn."

Vitagraph Gets Court Order in Anita Stewart Case

Supreme Court of New York Gives Order Restraining Anita Stewart from Appearing in Pictures for Louis B. Mayer or Other Persons

LEGAL action has been taken by Vitagraph to restrain Anita Stewart from appearing in other productions than those of Vitagraph and from being exploited as appearing under another management, person or corporation until she has fulfilled her contract with the Vitagraph Company, which it is stated, does not expire until January 31, 1918.

This action was taken after Louis B. Mayer and others had announced that Miss Stewart had been signed for an indefinite time to appear in special productions to be made by Mr. Mayer and his associates. Vitagraph sought relief in the Supreme Court and was granted an order restraining Miss Stewart from appearing in pictures under the management of Mr. Mayer or any other person or corporation. George V. Mullen, Justice of the Supreme Court, signed the order, dated September 6, 1917. The order is in the form of an injunction. It reads in part as follows:

Ordered that the defendant (Anita Stewart and Louis B. Mayer), be and she hereby is enjoined from acting, appearing in or aiding in the making or funishing to the defendant, Louis B. Mayer, or any other person or corporation other than plaintiff, any motion picture of any kind or character in which she is pictured or portrayed, prior to January 31, 1918, and that the defendant, Louis B. Mayer, his officers, agents and attorneys, be and they hereby are enjoined from enticing, inducing or causing the defendant, Anita Stewart, to fail or refuse to work in the employ of the plaintiff and from employing the defendant, Anita Stewart, to act or appear in, make or furnish to said defendant motion pictures of any kind or character in which she is portrayed or pictured prior to January 31, 1918, and from in any other manner causing or inducing the defendant, Anita Stewart, to violate her contract of employment with the plaintiff, set forth in the complaint, or any of the terms thereof, and each defendant is enjoined from announcing publicly or authorizing or permitting a public announcement that the said Anita Stewart is no longer employed by plaintiff or that the said Anita Stewart is or is about to be engaged by the defendant or any other person or corporation. It is further

Ordered that the defendants show cause, at Special Term, Part No. 1 of this Court, to be held in the County Court House in the Borough of Manhattan, City of New York, on the 11th day of September, 1917, at 10:30 o'clock in the forenoon of that day, or as soon thereafter as counsel can be heard, why this injunction should not be continued *pendente lite*, and why the plaintiff should not have such other and further relief as may be just and proper in the premises.

(Signed) GEORGE V. MULLEN,
Justice of the Supreme Court of the State of New York.

Schwalbe to Supervise First National's Exchanges

Harry Schwalbe, of Philadelphia, General Supervisor of First National Exhibitor's Exchanges—By-Laws Amended to Give National Supervision of Exchanges

THE First National Exhibitors Circuit, Inc., at its meetings held last week at Hotel Astor, New York, completed and amended the by-laws so as to gain exclusive control of national supervision over the exchanges. This action was the most important taken. Some detailed work was taken up which has not been announced. Harry Schwalbe, of Philadelphia, was appointed general supervisor of all national exchanges coming under the control of the Circuit.

J. D. Williams, manager of the First National Exhibitors, stated that a number of big productions were considered and that he will have an announcement to make concerning this in the next week or two. Mr. Williams expressed satisfaction with the progress that is being made and said that the coming season promised fruitful returns for the efforts which have been expended by the First National Exhibitors to place the association on a strong, organized basis.

Those who were present at the meetings are as follows: S. L. Rothapfel, president, New York; T. L. Tally, vice-president, Los Angeles; Harry Schwalbe, secretary and treasurer, Philadelphia; Aaron J. Jones, and Nate Ascher, Chicago; Robert Lieber, Indianapolis; E. H. Hulsey, Dallas; E. B. Johnson, representing Turner & Dahnken, San Francisco; E. V. Richards, Jr., of Saenger Amusement Co., New Orleans; William Sievers, St. Louis; E. Mandelbaum, Cleveland; A. J. Gilligham, Detroit; L. S. Card, representing New Jersey Franchise; Nathan H. Gordon, New England; J. B. Clark, Rowland & Clark theatres, Pittsburgh; Jake Wells, Norfolk, Va.; A. H. Blank, Des Moines; Henry Brouse, Ottawa, Canada; W. H. Dewees, Vancouver, B. C.; Tom Moore, Washington, D. C.; J. H. Kunsky, Detroit; W. H. Swanson, Denver.

Important Meeting of National Association

The regular quarterly meeting of the board of directors of the National Association of the Motion Picture Industry will be held in the offices in the Times Building, New York, at noon, Thursday, September 20.

Just preceding there will be a special meeting of members to vote on a recommendation for an increase in the executive membership from nine to twelve. To the directors' meeting President Brady will submit for approval his appointments for members of the executive commitee, so it is announced.

D. W. Griffith Hurrying Home to Complete New Picture

With "Intolerance" launched upon its phenomenal run in Europe, D. W. Griffith called Robert Harron, Dorothy and Lillian Gish to England, along with William Bitzer, his camera man, and together these lights of the American motion picture world have been working upon a story which will be Mr. Griffith's next presentation.

The European scenes have been completed and Mr. Griffith and his forces are hurrying home to complete the production for presentation the coming winter. A studio has been secured in California, and the big production will be rounded out there.

Griffith was on the battle front in France for several months. His forthcoming production will deal in a powerfully dramatic way with the present world war.

Mr. Griffith, who left America, March 17, will arrive here the last week in September. "Intolerance," in London, proved the greatest motion picture success the British stage has ever known, and crowned its triumph by being given at a gala performance in Drury Lane before King George and Queen Mary. Mr. Griffith was presented to their Majesties. As a result of that meeting he also grouped the royal family in an impromptu scene on the stage of the famous old theatre and took moving pictures of them.

Sawyer Plans Film Building in Washington

A. H. Sawyer, of the General Enterprises, Inc., has successfully negotiated a contract for the erection of a modern film building in Washington, D. C. This deal was closed Saturday, September 1, with Alonzo C. Mather, of Chicago. The structure to be known as the Mather building, will be a ten-story affair, completely equipped with vaults, a series of projection rooms, telegraph offices, express facilities, and will be the last word in construction of this nature. The announcement by Mr. Sawyer comes as a welcome piece of news to film men adjacent to the Washington territory, inasmuch as plans for a project of this kind have been discussed for the past few years, but nothing materialized until the negotiation was successfully completed recently by General Enterprise, Inc. Construction was begun on the new building Tuesday, at 916 G street, N. W., Washington, D. C.

Clara Kimball Finishes "Magda"; "Shirley Kaye" Next

In "Magda" one of the most intensely dramatic moments of the play is occasioned by the stern, hard-hearted old father who, enraged by his daughter's calm resistance to his demand, locks her in a room and threatens to kill her and himself unless she consents to do his bidding. At the moment of levelling his pistol upon Magda, he falls, victim of paralysis, and dies.

"This scene is a mighty struggle of wills," declared Clara Kimball Young, at the Thanhouser Studio, New Rochelle, where "Magda" was in course of production, "the insistent father trying to dominate the fearful but unyielding girl."

W. W. Irwin Finds Exhibitors Look for Successful Season

On Tour of West Learns Theatre Men, with Exception of Those Oversold, Are in Prosperous Condition—Screen's Opponents Awakening to Futility of Their Efforts

WALTER W. IRWIN, general manager of Greater Vitagraph is back at his desk after a thirty day trip which took him as far West as Denver, and during which he talked with hundreds of exhibitors and visited every Greater Vitagraph branch between New York City and the Rockies.

He is enthusiastic over the future of each end of the film industry that is being conducted along safe business lines. He declares that the exhibitors of the country who have been watching every angle of their business from the cost of film rental to the very slightest detail, are entering upon the Fall season without the usual financial deficit caused by slack Summer business to be made up.

Pay Too High a Film Rental

Mr. Irwin says that he did find some exhibitors who had failed to take into consideration the seating capacity of their houses and the maximum box-office possibility, and had been oversold by film salesmen, with the result that they were paying a film rental largely in excess of any price they should pay, and hope to make a profit on their theatres.

These cases, he said, are getting fewer, owing to the fact that the exhibitors are realizing that they cannot pay a huge film rental, bind themselves with inequitable film rental contracts, and still hope to make money.

Some of the exhibitors to whom he talked, according to Mr. Irwin, recognized the fact that they have signed contracts for film rental that eventually will drive them from the business, and they are grasping at every straw with the hope that something intangible will occur to allow them to balance their books and, at least, make a living.

Mr. Irwin's trip, which started on August 2, was made for two reasons. Primarily, to personally meet the exhibitors of the country, and, secondarily, to become personally acquainted with each member of the Greater Vitagraph sales organization over which he presides.

Some Reforms Suggested

In discussing the distributing end of the business with the exhibitors, Mr. Irwin found that many of them had very decided views as to reforms that should be made by some of the distributing companies. He declared that he was especially pleased to learn that few of these reforms had to be undertaken by the Greater Vitagraph Distributing Company, as the exhibitors who do business with the company expressed themselves as decidedly pleased with the treatment they have received, and especially with the courtesy with which they are treated when they enter one of the Greater Vitagraph branch exchanges.

"I learned from the exhibitors," said Mr. Irwin, discussing his trip, "that the present status of the exhibiting end of the business, where the exhibitors have not been oversold on film rental, is good, and the future of the wise exhibitor is absolutely assured.

Successful Summer Season

"Exhibitors in every city I visited reported that they never have had such a successful Summer as that just drawing to a close. All of the exhibitors showing Greater Vitagraph products reported to me that they will start their Fall business without any financial loss to overcome. In past years the exhibitors declare they have entered the Fall campaign syndicates with a deficit. All are exceptionally optimistic over the coming Fall and Winter business.

"War is not hurting the motion picture business. Much as we must regret the necessity for war, the exhibitors find more and more of a nervous tension and strain caused by present conditions bringing thousands of people to clean, wholesome amusements for the mental distraction gained through this form of entertainment.

No Sympathy for Trouble Makers

"Another thing that impressed me throughout my trip is the animosity displayed against those small minorities which have been continually fighting the film industry in every state, apparently for the purpose of harassing them out of existence.

"I now foresee that the activities of these small minorities will be forced to cease; because, first, and of lesser importance, of the recognition of the industry by the National Government, which has called upon us to do everything in our power to be of assistance in this present crisis.

"The second and most important reason is shown in the discussion of substantial business people that all classes are recognizing the screen as the chief vehicle of entertainment and education, and of such importance in American life that it is a most tremendous factor for good in our social life.

Vindication of Pictures

"With these two forces, the Government and the substantial people of the country lending their influence, these small minorities can no longer continue to exist because all classes of the American people are quickly beginning to realize that any harassment of the screen is a trespass upon their rights and an injury to their social existence just as much, or even more, than would be a trespass upon the freedom of the press."

Metro Takes Over Another Studio On Coast

President Rowland Announces That Five of Metro Stars Will Leave Soon to Start Productions in New Studio at Hollywood

RICHARD A. ROWLAND, president of the Metro Pictures Corporation, announces the acquisition of another studio to the Metro forces. It is located in Hollywood, California. B. A. Rolfe, who has been general manager of the Metro Studio, at 61st street, New York, left for the coast this week to assume active leadership of the Super-Feature studio which will be opened shortly. The Hollywood Studio will be a separate affair and will have no connection with the studio in which Harold Lockwood produces his Super-Features for the Metro program.

It is expected that five of Metro's celebrated stars will leave New York City to produce wonderplays de luxe on the Western territory. Edith Storey will be the first to go. "The Legion of Death" will be her first starring vehicle from the Western studio—she will be directed by Tod Browning, who is in charge of her first picture being made under the Metro banner.

Upon the completion of "Blue Jeans," in which Viola Dana will be starred, she and her director, John H. Collins, will leave for the coast to produce a series of special Metro productions.

Maxwell Karger, under whose personal supervision the Metro-Super-Features are being produced at the Forty-third street studio, will again go back to his old birth at the Sixty-first street studios, where he will continue to be personally in charge of all the wonderplays made from that place.

Mr. Rowland in announcing this move, predicts a new era for the Metro Pictures. He said:

"A schedule has been mapped out whereby Metro stars will alternate in their work between the studio on the coast and the one in New York. Edith Storey, who has been signed recently by Metro, will be seen in Western drama. Miss Storey has convinced the public that she is peculiarly fitted for Western drama and Metro will give her every opportunity to eclipse even her former record for this kind of work. This, I think, is one of the most significant moves Metro has made and something big in the way of Super-Features will result.

Ontario Theatre Men Wish Admission to A. E. A.

The mention picture exhibitors of Ontario are organizing under the leadership of M. Mannist, of the Royal theatre, Fort William, Ont., and when their organization is completed they will apply in a body for a charter in the American Exhibitors' Association. Mr. Mannist is a wide awake exhibitor who recognizes that the only way the exhibitor can accomplish any reforms is through concerted action with a body that is composed entirely of exhibitors who have no connections with the manufacturer.

He is avowedly opposed to the advance deposit system, which method of doing business by the producer is being fought by the American Exhibitors' Association.

Stars Help But Do'nt Make Features Says Key

Hoffman Utilizes Services of a Player Designated a Star, But Does Not Place Dependence on That Alone for Results

M. H. HOFFMAN, INC., without seeking to make the star the principal factor in a feature, declares that when possible to utilize the services of a player so designated the company takes advantage of that player's ability.

P. V. R. Key, manager of sales and advertising of M. H. Hoffman, Inc., says that the list of fine artists (Mr. Key does not incline to pronouncing the word "star") appearing in Hoffman-Foursquare pictures are sufficient to satisfy even the fan who likes a star—providing the story and the production are both of high quality.

"In 'The Sin Woman,'" said Mr. Key, "the people have Irene Fenwick, Reine Davies and Clifford Bruce. Here is a tri-star offering in cast which exhibitors tell us is excellent and that gives the utmost satisfaction to patrons.

"Edgar Lewis really is the star of 'The Bar Sinister,' although this director's leading artists—Hedda Nova, Mitchell Lewis, Victor Sutherland, Jules Cowles and Florence St. Leonard—interpret their roles far better than some much higher salaried men and women appearing in pictures who are unjustly termed 'stars.'

"Jane Grey, one of the best routined artists on the stage or screen, is the principal player in 'Her Fighting Chance,' and she deserves much credit for what was accomplished with James Oliver Curwood's stirring story of the North.

"The featured artist," continued Mr. Key, "in that well wrought picture, 'The Silent Witness,' is Gertrude McCoy, an actress of such versatile abilities that she has succeeded equally well in 'Madame Sherry,' in a role totally dissimilar from that she undertakes in the Otto Hauerback picture.

"Whither Thou Goest,' which M. H. Hoffman, Inc., controls for Pennsylvania and the remainder of the territory controlled by the Philadelphia Hoffman-Foursquare, has as its two leading players Rhea Mitchell and Orrin Johnson.

"In 'The Fringe of Society,' the first George Backer Foursquare, Ruth Roland and Milton Sills are featured, and the other members of the cast, who are in all respects stars, are Leah Baird, J. Herbert Frank, George Larkin, Ollie Kirkby, Jules Cowles and Tammany Young.

"For the eight Foursquare feature, 'One Hour,' sequel to 'Three Weeks,' the two leading artists are Zeena Keefe and Allan Hale. So, all in all, the representation of popular players in our features is large. But—it is the play which is the thing, not the player."

Harold Lockwood in "Little Old New York"

To Make Pictures Here, Beginning with "Paradise Garden," and Then Five and Seven-Reel Dramatic Feature Films

YORKE FILM CORPORATION, releasing through Metro, has removed its producing centre from Hollywood, Cal., to New York City, and will resume operations at once on the production of feature films in New York, starring Harold Lockwood.

The star and Fred J. Balshofer, Yorke's president, with Wiley Gibson, business manager; Richard V. Spencer, scenario writer; John Schronberg, violinist; Lester Cuneo, principal "villain" of the Lockwood forces; William Clifford, character actor, and Antonio Gaudio, cameraman, have arrived in New York, and will begin work immediately on the completion of the forthcoming release, from George Gibb's novel, "Paradise Garden."

Harold Lockwood is living at the Claridge, and "tickled to death" to be back home.

Under the direction of Fred J. Balshofer, the Yorke Film Corporation will continue to produce five and seven-act feature photo-dramas with Harold Lockwood as the star. The length of the productions will vary according to the stories to be dramatized.

"If more than five reels are necessary for the proper development of the story," said Fred J. Balshofer, president of the producing company, "we will have more."

In the past year, under Mr. Balshofer's direction, the star has appeared in "Under Handicap," from the novel by Jackson Gregory; "The Haunted Pajamas," by Francis Perry Elliott; "The Hidden Spring," by Clarence B. Kelland; "The Hidden Children," by Robert W. Chambers; "The Promise," by James B. Hendryx; "Pidgin Island," by Harold McGrath; "Big Tremaine," by Marie Van Vorst; "Mister 44," by E. J. Rath, and "The River of Romance," by the same author. Most of these have been picturized by Fred J. Balshofer and Richard V. Spencer. All but the last have been made on the West Coast. "Paradise Garden," by George Gibbs, is in preparation.

"Just say I'm happy as a kid to get back," said Harold Lockwood with the Lockwood smile. "I want everyone to say hello to me, for it sure feels good to be home again."

Henry B. Walthall Is His Own Producer

Henry B. Walthall will appear as a star-manager, at the head of his own independent producing company. It is his intention to present photodramatic productions of magnitude.

Walthall appeared in the stellar role of the Confederate Colonel in that great epoch-marking achievement, "The Birth of a Nation."

After the forming of the new corporation of which Mr. Walthall is the head, he left New York for Los Angeles, where he arrived last Wednesday.

Miss Mary Charleson has been engaged by Mr. Walthall as leading woman in his new organization. Miss Charleson is now at the coast, making preparations to appear in his initial production, which will be released by the Triangle Distributing Corporation under the "Star Series Booking Plan."

Only Motion Picture Aviator at "Front" Writes Home

Bennett Molter, formerly of Metro's directing staff, the only moving picture man "at the front," who is an aviation pilot, will return soon to America to take his examinations for a commission. The American aviator was slightly injured recently in a fall which, however, had no power to lessen his enthusiasm for the service.

Robert J. Huntington, who is associated with William Christy Cabanne at the Metro Studio, 3 West Sixty-first street, has just received a letter from Molter, which says:

"The British have a battery of heavy caliber guns near us, and have taken over an old barn in the village in which a regular motion picture show is given daily. It is run under the auspices of the British Expeditionary Forces Canteen Cinema Supply.

"A charge of thirty centimes, 6 cents, is made for soldiers, and a franc for officers. They have a portable dynamo and projection machine, etc., and all the subjects are American. Can you beat it? Last night I had the pleasure of seeing the M in Metro tumble around, and the stars take their places, and then the Drews, in 'At the Count of Ten.' Sidney Drew got many laughs, especially when he repeatedly touched the money he succeeded in borrowing to his forehead, nose and lips. Believe me, Bob, it was a real treat for me to see the old faces again."

Rosenbaum in Charge of King-Bee Publicity

Nat H. Spitzer, general manager of the King-Bee Film Corporation, presenting Billy West in two-reel comedies, announces the engagement of Ed Rosenbaum, Jr., as head of their publicity department.

Mr. Rosenbaum has resigned from the executive staff of Elliott, Comstock and Gest to take charge of this department.

For four seasons he handled the publicity of the Ziegfeld Follies, then "The Winsome Widow," Donald Brian, "Madame Sherry," Anna Held, "Very Good Eddie" and many others.

Some of the stars who have received publicity through his efforts are Eva Tanguay, Mlle. Dazie, Nora Bayes, Bickel and Watson, Frank Tinney, Bert Williams, Leo Ditrichstein, Dorothy Jardon, Ina Claire, Richard Carle, Victor Moore, Jeff de Angeles, Mae Murray, Percival King, Cross and Josephine, Thomas Jefferson and Gertrude Vanderbilt.

Bernstein to Release Through Mutual

Isidore Bernstein announces that all future productions of the Bernstein Film Productions, Inc., will be released through the Mutual Film Corporation. It is stated unofficially that Mr. Bernstein will get $10,000 advance for every negative on release date, from which sum he must spend $4,500 for prints. Mr. Bernstein is now in New York with prints of his late productions, "Loyalty" and "Humility." These two will be offered on the independent market. All future productions, however, will be released through Mutual.

IN AND OUT OF TOWN

Charles C. Pettijohn, general manager of the American Exhibitors Association, left New York Friday to attend the convention of the Motion Picture Exhibitors League of Canada, to be held at St. John, N. B., Sept. 8 and 9. Mr. Pettijohn received an invitation from W. D. Golding, president of the Canadian exhibitors' organization.

H. B. Varner, chairman of the legislative committee of the American Exhibitors Association, has been in New York for several days attending to matters connected with the A. E. A. He left, last week, for Washington, where he will look after legislation which affects the exhibitors.

William Parsons, of the National Film Corporation, Los Angeles, who has been in New York for several days, left last week for the Coast.

E. V. Richards, manager of Sanger Amusement Company, New Orleans, was in town last week attending the meetings of the First National Exhibitors Circuit, Inc.

Louis B. Mayer, prominent exhibitor and State rights man, of Boston, made a hurried trip to New York last week on business. Mr. Mayer left the latter part of the week for Boston.

Among those from out of town who attended the meeting of the First National Exhibitors Association are T. L. Tally, Los Angeles; Harry Schwalbe, Philadelphia; Aaron J. Jones and Nat Ascher, Chicago; Robert Lieber, Indianapolis; E. H. Hulsey, Dallas; E. B. Johnson, representing Turner and Dahnken, San Francisco; William Sievers, St. Louis; E. Mandelbaum, A. J. Gilligham, Cleveland; L. S. Card, representing New Jersey Franchise; Nathan H. Gordon, Boston; J. B. Clark, Rowland and Lark theatres, Pittsburgh; Jake Wells, Norfolk, Va.; A. H. Blank, Des Moines; Henry Brouse, Ottawa, Canada; W. H. Dewees, Vancouver, B. C.; Tom Moore, Washington, D. C.; J. H. Kunsky, Detroit, Mich, and W. H. Swanson, Denver.

Albert Scowcroft, president of the Ogden Film Corporation, who has been in New York for several weeks looking after the interests of his recent production and establishing New York offices, left last week for Ogden, Utah, his home.

After a busy two weeks in New York and a jaunt to Ocean View, Frank Rembusch has returned to the wilds of Indiana.

Omer F. Dowd, general manager of Frieder Films Corporation, of Chicago, is in New York. Among his other duties Mr. Dowd is looking over the productions available for the Illinois territory.

George D. Gould, of MOTION PICTURE NEWS, breaks into this column, by departing for Yaphank, Saturday.

Margaret Mayo to Stage "Good-bye Forever!"

Hereafter to Devote Talents and Time to Screen for the Goldwyn Productions—To Edit, Direct and Even Cut Films

MARGARET MAYO, author of "Polly of the Circus," first Goldwyn production, announces her retirement from the theatre to devote all her time and talents to the screen for Goldwyn, in which she is an active owner.

"Polly of the Circus" has just been released, and the author's announcement comes simultaneously with the first showings in leading theatres over the country.

Margaret Mayo first is an author and playwright; second, she is one of the ablest and most skilled stage managers identified with the theatre, with an uncanny gift for pictorial situation; third, she is herself an actress of established reputation on the American stage.

It will be obvious to all who see her first picture that Miss Mayo's hand is revealed in virtually every foot of the production, even to the cutting and titling. She aided actively in cutting and assembling the picture and personally did all of the titles.

Miss Mayo is the author of many plays and four of them have been tremendous successes, not only in America but in foreign lands as well.

Her greatest plays are "Polly of the Circus," now converted into photodrama; "Baby Mine" and "Twin Beds," each of which is known to audiences in many countries. "Baby Mine" enjoyed the distinction of being presented at command performances before the rulers of England, France and Russia in London, Paris and Petrograd, respectively. It also was translated into Chinese and enjoyed a run of 120 nights in Pekin, being seen at its opening performance by the Emperor of China and members of the court.

It is said no playwright of her rank and standing has ever before bade the theatre farewell and godspeed to engage solely in writing and production for the cinema.

George H. Bellman's Third Visit to Studios

George H. Bellman, editor and manager of the photoplay department of Seattle Times, spent the past ten days in Los Angeles visiting studios to get intimate knowledge of photoplay conditions with reference to production, and to personally meet principals of the photoplay colony.

This is Bellman's third annual trip to the studios. He found his past visits so profitable in the matter of better fitting him to conduct his department, that managers of the paper have made his trips to Los Angeles an annual event.

Seattle Times carries a motion picture section of eight to twelve pages with the Sunday edition, and one page daily, except in the middle of the week when two or three pages are required for advertising. He was accompanied by Mrs. Bellman.

Marry and Hold Down Motion Picture Desk

Whether it was a spirit of romance contracted through viewing so many love films, or whether it was a case of spontaneous combustion, anyhow the fact remains that on last Wednesday, Helen Muckley, acting motion picture editor of the Cleveland Leader, and John DeKoven Hill, whose position she was temporarily filling, stopped any jealousy that might have arisen for the honor of holding down the job, by getting married.

Hill, who has been at the officers' training camp at Fort Benjamin Harrison, was in town on furlough, and was so unaccustomed to his freedom that he promptly passed it over into Miss Muckley's keeping. Hill has returned to duty, and Mrs. Hill will continue to live her romance through the movies.

Robert Kane, Vice-President of Paralta Plays, Inc., Greets J. Warren Kerrigan Upon His Arrival from the Hospital Where He Was Confined With a Broken Leg. Director Oscar Apfel is Standing at the Left

EXHIBITOR SERVICE BUREAU

A department devoted to the problems of every theatre manager

Problems and Power of Serials

First of a Series of Articles Discussing Exploitation of the Continued Story—Various Methods Offered by Different Distributors and Your Part In It

WITH the opening of the Autumn, the serial revival is with us strong. Five of the biggest companies are offering continued stories, one corporation venturing for the first time into this field. This is Paramount which has "Who Is Number One"? a story by Anna Katherine Green and starring Kathryn Clifford.

Vitagraph is presenting its second serial, "The Fighting Chance," featuring William Duncan. Mutual offers Helen Holmes in another railroad continued story, "The Lost Express." Universal will continue its record of successful running stories with "The Red Ace" in which Marie Walcamp is the star. Pathe is just launching Mollie King in "The Seven Pearls," following in the wake of Pearl White in "The Fatal Ring," which is being shown at scores of theatres.

Sixty per cent. of the theatres of the country is a conservative estimate of the number that will book one or more of these serials, and a good share of them will show more than one. A discussion of the methods of advertising a serial, therefore, is timely. On the opposite page this week, we are showing some specimens of the newspaper, billboard, poster and banner suggestions issued by Vitagraph in connection with "The Fighting Chance." In later issues we will take up the other productions.

Every now and then we hear questions as to whether the serial is a dead letter, and there follows much philosophic discussion condemning the continued stories to oblivion, but they keep on coming and keep on bringing big money into the box offices. The first run house in the big city gets along without serials, but the smaller cities and the neighborhood theatres report that the demand is as strong as it ever was.

We know of one city where no serial has ever been a financial success in a downtown house. And the reason why this has been the case is easy to see. After a couple of weeks of advertising the managements have allowed the stories to carry themselves of their own weight, and when business fell off for a few days the attraction was cancelled. The result was that at the start of a new continued story the patrons never felt sure that they would ever see the end of the story. The policy of the local managements killed their own profit-taking. Cancelling a serial because of poor business is like firing a doctor in the midst of an illness.

There is one golden rule in the exploitation of a serial. Never book one unless you are prepared to go through with it. And after you have started the showing never let it drop from the interest of the public. Advance advertising is going to do you a great deal of good, but it is not going to do everything. Put as much punch behind each episode at each showing as you can afford, advertise it as strongly as you would a feature, and you are bound to see results if the picture itself has the pulling power.

Nearly all of the companies distributing serials pursue a different policy in their exploitation. For instance, Paramount will advertise its story extensively and a selected list of newspapers will carry the story. Pathe uses the same policy, asking the papers to print a synopsis of the story each week, together with a cartoon or picture. Vitagraph is using a bill-posting campaign to create the advance interest. Mutual uses the newspapers for advance advertising. Universal has not been generally advertising its serials in the newspapers, but strongly advising its exchanges and exhibitors to take advantage of its campaign plans. In this first discussion we will illustrate the points with the case of "The Fighting Trail."

In the first place the exhibitor should understand the perfectly apparent theory of the serial. It is evident that it is not going to appeal in a house that has a purely transient patronage. Conversely, it is equally obvious that the serial is likely to bring back for the remaining chapters a great share of the persons that have seen the opening episode. The two chief problems that the showman faces is to get as many people as possible to see the first chapter of the story and second, to draw in as many more who have missed the first one or two or three incidents. The chances are that if you can bring the same patron to your house for ten or twelve or sixteen times, you have won a permanent ticket buyer for your theatre.

Vitagraph announces that it has carried out an enormous bill-posting campaign for "The Fighting Trail." Twelve thousand of the twenty-four sheets illustrated at the top of the opposite page were put up in the cities with more than 10,000 population. This was followed a month later by a second twenty-four sheet. Besides this Vitagraph has offered to give the paper to exhibitors in cities of less than 10,000 provided they will post the lithographs. This has been a novel pre-serial campaign and it remains to be seen what will be the results of this enormous outdoor publicity.

But we will assume that this advertising has made every one familiar with the name of the story. The first thing that you have to do is connect the picture with your theatre and to make the public know that you are going to present it. If you have one of the larger theatres, and especially if you are the only theatre in the town that is going to show the serial, you should carry your advertising to the daily papers. Call attention to the posters through the city and tell the people that the picture is coming to your house. If you have a neighborhood house and there are other neighborhood houses that are going to show the picture, here is a splendid chance for co-operative advertising. Go to the exchange manager and learn what other houses have booked the film and then get together with them and use the newspapers in conjunction. You need to use but one set of advertising on the picture and then carry beneath it the names of the theatres and the dates when the picture will be shown.

That is the lowest cost advertising that you can get. However, we would strongly advise you to advertise each episode of the serial separately on the day that it is to be shown. Vitagraph has prepared a series of specimen ads which are shown in the press book which has already been issued. Our only criticism of these displays is that the spirit of the fight has been featured rather strongly and that too much an appeal has been made to brute force.

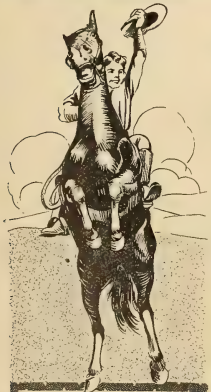
Here is a live suggestion in connection with the Vitagraph serial. Feature it as a story that is typically American, that represents the same spirit that dominates our boys in France, the enthusiasm of the struggle for right. Don't try to make it appear that it is a war picture, though that element enters strongly with "Hendrik von Bleck, a foreign spy."

Read over the story of each episode and build your advertising directly on that episode. Better still if you can see the episode itself in time to prepare the display matter. But the Press Book will be of great service to you here and you will find it easy to pick out some striking action and feature that. Convince every person that he is seeing some definite portrayal in each episode and you won't find the public holding back because they missed the first or second episode.

Run your serial advertising *in addition to your regular advertising.* If a serial is worth running for its pulling power it is worth featuring at least for several weeks. For a couple of weeks before you show the first episode we would suggest that you use liberal space under your regular advertising telling that this picture is coming to your house and giving the date of the opening. Then follow this along on the date of the showing of each episode, emphasizing your display on something that is told in that particular episode. If you publish a program, carry these announcements as far in advance of the opening as possible, and then each week call especial attention to the current chapter.

Vitagraph suggests that your newspaper will probably be willing to publish the synopsis of each episode. Unless the city be a

(*Continued on page* 1989)



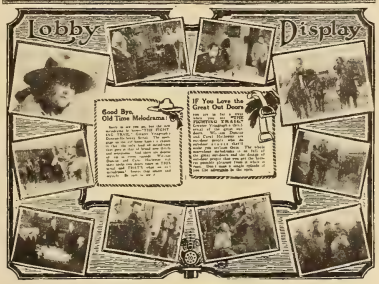
The Maddest, Craziest Horse-back Ride Ever Filmed

is part of **"THE FIGHTING TRAIL,"** Greater Vitagraph's marvelous, melodramatic serial of the great out-doors. **Thrill, thrill, thrill—punch, punch, punch**—hold your attention every minute that this enthralling spectacle is on the screen. William Duncan and Carol Holloway are the stars and they risk their lives every now and then, just to keep the interest up!

This space for name of your Theatre and Date of Serial Run

(Order No. F.T.—8)

GREATER VITAGRAPH presents
WILLIAM DUNCAN & CAROL HOLLOWAY IN "THE FIGHTING TRAIL"
The Most Marvelous Melodramatic Photoplay Serial ever produced



At the top is the first of a series of two 24-sheet stands being used by Vitagraph in every city of the country, over 10,000, to advertise "The Fighting Trail." On either side are two specimens of the newspaper advertising suggested. Electros of these are furnished free to the exhibitors. At the top in the center are some specimens of the paper, below a banner for use on serial days and then one of the suggested lobby displays. Shown inside this are two specimens of the small "teaser" ads.

WOULD YOU STAKE LIFE ITSELF IF—

Love demanded you chance it? After all what is Life if Duty and a Good Woman calls? **"THE FIGHTING TRAIL"** shows William Duncan's call—it shows his answer—it shows the gigantic struggles that ensued. It shows more amazing escapes from sure death, more astounding sensations, more stunts and thrills than any serial photoplay that has ever been filmed, and Greater Vitagraph, who produced it (with William Duncan and Carol Holloway as the stars) say it can never be duplicated again. The Greatest serial ever.

This space for name of your Theatre and Date of Serial Run

(Order No. F.T.—7)

Using Baseball and Football To Profit

How Reporting Games May Be Made Profitable—Valuable Suggestion for Houses in College Towns to Increase Business

SOON the world's series will be with us and the college football season is approaching. Even the strike-outs and the punts in the world war are not keeping the interest away from these two sports, and this is the time of the year for theatre managers to plan to convert this fact into an asset for his theatre.

But the idea has rarely been carried into the reporting of football games. Theatres located in college towns, and especially where the towns are small, are constantly appealing for ideas that will bring the patronage of college students. College men are very clannish. Once they "adopt" a particular theatre, they are apt to keep up their patronage for a very long time, and the manager who succeeds in drawing them to his house will score heavily on his competitors.

L. H. Grandjean, now publicity director of the Boehringer Amusement Company, New Orleans, and formerly with the Theatre Louisiana, Baton Rouge, solved this problem with a great deal of success. Baton Rouge is in the small city class and the Louisiana State University is located there. The Louisiana was built in the face of strong opposition—an established theatre seeming to have the business of the community well cornered. But here was the solution:

"I contend," writes Mr. Grandjean, "that the moving picture theatre, especially in the small town, may go beyond the mere showing of pictures to entertain the public and add to the profits. After our first few weeks the going got hard. Curiosity had been satiated and our competitor's prestige was to be overcome. In seeking to make the public get interested, I bore in mind the coming world's series—it was just at this same time of the year—and rigged up an electric diamond of the sort with which you are no doubt familiar. We *netted* $110 that first season in spite of the fact that there were only four games and that on the first day very few people dared separate themselves from a quarter for something they had never before experienced. I advertised big, of course.

"The cost of the board was approximately $30, but we made it ourselves and wired it. But most theatres have operators who are handy that way, and what we did they could do. We had a direct line into the theatre and service cost us $25 a day. We charged, as I inferred, 25 cents admission. Subsequent years were more profitable, as the entertainment had made a hit and was being eagerly anticipated.

"On the heels of the world's series, the football season opened. Spurred by our success with the baseball board, we rigged an electric gridiron. We were in a college town and all theatres in college towns should take this hint. The team played half its schedule at home and the other half away. The town people are always as much interested in the team as is the student body, and the football matinees were played to capacity houses. As in the baseball, our wire led into the theatre, and each individual play was called to the audience as well as indicated on the board. Full detail obtained in either case. The game was sent from the side lines, the telegraph company having its operator moving with the linesmen, his instrument on a tray suspended from the shoulders, such as you have seen shoestring and collar button peddlers use. And we sent a good scrub team player with the team to describe the plays to the operator.

"These stunts awaken the people. We were on every tongue as up to the minute after the baseball stunt was over, and the football stunt electrified them. I might add that the local Coca Cola bottlers took the hint from me and served Coca Cola free to those who attended the first two games of each series, and the manager thought so well of the advertising he got that he was ready to repeat the next year without prompting."

General Lists Offerings

A special edition of the General Film Herald contains forecasts of the forthcoming four-reel O. Henry stories, the new George Ade "Fables in Slang" and the Falcon four-reel dramas, together with the newest Selig releases and the remaining chapters of the "Stingaree" series. It is valuable for the exhibitors showing these pictures to file.

PARAMOUNT PREACHES PUBLICITY IN SENTENCES

Paramount, in its press books, is driving home the value of advertising in a series of short sentences published at the foot of each page. Here are a few of them that the exhibitors may well take to heart:

There are twenty-five mountains higher than Pike's Peak in Colorado. Does it pay to advertise?

Be not above advertising or advertising may rise above you.

Good advertising is the health of business; silence its poison.

Success uses many tools, but advertising is the handle that fits them all.

He that reckons without publicity must reckon again.

Advertising is the spice of business that gives it all its flavor.

The advertising mill may grind slow, but it grinds exceedingly sure.

Publicity is your logical promoter. Use much of it.

W. A. Bach, Who Has Started on a Tour of Principal Universal Exchanges to Establish Publicity Bureaus

Paramount Offers Series of Announcement Slides

Paramount-Artcraft is sending to each one of its exhibitors, as rapidly as contracts are signed, a series of thirty-one slides that are bound to be of the greatest value to exhibitors. Their showing will make an impression on the audiences and it would be advisable not merely to show these for one day, but to show them again a week later, so as to get the fullest benefit.

The introductory slide bears reading matter as follows:

The Management of This Theatre
Announces the Early Presentation
of all New Paramount and
Artcraft Productions
Starring:

And then follows the pictures of the stars, a list that will certainly attract attention. And after these slides are used for this purpose they should be carefully filed so that they can be employed in announcing specific productions in which the players are to appear.

This Paramount-Artcraft service is free to contract exhibitors.

Press Sheet Features Personality Asset

In its press sheet on "Transgression" which stars Earle Williams and Corinne Griffith, one of the newer stars, the personality asset of Miss Griffith is given strong attention by Greater Vitagraph. Various stories about her early life in Texas and in New Orleans are featured and an excellent opportunity is afforded the exhibitors of those sections to get the benefit of the local angle.

P. E. Coe, of the Louisiana theatre, Baton Rouge, calls especial attention to Miss Griffith in his current programmes. He also features the fact that Mary Miles Minter, another Louisiana girl, is to be seen at his theatre during the week. Managers who feature players of particular local appeal are bound to see the results in their box office.

The Curse of Manana

MANANA is a great word.

Very likely you know that it is Spanish for "tomorrow."

It's a great word typical of those who want to put off everything to some future day.

And you are familiar with old slogan "Do it now."

Last Sunday we spent the day going over the files of the NEWS of three and four years ago. We were struck by the fact that so many of the editorials, so many of the suggestions were just as applicable to a considerable share of the exhibitors today as they were then. Why?

Because the exhibitor either passed the articles over without his attention or simply said to himself: "That's a good idea, and I'll try that—tomorrow."

And in the same way we were mindful of the theaters which were recorded three or four years ago as having modest beginnings which are now big, successful houses—many of them lengthened into strings of theaters. Those men did not turn a deaf ear to the call of the day and let it echo into the tomorrows.

There isn't the slightest doubt in our minds that the great need in the motion picture industry today is SERVICE—service that the manufacturer and the exchange man must give the exhibitor and the service that the showman must give his patrons.

SERVICE is not a theory. It is the most concrete thing in the world. But the great trouble has been that various branches of the service have treated it as a theory. Everybody agrees that it would be an excellent thing to have SERVICE, that it is badly needed, but in most cases the matter is allowed to slip by as something beautiful and ideal.

This bureau invites you to make the aids that we offer you as concrete as possible. Bring to our attention any little thing that comes up in your business and this department will give it as much attention as if it were the biggest problem that confronts the film industry—for, as a matter of fact, SERVICE is today the biggest problem of the exhibitor. The NEWS knows this, the manufacturers and the exchange men realize this. The livest exhibitors know it and are seeking service, while the remainder know in a hazy sort of a way that there is something that they are not putting into their business.

It is to be regretted that there is a strong element of suspicion among certain exhibitors. When they are offered any suggestion or any aid they think that there is something behind it and they are afraid to declare themselves.

How often does the exhibitor say, when some manufacturer tells him of the advertising aids, etc., that come with the film, "Yes, that's all very fine, but I'm the one that has to pay for them."

You don't have to pay for any service here. There is nothing behind the NEWS' *efforts here except to strengthen the industry and gain its relative growth as the business grows on business principles.*

You have never been offered before a department that will deal with your problems solely from the point of view of the exhibitors' good.

Forget the suspicion that some one is trying to "hand you something" and come in with those who want to improve their theaters because it will make more money for them.

Exchanges Take Notice

AND now a word for the exchange men.

This bureau has invited the co-operation of the exchanges because they come closer in touch with the individual exhibitor than any one else in the industry. It is true that the spirit in which they meet is largely one of hostility, but the wise exchange manager will realize that when he builds up business for one of his clients he is building up business for himself.

Until a few months ago the theory of exchange men was merely to sell an exhibitor film service and then forget him. Many of the progressive companies are changing this plan and holding the exchanges responsible for *keeping* their clients. The film industry has got to grow on these lines. *The cost of selling has been too great; the cost of holding is much less and it works for satisfied customers and permanent results.*

Do you know that the larger newspapers of the country spend hundreds of thousands of dollars for features that they do not expect to bring them a bit of NEW circulation, but that they spend this money cheerfully to HOLD what they have?

Let us help you hold business by keeping the exhibitors prosperous. Let us know cases where we can help exhibitors and we will take prompt action. Call the attention of exhibitors to this department and tell them that here they can find a bureau that will aid them in solving their problems. Every cent of prosperity made for them is reflected in your business.

And, Mr. Successful Exhibitor: You know that when the film business is put on as nearly a perfect business basis as possible you will get better pictures, probably cheaper pictures and certainly more prompt attention to your needs.

Make It a Self Help Club!

LET us have your good ideas and let us print them here for the benefit of the man in a town a hundred miles away who is met with similar conditions. You are not playing into the hands of your competitor by letting your stunts and your ideas be known, for if he is a competitor who needs to be feared he is going to know what you are doing.

You've been reading a lot in the war dispatches recently about camouflage. You know that it's used by armies to hide their activities from the enemy.

Let's get the camouflage out of the motion picture business.

It is a good time to kill off Old Dame Rumor and smother Mother Suspicion and come into the open.

If you have a kick, let your heels go up in the air.

If you've got a good idea let the others know about it.

If you've got troubles, bring them to us. Don't sit around in the corner and mourn poor business. Ship us your misfortunes. We'll try to strangle them in public print or in private correspondence, just as you like.

But do it today.

WE STARTED THIS TALK WITH MANANA. Strike the word out of your dictionary. Now.

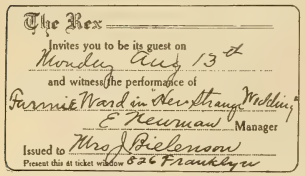
CALL ON THIS BUREAU TODAY.

Live Wire Exhibitors

YOUR IDEA AND OURS

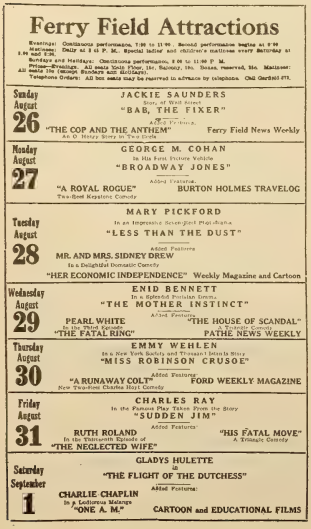
HERE is an excellent way to get a worth while mailing list, and at the same time to draw the attention of new patrons to your theatre.

Manager E. Newman, of the Rex theater, Helena, Ark., mails out fifty cards each day to individuals, inviting them to attend a performance on a certain date, the card bearing the name of the attraction and that of the star. The tickets are taken up, and from this list of persons he makes up his mailing list. The names are taken from the city directory. There is little danger es-


The Rex
Invites you to be its guest on
Monday Aug 13th
and witness the performance of
Garnie Ward in Her Strange Wedding
E. Newman Manager
Issued to Mrs J Bielenson
Present this at ticket window 526 Franklyn

pecially in a smaller city like Helena, of the people to whom the tickets are addressed, giving them to other persons.

This plan might be amplified, and the tickets made good for any day during the entire week, and the response would probably be greater, for it is somewhat hard to pin the patron down to a specific day when other engagements may prevent attendance. It is well to remember that this stunt is put on with a specific purpose, and that those who do not respond are not tried


Ferry Field Attractions
Evenings: Continuous performance, 7:00 to 11:00. Second performance begins at 8:00
Matinees: Daily at 2:15 P. M. Special ladies' and children's matinee every Saturday at 10:30 A. M.
Sundays and Holidays: Continuous performance, 2:00 to 11:00 P. M.
Prices—Evenings: All seats Ushered, 10c; Balcony, 10c. Boxes, reserved, 50c. Matinees: All seats 10c (except Saturday and Sunday).
Telephone Orders: All box seats may be reserved in advance by telephone. Cal Cardinal 671.
Sunday August 26
JACKIE SAUNDERS
Star of Wolf Alone
"BAB, THE FIXER"
A Paramount Production
"THE COP AND THE ANTHEM" Ferry Field News Weekly
An O. Henry Story on the Screen
Monday August 27
GEORGE M. COHAN
In His First Picture Vehicle
"BROADWAY JONES"
Added Features
"A ROYAL ROGUE" BURTON HOLMES TRAVELOG
Two-Reel Keystone Comedy
Tuesday August 28
MARY PICKFORD
In an Impressive Seven-Part Photoplay
"LESS THAN THE DUST"
Added Features
MR. AND MRS. SIDNEY DREW
In a Delightful Domestic Comedy
"HER ECONOMIC INDEPENDENCE" Weekly Magazine and Cartoon
Wednesday August 29
ENID BENNETT
In a Splendid Portrait Story
"THE MOTHER INSTINCT"
Added Features
PEARL WHITE "THE HOUSE OF SCANDAL"
In the Final Episode of
"THE FATAL RING" PATHE NEWS WEEKLY
Thursday August 30
EMMY WEHLEN
In a New York Society and Thespian Intrigue Story
"MISS ROBINSON CRUSOE"
Added Features
"A RUNAWAY COLT" FORD WEEKLY MAGAZINE
New Two-Reel Clothe Hoof Comedy
Friday August 31
CHARLES RAY
In the Famous Play Taken From the Story
"SUDDEN JIM"
Added Features
RUTH ROLAND "HIS FATAL MOVE"
In the Thirteenth Episode of A Snappy Comedy
"THE NEGLECTED WIFE"
Saturday September 1
GLADYS HULETTE
In
"THE FLIGHT OF THE DUTCHESS"
Added Features:
CHARLIE CHAPLIN
In a Ludicrous Mixup
"ONE A. M." CARTOON and EDUCATIONAL FILMS

again. So it is not well to class the recipients of the cards as unresponsive when they are not given sufficient opportunity to attend.

FERRY FIELD THEATRE, Detroit, carries out the calendar idea excellently in its weekly program. It will be noted that the dates are brought out promptly, and the suggestion should be offered that patrons clip this and use it as a calendar for the week, and at the same time the current attraction at the theatre. The calendar occupies a space in the center of the program ten inches deep, and therefore the reproduction shows only the comparative typing.

This suggestion is valuable only to the theatres changing their bills daily.

MANAGER McCUEN was not content with the picturesque elements of "The Crisis" during its presentation at the Garrick theatre, Philadelphia, but decorated the stage, and added a prelude played by live actors. It was a coincidence that the costumes for this film were secured in Philadelphia, and so it was possible to secure the identical clothing worn in the film for the real actors. For instance, Kathryn Martin, the Virginia Carvel of the stage spectacle, wore the costume of Bessie Eyton, who had the role in the picture.

This is an attractive mingling of voice, and the screen that will be found attractive now and then in the case of big productions which open at fixed hours. But don't try it in a small theatre where you haven't the facilities. Poor work will only mar a good picture.

BE different.

That's one slogan of good advertising.

Here are the advertisements of rival theatres in a city of 80,000 as they appear in one issue of the morning newspaper. Note that there is nothing to differentiate between the two theatres and a slightly different border. Of course, one house couldn't know the style of an advertisement that his competitor would show that day, but he knows the general plan.

Don't make your reader have to look for the name of the theatre to find out which is your advertisement. Make it distinctive.

This is one of the things that we want to help you do. Let us see copies of your advertising and that of your competitors, and we may be able to give you some ideas.

"THE Movie Fan," a regular newspaper size four-page house organ, which is issued by the Grand Junction, Col., Majestic theater, in its current issue hits "A Rough House," the Fatty Arbuckle comedy, a big publicity smash with a ninety-six point display head and a story calling on the mayor and the chief of police and the fire chief to be on hand on the day of the showing to prevent the injury of the crowds that will seek to get in and to guard against accident in case the laughter of the audience should damage the building. It would have been foolish to have tried to work this story into a daily newspaper, but in a house organ everyone who read this story understood that it was a joke and laughed about it, and talked to their friends about it. Your house organ is intended to make people talk about your pictures, and you can do a lot there that you cannot do through other media.

VALUABLE matter for the exhibitor and for the newspapers is provided in Greater Vitagraphics, a press sheet which is issued each week covering the current productions. It contains a series of press notices, which may be clipped by managers. For press work these are remarkably free from adjectives and exaggeration, and they can be used without editing.

One of the most attractive parts of the sheet is a department, "Close-ups of Vitagraphers," which include short stories about the players and coming productions. These will be found useful as fillers for your program. If your newspapers are not using this matter call attention to it. It appears to us just the sort of stuff that the picture fans want.

MAJESTIC THEATER, Columbus, O., issues one of the most attractive booklets that has ever come to this department announcing its new policy. It is a twenty-four page pamphlet printed on heavy plate paper and illustrated with half page cuts, which are not the stock affairs furnished by film companies, but engraving especially made for the booklet. The announcement largely concerns the signing of a contract for Paramount and Artcraft productions, but the three directors of music

STRAND
"Where Quality Meets"
FRIDAY and Saturday
Triangle Film Corporation Presents the Peacock Siren.
Louise Glaum
In a New Role.
"Golden Rule Kate"
The Story of a Female Gunfighter and Dance Hall Proprietress in the Rough and rugged West, and her Reformation by a Courageous Minister, and a
TRIANGLE COMEDY

Your Idea and Ours

are features and an impress made of the future policy of the house.

One of these announcements is that there will be an increase in price and another that each production will be shown for an entire week.

The Majestic had some impressive announcements to make. It made them in an impressive manner. Any one who reads the handsome booklet will be convinced that the theatre is working for the best interests of the public.

MUTUAL'S press sheet offers a good suggestion for exhibitors' programs in "Who's Who"? which is printed in each press sheet. Here is a reproduction of that with "Charity Castle":

You can follow this plan on every picture by simply referring to the cast, and then taking up your copy of the MOTION PICTURE NEWS Studio Directory. You will soon discover that a great portion of your audience likes to know as much as possible about the players and this sort of information will make a hit. Try it on a few pictures, and then stop and see if you don't have demands for the material. It takes mighty little time to prepare.

J. BARRETT McCORMICK, director of the Circle Theatre, Indianapolis, took one of the decided plunges that mark live wire exhibitors when he was showing "Filling His Own Shoes," featuring Bryant Washburn. He engaged the Boston Symphony Orchestra, on tour, to spend the week at his house and paid the orchestra as much as it would have made had it played at an independent admission. Result was that he broke the record. Result No. 2 was that he attracted new attention to the Circle, for the public began saying: "Why, the Circle is giving us the best in moving pictures and then a special performance of a great orchestra in addition." It caused word of mouth advertising that is invaluable. His competitors asked: "How could he do it?" But we would be willing to say that the Circle's future business will answer that question.

EDWARD G. BACKIUS, of the Valentine Playhouse, Canton, Ohio, has devised a way for testing this newspaper advertising and at the same time drawing new patrons to his theatre. Occasionally he advertises a special morning performance for children, admission to which is free when the children bring a copy of his advertisement. On other occasions he attaches to his newspaper display a special coupon admitting women free at certain hours.

This not only tests the value of theatre advertising so far as your regular patrons are concerned but it causes the general public to watch for the announcements, and the free coupons. One great circulation manager once said: "Get a woman or a child to read my paper for a week and I will have a subscriber for life."

And it is the same with a picture house.

WHO'S WHO *in* "Charity Castle"

MARY MILES MINTER—Was born in Louisiana. After leaving her home in Shreveport, where she was educated by private tutors, she helped make famous Mrs. Fiske, Nat Goodwin, Robert Hilliard, Bertha Kallich, and then starred with Dustin and William Farnum for four seasons in the title role of "The Little Rebel." She has appeared on the screen in Frohman, Metro, and American pictures.

ALAN FORREST—Stage career three years in stock, Majestic Theatre, Cleveland. On screen appearances in "The Master Key," "The Heritage," "Captivating Mary Carstairs," etc.

EUGENIE FORDE—Educated in New York. Speaking stage career with Chauncey Olcott, William Faversham, Blanche Walsh and George Munroe. Screen successes "Sheridan's Ride," "Mother's Birthday," "Ma's Girls," "A Ride For a Bride," "The Diamond From the Sky," "Lying Lips" and "Lizette."

SPOTTISWOODE AITKEN—Character actor. Speaking stage career with Louis Calvert in England and with Oliver Dowd Byron, Augustin Daly and Kyrle Bellow in the United States. Screen appearances in "The Birth of a Nation," "The Avenging Conscience," "An Innocent Magdalene," etc.

HENRY A. BARROWS — Educated Thornton, Academy, Mo., stage career with Elsie Janis, Lew Fields, George M. Cohan and Chauncey Olcott.

The Serial

(*Continued from page* 1984)

small one or you are an unusually heavy advertiser we do not agree with these. White paper cost is constantly increasing and newspapers are cutting down as much as possible on their consumption of news print. If you can induce your newspaper to carry this story, you have achieved a considerable result, especially if you can get it printed about the time that you are showing the picture. If you cannot do this, you can direct attention to the picture, as we have said, by featuring the action in the particular episode. That is bound to draw in some new patrons and you will be able to keep a considerable percentage of them.

We have before us copies of the trade press announcing "The Adventures of Kathlyn" as the first serial that was ever shown along with the publication of the stories in newspapers. As a matter of fact the newspapers actually paid for the privilege of printing the story in return for the advertising that they got on the screens of the theatre showing the picture. But the serial was a novelty then and it was the first great turn of the press toward the motion picture. But then came others and the producers were glad to supply the stories in mat form free to the newspapers. In another year the newspapers were requiring the distributors to do a certain amount of display advertising, and they have not increased this charge to a point where it comes very near covering the space used in the display and reading matter.

If you are in a smaller city go to your newspaper and call attention to the interest that there will be in this serial and the fact that it is just as good fiction as any that the paper is printing. Then agree to do a certain amount of advertising with the paper. If you can make the proposition attractive you will probably succeed. But don't work on the theory that the newspaper is going to publish this story for you without any co-operation on your part. As we have told you before, do not approach your newspaper with the attitude that the paper *ought* to do a certain thing. Remember that you are in the motion picture business for the same reason that your fellow townsman is publishing a newspaper—for the next revenue.

This applies to the serials of Vitagraph, Universal and Mutual that are soon to be released. These do not provide for publication of the serial. We will discuss the problem in the instances of Paramount and Pathe at a later date.

There is one point to be borne in mind here. Some theatre managers claim that it weakens the pulling power of the story to have it published in advance of the showing, and at least one of the producers declares that he has had greater success with serials that have not been fictionized. It is a point that arouses the same discussion as printing synopses of feature films before they are shown and a question that each exhibitor will have to settle from his own experience.

But with the use of the newspaper advertising and the billboards you have only touched on the advance and the continued exploitation of serials. Here is the greatest possible field for advance slides, for personal letters to your regular patrons, for circularizing your audience for a week or two in advance, for souvenirs, for cashing on on the popularity of the stars—in short, for the ingenuity of each manager.

Next week we will take up some of the other methods of arousing advance interest in the serial.

You are not going to war. The least you can do is to make things as comfortable as possible for the men who are fighting for you.

Don't be a slacker.

Turn to page 1979 — NOW !

Real "Service" Triangle Branch in Omaha

A TRIANGLE Exchange has been established on Harney street, "Film Row," in Omaha, Neb., with George F. Bromley, formerly of Chicago, and lately of Redfield, S. D., as manager. J. W. Kirk, widely known in film circles about Omaha, is office manager. George M. Mann, general representative of Triangle, was in Omaha helping establish the office.

"This is a new idea in film exchanges, to have an office manager—for instance, a man of Mr. Kirk's ability—to do nothing but look after the service toward the exhibitor," said Mr. Mann. "Mr. Kirk will devote his time to seeing that the pictures are delivered when promised, that they are delivered in A1 condition and that every exhibitor is satisfied service rendered. Mr. Kirk will not even assist in the sales department, devoting his entire time to the service of the exhibitor."

The Standard Film Company, Omaha, Neb., Exchange is now handling the Christie Comedies in that territory. The plan of Manager C. W. Taylor of the Omaha Exchange is to add a one-reel comedy to each of the Standard Exchange's future releases.

Mayer H. Monsky, booker and assistant manager at the World Film Exchange in Omaha, Neb., has resigned to become assistant manager under Jack Solomon of the General Exchange.

You are not going to war. The least you can do is to make things as comfortable as possible for the men who are fighting for you.
Don't be a slacker.
Turn to page 1979—NOW!

If You Sell Candy, Name It for Theatre

One exhibitor, who doesn't want his name used, asks how he may get some advertising out of the candy stand that he is compelled to maintain in his lobby. He uses the word "compelled" because such is the custom of his city and he maintains the stand more for that reason than from the profit that comes.

The answer to that question is simple. Have the maker of the candy design you a special box with the name of your theatre or the name of the pictures that you are constantly using. Many of these boxes are carried away from the theatre and they form an advertisement that is taken into the homes. In many of the theatres there are little slot machines on the back of the seats from which the deposit of a nickel or a dime brings a box of candy. Have your candy stamped with the name of the theatre.

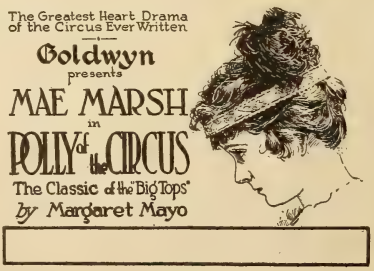
The Screen's Most Remarkable Production
Goldwyn presents
MAE MARSH in
POLLY of the CIRCUS
The Classic of the Big Tops
BY MARGARET MAYO

This advt. is 90 lines deep by 1-col wide. Add name of your theatre to fill 10 lines, obtaining total of 100 by 1. Same suggestions as above.

THE SCREEN'S MOST REMARKABLE PRODUCTION
Goldwyn presents
MAE MARSH in
POLLY of the CIRCUS
FROM THE WORLD-FAMED PLAY BY MARGARET MAYO

This advt. is 40 lines deep and 1-col wide. Add name of your theatre at top to fill 10 lines deep. Any newspaper engraving plant will make your cut from this copy. Fill in prices, other features and time of performance in hollow mortise.

This copy can be enlarged by your engraver.



The Greatest Heart Drama of the Circus Ever Written
Goldwyn presents
MAE MARSH in
POLLY of the CIRCUS
The Classic of the Big Tops
by Margaret Mayo

This advt. is 40 lines deep and 2-cols wide. Add name of theatre to fill 10 lines deep; obtaining 50 x 2.

Same sugesations as above.

This copy can be enlarged by your engraver.

THE SCREEN'S MOST REMARKABLE PRODUCTION
Goldwyn presents
MAE MARSH in
POLLY of the CIRCUS
From The World-Famed Play by Margaret Mayo

This advt. is 90 lines deep by 2-cols wide. Add name of your theatre to occupy 10 lines of space, thereby obtaining total of 100 x 2. Same suggestions as on other copy.

This advt. can be enlarged by your engraver to quarter page size or larger.

Goldwyn Pictures have adopted a new plan for advertising aid for exhibitors which ought to prove of the greatest convenience. Instead of sending out mats or printed reproductions of the advertising, an actual photograph of the series of advertisement suggestions for each picture is sent to the exhibitor. The above contains the suggestions on "Polly of the Circus." One of the notable features of these advertising suggestions which will appeal to the exhibitor is that they do not try to feature the brand name ahead of everything else, but tell the managers to carry the name of the theatre prominently at the top of the advertising.

Newspaper Aids Theatre in Inviting Soldiers

Manager Jules H. Michael of the Academy and Regent theatres, Buffalo, has combined with the Buffalo Evening News on a stunt that is giving his houses much publicity on the front page of the News. Mr. Michael has invited every member of the Seventy-fourth Regiment, the Third Artillery, Troop I and the Naval Militia to attend any performances at either of the theatres when in uniform.

This same plan has been followed in a number of other cities, and the manager is fortunate where he can tie up this offer with one of the leading newspapers and have the paper invite the soldiers attend the theatre as the guests of the paper and the management.

Stock Ticker Announces British War Films

Tom North, special representative of Pathe, attracted unusual attention to the new British Official War Pictures, "The Retreat of the Germans," an its initial showing in Chicago.

Every stock ticker in the city carried a message addressed to the Citizens' Unit, First Regiment, Illinois Engineers, announcing that this showing was being given for their benefit. The Citizens' Unit has recruited an entire regiment and will continue to care for the men after they are in service, and this ticker message showed the members how they could help in stirring up patriotism through these pictures of the British on the battle line.

Triangle Restores Music Cue Sheet Service

Triangle announces that the music cue sheet which accompanies each picture has been restored. Recently it was eliminated from the work of the Triangle Service Bureau together with a number of other material that did not seem to be in demand. However, calls have come from exhibitors for the restoration and the request has been granted.

It is the policy of Triangle now to give the exhibitors just the sort of service that they want and to base its plans on the requests that come from the theatres.

Rubber Stamp Emphasizes National Advertising

E. V. Richards, general manager of the Sanenger Amusement Company, which controls theatres in ten or twelve cities through Louisiana, Mississippi, Florida and Arkansas, has evolved a simple plan for utilizing the national advertising that Paramount is doing in the Saturday Evening Post.

He learned the names of the distributors of the Post in the various cities and then ordered rubber stamps announcing that Paramount pictures were to be shown at his theatre in the town concerned. The copies of the Post then went out to the readers with this localized advertising.

This illustration reproduces one of the advertisements from the Post and shows it stamped with the announcement that these pictures will be seen at the Strand theatre, New Orleans.

STAY OFF THIS!

¶ Practically every press sheet that has come to the Motion Picture News has told of what this or that star is preparing to do for his dear country. If you are a wise publicity man, don't hand this to your newspaper and expect it to print it. It will be time enough to get this sort of publicity when the picture star really does something. The public does not want cheap heroics and fakes about the war, and you are not going to help your theatre by printing them.

Song Used in Presenting "The Slacker"

Jules Rachman, owner of the Grand, a suburban house in Omaha, is invading the downtown field this week in the presentation of "The Slacker" at the Boyd, a big legitimate house. Later he will show the same picture at the Auditorium in Topeka, Neb.

Mr. Rachman has "doctored" the opening of the patriotic picture. The opening scene is acted on the stage, presenting a soldier boy as he parts from his mother at their home and includes a series of songs. Then on the screen appears a flag and "The Slacker," with the flag fading away and the title appearing. As the various patriotic music is played during the picture, the words of the songs are thrown on the screen and the audiences invited to sing, and in every known case they have acquiesced with avidity.

THE SATURDAY EVENING POST 43

Paramount Pictures
AUGUST 5
Red Letter Day In Motion Picture History
AUGUST 5, 1917, is a big and memorable day for playgoing America. On that day Paramount begins its new policy of Paramount stars and Paramount plays for all the people all the time. It will no longer be necessary for you to go out of your way to find Paramount Pictures, nor will you be denied the particular star in the particular play that pleases you most. Paramount Entertainment is yours for the asking.
This new policy is the result of your demands. You have insisted, more and more, upon Paramount players and Paramount productions. And, urged by you, theatre managers asked us for the right to secure them in open booking—just as they wanted them.
Your will is law with the theatres—and with us. For Paramount plays we cheerfully assume the responsibility of Public Service. And it is fine proof of the upward trend of taste in motion picture enjoyment that you will not be satisfied short of Paramount quality.
Think what this means! You need no longer go to your favorite stars. Instead, they come to you.
At the theatre 'round the corner you can see Mme. Petrova, Sessue Hayakawa, Jack Pickford, Louise Huff, Vivian Martin, Billie Burke, Julian Eltinge, Margaret Illington, Marie Doro, Fannie Ward, Ann Pennington, George Beban, Wallace Reid, Pauline Frederick, Marguerite Clark.
You can enjoy the Paramount-Arbuckle two-reel comedies, Victor Moore and Black Diamond single-reel comedies, the Paramount-Bray Pictograph, weekly "Magazine on the Screen" and Burton Holmes Travel Pictures.
And don't forget that, beginning August 5, you can see the stars you select as your manager prefers to book them. Use the Box Office Request below. Vote for Paramount quality pictures in your favorite playhouse. We are telling your manager about this new plan. Why not add your influence to ours. It's well worth your while—and it's well worth it.
Paramount Pictures Corporation
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
Adolph Zukor, President Jesse L. Lasky, Vice-President Cecil B. DeMille, Director-General
Box Office Request for Paramount Pictures
I want to see Paramount Stars and Pictures
Name
Address
City
State
SHOWN AT THE STRAND
EVERY DAY
Paramount Pictures

How the Strand theatre, New Orleans, through the use of a rubber stamp, coupled up Paramount's Saturday Evening Post advertising with the local house.

READY-MADE AD-TALKS

FEATURES

"A Stormy Knight," with Franklyn Farnum and Brownie Vernon—Mystery Drama

(Bluebird Five Reel Production)

A Bluebird production entitled "A Stormy Knight" is the coming attraction at the ——— theatre. Franklyn Farnum and Brownie Vernon are co-starred. These two Bluebird stars who have been seen to advantage in some of the best productions released by this company, are seen in a detective story which will keep you "guessing" from the flash of the first scene to the last. In his cabin in the woods, John Winton is surprised one night by the appearance of a young girl seeking shelter from a storm. John did not know it, but his father and the girl's father who had been chums from boyhood, had set upon a plan to bring about a marriage between their son and daughter. The girl was appraised of the fact but the son was kept in ignorance, and because he did not know that it was all a scheme, he was led into a series of adventures which when told on the screen furnish rare entertainment. In this production you will see reproduced on the screen, scenes of electric storm that will startle you because of their realistic appearance. There is a certain quality of suspense kept throughout the run of this picture that holds and holds tight. The manner in which young Winton is led into the net set by his father for the purpose of having his son settle down and make something of himself, is cleverly done. The mystery element predominates. There are nice bits of comedy injected and Mr. Farnum and Miss Vernon are given every chance to furnish the brand of entertainment of which, they alone, are capable.

Franklyn Farnum and Brownie Vernon in "A Stormy Knight" will be seen on the screen of the ——— theatre on ——— of ——— week. Don't miss this. It's something good.

William Desmond Supported by Triangle's Best Artists in "Flying Colors"—Detective

(Triangle Five Reel Production)

William Desmond is seen in his latest picture from the Triangle Studios, "Flying Colors." It's a "corker." A detective story is always interesting whether it be told between the covers of book or on the screen. This one is written by John Lynch and R. Cecil Smith, two of Triangle's best scenarioists, who have written some of the most successful dramas produced by this company. Supporting Mr. Desmond in this production are Golda Madien, Jack Livingston, Laura Sears, J. Barney Sherry, George W. Chase, John Lockney, Bert Offerd, Mary McIvor and Kay Jackson, some of the best artists of Triangle stock. Mr. Desmond has the role of Brent Brewster, a Yale athlete, who turns detective after proving a failure in the different business enterprises which he had attempted. Brent's father is wealthy. One of the best artists to which he is assigned calls for the solution of a robbery in the home of a wealthy family. At a house party, Mrs. Lansing is robbed of jewels valued at a considerable sum. Brent in working on the mystery meets Mrs. Lansing's sister, a beautiful young woman whose beauty makes Brent forget that the most important business at hand is the solution of the mystery surrounding the disappearance of Mrs. Lansing's jewels. But when she informs him that she could manage to live nicely on an income of $40,000 a year, Brent figured that he had better tend to business. He forgets his newly met acquaintance, and sets out to solve the mystery or die in the attempt. He does, and is surprised to learn that he has fallen heir to a legacy that will permit him to supply the woman he loves with the $40,000 a year.

William Desmond in a stirring mystery drama, "Flying Colors," will be seen on the screen of the ——— theatre on ——— of ——— week.

Bessie Love in One of Her Characterizations of a Demure Little Girl in "Polly Ann"

(Triangle Five Reel Production)

One of the most engaging little personalities on the screen is to be seen at the ——— theatre in a Triangle production titled, "Polly Ann." She is Bessie Love. This is the unanimous opinion of those who have seen Miss Love in other Triangle productions. In her late picture she presents the part of Polly Ann, who as an orphan lives on a small farm. Jud Simpkins engages her to work in his tavern as a maid of all work. A theatrical company comes to town and Polly is so impressed by the "one-nighters" that she decides to become an actress. One of the actors is attracted to Polly, but his attentions are not of the kind to be encouraged. A young professor comes to town to take charge of the village school. He persuades her that her admirer's attentions are not well meant. She and the young professor become close friends, and after her work is finished at the tavern, she is seen constantly in the company of her new friend. On one occasion she takes to him a bottle of "bitters" which she has obtained at the tavern. The young professor, a few days before he had met Polly, had been turned out by his wealthy uncle for indulging too freely, and when he is confronted by the bottle of "bitters" which Polly had brought him, he feels again the old craving for drink. Polly discovers later that this same uncle is a distant relative of her family. She brings about a better understanding between the professor whom she had learned to love and his uncle and she is assured a better place in life than maid-of-all work in the little country tavern.

At the ——— theatre on ——— of ——— week, Bessie Love in "Polly Ann," a Triangle production.

Mae Marsh in "Polly of the Circus," Picture of Laughter and Tears—Circus Life

(Goldwyn Eight Reel Production)

"Polly of the Circus," adapted from the popular work by Margaret Mayo, has been produced by the Goldwyn Pictures, and has for its star Mae Marsh, who won world-wide fame for her work in "The Birth of a Nation." "Polly of the Circus" has been converted into a tremendous photo spectacle and presents the acme of artistry on the screen. Miss Marsh is seen for the first time in nearly a year, and her work in this production equals her long-to-be-remembered success in "The Birth of a Nation" and "Intolerance," both Griffith productions. It presents a picture that will make you laugh and cry. You will get thrills such as you have never experienced. Every action has been made realistic. Life under the circus tent, a mammoth circus parade, daredevil stunts of circus performers, an exciting horse race, and the picturesque scenes accompanying the departure of the circus at night, when all is commotion—all these have been woven together, and the result is a spectacle on the screen that has seldom been equaled and never excelled. Miss Marsh is at her best. She is supported by a cast of competent screen artists. The production was made under the direction of Charles Horan and presents one of the wonders of the screen. Polly is a circus girl, whose life has been spent among circus people and under the "Big Tops." She has never experienced the real joys of childhood. When a young girl she is injured and left at the home of a young minister, to recover. She develops into a beautiful young woman. But she is made the target for the wagging tongues of the villagers and leaves the home of her benefactor. The next year the circus returns, and with it comes Polly. She has not forgotten the minister, nor had he forgotten her.

"Polly of the Circus," with Mae Marsh in the title role, will be seen at the ——— theatre on ——— of ——— week. A spectacle of the screen.

Bryant Washburn Supported by Virginia Valli in "The Fibbers"—Comedy-Drama

(K.E.S.E. Five Reel Production)

"The Fibbers" is Bryant Washburn's latest. The star of the Skinner stories, which have been seen recently on the screen, has another of his very human roles in his latest picture from the Essanay Studios. Mr. Washburn has the part of Peter Cort, who is a struggling young architect, whose income does not represent more than three figures. But kindness to a fellow man seldom fails to reap a reward for the one from whom the kindness comes. Peter Cort is one of those men who finds happiness in helping others, even though he has to sacrifice to give the assistance. A hobo is injured on the railroad tracks near Peter's home, and he is received into the Cort home for treatment. Peter's wife, Barbara nurses him back to health. Barbara when she was at school had written a play, and in order that the doctor bills might be paid she offers her play for sale. The hobo suggests that she submit it to Phillip Allen, a noted theatrical producer. She does so and her script is accepted. Peter also gets a commission from a Mrs. Stoddard, a wealthy society woman. In attempting to conceal good fortunes from each other, misunderstandings arise between Barbara and Peter. She sees him in the company of Mrs. Stoddard and he sees her with Allen. The breaking point is almost reached when Barbara's play is presented, and it is a big success. It develops that Allen is an old friend of the hobo, and that Mrs. Stoddard is the mother of the hobo. A better understanding between husband and wife results, and Peter and Barbara settle down to enjoy prosperity.

Bryant Washburn, supported by Virginia Valli in "The Fibbers," at the ——— theatre on ——— of ——— week.

George Beban in "Lost in Transit"—Mr. Beban Gives Another Italian Characterization

(Paramount Five Reel Production)

"Lost in Transit" is the late picture in which George Beban, the popular impersonator of character parts, is seen. In the supporting cast are, Helen Eddy, Pietro Sosso, Vera Lewis, Henry Barrows, Frank Bennett and Bob White. Mr. Beban again impersonates the role of an Italian —this time a junkman. Niccolo Darini is his name. Mr. Kendall, a man of wealth, whose only child had been sent to a home after the death of its mother at birth, decides after three years, that he needs the company of the little boy to brighten his home. He sends for his son, and on the way to his father's home, the boy mysteriously disappears from the carriage in which he is being taken to the home of the father whom he has never seen to remember. Niccolo, a Italian junkman, finds a boy about three years of age, hidden away among the rags in his wagon. A note is found which reads that "whoever finds this child may have him." Niccolo is delighted with his charge and is proud to know that he can harbor the little one. The neighbors advise him to take the child to the nearest police station, but he refuses because he has grown fond of the little stranger who had come so mysteriously into his life. A friend of Niccolo, seeing an advertisement in the papers, asking for the return of a lost child, answering the description of the one Niccolo had found, goes to the address and says that he knows where the boy is. He goes to the home of Niccolo, takes the child and returns it to the one who had advertised. Another child is also brought in answer to the advertisement. They resort to the court and the judge lets the little boys decide which father they would prefer. Niccolo is chosen and he receives the check for $5,000.

George Beban, in another of his famous Italian characterizations, will be seen on the screen of the ——— theatre on ——— of ——— week in "Lost in Transit."

"For France," a Romance of the Great War —Edward Earle and Betty Howe Featured

(Vitagraph Five-Reel Production)

"For France," a stupendous out-door military spectacle, with Edward Earle and Betty Howe in the leading roles will be the attraction at the ——— theatre on ——— of ——— week. This is a Greater Vitagraph production, and is one of the best stories that has been told on the screen. A love romance is told of a West Pointer who is serving in the Aviation Corps of the French Army. He rescues his sweetheart from her German captors, and the two have many thrilling experiences. Edward Earle has the part of Gerald Ackland, the young American aviator, and Betty Howe presents the role of the beautiful French girl whom he saves from the Germans. This is not a war drama but there are scenes of wartime activities. The gist of the story is a love romance experienced by an American aviator who goes to France. He meets the daughter of a French painter. She assists her father in in-

READY-MADE AD-TALKS PUBLISHED IN LAST WEEK'S ISSUE

September 15, 1917.

FEATURES

TITLE OF PLAY	PRODUCER	
"Bride's Silence, A"	Mutual	5 reels
"Edgar's Courtship"	K-E-S-E	5 reels
"Fools for Luck"	K-E-S-E	5 reels
"Hostage, The"	Paramount	5 reels
"Idolaters"	Triangle	5 reels
"Men of the Desert"	K-E-S-E	5 reels
"Mother O' Mine"	Bluebird	5 reels
"Outcast"	Mutual	5 reels
"Rainbow Girl"	American-Mutual	5 reels
"Soldiers of Chance"	Vitagraph	5 reels
"Ten of Diamonds"	Triangle	5 reels
"Tears and Smiles"	Pathe	5 reels
"Under Handicap"	Metro	8 reels

structing his art class, and young Ackland in order that he might be near her joins the class. He has a rival in the person of a young German. This happens before the declaration of war. The young German, while under the influence of drink, insulted Marthe, and Ackland and he clash. The German is deported. Soon after war is declared and Ackland leaves for the front. He rescues Marthe, who has been captured by the Germans and he, after being captured escapes and returns to the girl whom he loves.

"For France," a romance of the great war, with Edward Earle and Betty Howe in the leading roles, will be seen on the screen of the ——— theatre on ——— of ——— week.

Mary Anderson in "Sunlight's Last Raid"—A Stirring Western Drama

(Vitagraph Five-Reel Production)

A gripping drama of the West is enacted in this late production from the Vitagraph Studios. Mary Anderson is the featured player. In the supporting cast are Alfred Whitman, V. Howard, Fred Burns and A. Garcia. Janet Warned is the part presented by Miss Anderson. She is an Eastern society girl traveling through the West, and is kidnapped by outlaws from the train. She is held a prisoner in the hills until rescued by Jack Conway, a rancher and the father. There is a strong resemblance between the young rancher who rescued her and the leader of the outlaw band. Janet gets the two confused, and the rancher is turned over to the posse at the point of a pistol. The confusion, however, is straightened out, and Janet, although believing her friend to be an outlaw, falls in love with him and promises to marry. Her father seeking revenge organizes a vigilance committee to round up the outlaw band and arouses the enmity of the leader. He makes repeated attempts to capture Janet and finally succeeds. The story of her escape and the happy ending of her adventures in the West is told in this most interesting drama of Western life. "Sunlight's Last Raid" is the title of this drama. The scenes of Western life depicted, are realistic in every detail, for they were taken in the mountains and plains of the Western country. There is a stirring climax which calls for the appearance of a troop of Uncle Sam's cavalry.

At the ——— theatre on ——— of ——— week, "Sunlight's Last Raid," a Western drama, with Mary Anderson in the featured role.

Vola Vale in Stirring Drama of the Mountains, "The Secret of Black Mountain"

(General Film Four-Reel Production)

"The Secret of Black Mountain," a four-part feature, released by the General Film Company, has Vola Vale in the featured role. This is a stirring drama of the mountains, and tells the story of a young girl who, on a California trip in search of her grandfather, a gold prospector. Miriam Vale is her name. To defray her expenses, she teaches school. She learns that years before her grandfather had come to California in search of gold and struck it rich. He was held up by road agents and suspicion pointed toward one, Henry Stanley, a man of bad character. Miriam has resolved to return to her home in Vermont, having given up hope of ever learning of her grandfather's disappearance, when one day, while returning from school at the little red schoolhouse, she is accosted by a strange man who asks her to accompany him to the place where he said a woman was in grave trouble. She learns that his name is Stanley. She finds, on arriving at the place, that there is a dead man and a dying woman. The woman tells Miriam that she has been abused and that her husband is responsible for her illness. From the woman Miriam gains a clue to her grandfather's disappearance. The Stanley whom she had met was not the one who had killed her parent but a cousin. The dying woman gives Miriam a slip of paper which contains information which insures her success in her adventure.

Vola Vale and a strong supporting cast will be seen at the ——— theatre on ——— of ——— week in "The Secret of Black Mountain."

Margarita Fischer Seen in Mutual Picture, "The Girl Who Wouldn't Grow Up"—Comedy Drama

(Mutual Five Reel Production)

Margarita Fischer whose career before the camera has won for her thousands of admirers will be seen on the screen of the ——— theatre ——— week in "The Girl Who Couldn't Grow Up," a comedy drama in five reels. The production was made by the Pollard Picture Plays Company and released through Mutual. You will not be disappointed with either the picture or the star. Miss Fischer needs no introduction. She is supported in her work in this picture by a strong cast of screen artists among whom are John Steppling, Jean Hatheway, Jack Mower, Joseph Harris, Lule Warrenton, Leota Lorraine and Marjorie Blinn. Miss Fischer presents the part of Peggy Brockman, who lives with her father and stepmother. Their life is happy until the father marries. Peggy's stepmother has two daughters, who make life unhappy for Peggy, whom they think unsophisticated. An English Lord traveling incognito in his yacht arrives near the home of the Brockmans. Peggy's stepmother, a socially ambitious woman, gives a house party in honor of the Lord and forbids Peggy to attend. The Lord has sent his valet to attend the party in his stead. Peggy mischievously visits the Lord's yacht and meets the real thing. He becomes infatuated with her. For her prank Peggy is placed in a co-educational school and the Lord enrolls also. The events which shape themselves as the result of their meeting, and the manner in which Peggy's stepmother is deceived, and the consequent marriage of Peggy to the real English Lord, give rise to some comedy situations that will please the most varied audience.

See Margarita Fischer in "The Girl Who Wouldn't Grow Up," at the ——— theatre on ——— of ——— week.

Can You Make a Suggestion?
Are These AD-TALKS Working in the Right Direction?
Are They Accomplishing the Purpose?
If Not, Write Us at Once
Your Suggestion Will Be Noted

"War and the Woman," a Stirring War-time Drama Featuring Florence La Badie

(Pathe Five Reel Production)

"War and the Woman" is the title of the Thanhouser-Pathe production in which Florence La Badie will be seen at the ——— theatre on ——— of ——— week. It has to do with a wartime situation and tells one of the most stirring stories of the war. Ruth Braun lives with her alien father John Braun. The two are accused by the police of giving information to America's enemies. Unable to establish their guilt, Ruth and her father are dismissed by the authorities. Ruth was ignorant of any wrong and thought her father innocent of the charge. After the trial Ruth's father tells her that he is a spy and that she was to assist him in his work. She refuses and escapes from the train on which they are by jumping from the rear platform. Starting across country, Ruth sees an aeroplane crash to the earth and arriving at the scene finds a young American officer injured. She assists him and they become close friends. She loses her position and finds herself homeless. She is saved from death by a brakeman, and the mother of the young American aviator whom she had assisted learns that she is in need. She is taken to his home. The war becomes serious and the young officer is called to the front. The enemy approaches and takes the town, capturing Ruth. Among the invading enemy is her father, and she is made a maid in her own home. The young officer returns and Ruth by clever scheming defeat the plans of the enemy.

Florence La Badie in "War and the Woman," to be seen on the screen of the ——— theatre on ——— of ——— week.

Tony Moreno Supported by Helen Chadwick in "The Angel Factory"—Astra-Pathe

(Astra-Pathe Five Reel Production)

"The Angel Factory" is an Astra-Pathe production, featuring Antonio Moreno and Helen Chadwick. The angel factory is a moral uplift society in the slums. David Darrow (Antonio Moreno) is devoting his life to enlightening the people of the tenement districts of New York. In the course of his work he meets Florence Lamont, a girl of the tenements. Tony Bodessa admires Florence, and when he finds that Darrow has taken an interest in his girl he makes known his enmity. Florence gradually draws away from Tony and is seen often in the company of Darrow. Darrow's fiancee becomes jealous of Florence and attempts to persuade Darrow to give her up. Thinking that she can disgrace Darrow, his fiancee invites Florence to a reception. Instead of acting awkward and unladylike she acts very much the part of a lady and is admired by the young men present. The next night Darrow stops at the angel factory to see Florence. Tony has followed him there, and when he sees him with Florence, he becomes enraged. Tony draws his revolver and is about to fire through the window when a shot is heard and he, Tony, falls. Darrow rushes out, and as he is bending over the body of Tony a detective approaches and arrests him for the murder. Florence tells the detective that she is the one who did the shooting, but a revolver with Darrows initials engraved on the handle is found near the body of the murdered man, and Darrow is accused on circumstantial evidence. It develops that one of Tony's enemies had shot him, and it is Florence who clears up the mystery. Darrow's fiancee breaks her engagement and he and Florence join forces and continue their work in the tenement district.

Antonio Moreno in his first appearance under the Pathe banner will be seen at the ——— theatre on ——— of ——— week in "The Angel Factory" in five parts.

Virginia Pearson, the Beautiful Fox Star, in "When False Tongues Speak"—Mystery Drama

(Fox Five Reel Production)

Virginia Pearson, one of the most popular screen actresses, is seen in "When False Tongues Speak," a William Fox production, under the direction of Carl Harbaugh. You will see on the screen a mystery play that will hold your undivided attention for sixty-odd minutes. Thrills, adventure and mystery are the three elements of the drama which are contained. The story of a woman's forgiveness, when she learns that her husband is deceiving her, is told. There is food for thought in the drama which is enacted on the screen by a cast of competent screen artists from the Fox stock. Assisting Miss Pearson in her work are Carl Harbaugh, Hardee Kirkland, Claire Whitney, Carl Eckstrom and William E. Meehan. The story was written by George Scarborough. Miss Pearson has the role of Mary Page Walton, a refined and public spirited woman. She knew that Fred Walton had his faults, but like many another woman has done, she married him hoping that he would mend his ways. She tried to overlook his faults, but when a friend tells her that her husband is seen frequently with another woman, she rebels. She is advised to resort to the divorce courts, but refuses. To escape the unhappiness of her home life she establishes a settlement house in the tenement district. She meets Eric Mann, a reporter, who is assigned to cover the settlement news, and the two become close friends. Shortly after she had left the house of her husband she returns one night for her belongings and finds her husband entertaining a party of his friends, among them being the girl for whom he had given up his wife. A murder is committed, and the girl is the victim. How the mystery is solved is told in this most interesting mystery drama, with Virginia Pearson in the leading role.

At the ——— theatre on ——— of ——— week, Virginia Pearson in "When False Tongues Speak."

Alice Brady in Stirring Drama Telling of Revolutionary Times—"Betsy Ross"

(Peerless-World Five Reel Production)

"Betsy Ross," produced by Peerless and released on the World Program, is a story of the days marking the beginning of the American revolution. The part of Betsy Ross is taken by Alice Brady, the popular World star. In the supporting cast are some of the best screen artists of World stock. Betsy is a true American girl living in Philadelphia at the beginning of the American Revolution. She is the daughter of a Quaker. Her sister Clarissa is in love with an officer in General Howe's army, and she keeps secret appointments with him. On one ocassion she wears Betsy's cloak. General Howe's army has been ordered out of the city. The officer promises to marry Clarissa as soon as he can return safely. On her way to meet Joseph Ashburn, the owner of a trading vessel, Betsy meets Clarissa returning from her appointment with the officer. She takes the cloak from Clarissa and goes on her way. Ashburn and Betsy are sweethearts. The officer sees Betsy in the arms of her lover, and because she is wearing the cloak which Clarissa wore when she visited him, he concludes that Clarissa is the one in the arms of Ashburn. When Betsy leaves, the officer goes to Ashburn and a duel follows. The officer is struck down and Ashburn escapes. He throws his cloak and hat into the river and escapes in a boat. When his cloak and hat are found, Betsy thinks that her lover has been drowned. A year later she marries John Ross. Ross is killed in the war. Later Ashburn returns under an assumed name. The officer also turns up. After many exciting adventures, Clarissa and the officer and Betsy and Ashburn are united.

"Betsy Ross," a story of the revolutionary days, with Alice Brady in the title role, will be seen on the screen of the ——— theatre on ——— of ——— week.

"The Spy" to Show After All

Judge Alschuler, sitting in the United States District Court of Chicago, on August 31, handed down an order restraining Major Funkhouser, local film censor, from interfering with the exhibition of "The Spy," a Fox war feature, in the Windy City. The order came following injunction proceedings brought by the local Fox office. After granting the injunction Judge Alschuler issued a permit for the showing.

LIVE NEWS FROM THE PRODUCERS

New Triangle Policy—Diversity Production

Something for Everybody to Be Provided by Its Studios So That Its Program May Have Spice of Current Magazine

DIVERSITY of subjects, having an appeal for all classes, ages and professions, is to be a feature of the Triangle policy according to a schedule recently evolved, which provides for kiddie features, Western dramas, stories of business, patriotic plays, mythical fables, and comedies ranging from those of human interest drama in five parts—to the fast and furious burlesques in one and two-reel comedies.

These will be presented in rotation, with the intention of providing exhibitors with a program, which, like the leading national magazines, will have something of interest for everybody.

During the past few months the Triangle Distributing Corporation has issued the following plays in keeping with this policy: "The Sawdust Ring," a play with juvenile characters, calculated to entertain children from seven to seventy; "The Food Gamblers," a drama of the moment, dealing constructively with a national problem; "Master of His Home," a domestic drama, centering in the home; "Borrowed Plumage," a play of poetic beauty of the Georgian period; "Wooden Shoes," a comedy of picturesque Dutch locale; "In Slumberland," a kiddie feature with fairy scenes and settings; "An Even Break," a tale of Broadway and the bright lights of cabaret life; "Golden Rule Kate," a Western drama; and the Keystone and Triangle comedies designed solely to amuse.

Providing a full quota of family entertainment should be one of the responsibilities of the producer and distributor for the program system is the view advanced by the Triangle magazine, the official spokesman for the distributing corporation.

"This is one of the greatest of the advantages of the program system," says the editor. "Of course, if the manufacturers of the pictures are insensible to their obligation to provide pictures of diversified kinds, the whole scheme loses greatly; but if the plan maintains variety as in the proved record of Triangle, it may not be matched."

"Draft 258," Metro's Timely Play, Has Patriotic Pageant

FROM the Battle of Bunker Hill to a lawn fete of the present day in honor of the Red Cross, marches the patriotic pageant of Metro's "Draft 258," the logical successor to "The Slacker." This great forthcoming photodrama starring Mabel Taliaferro is being directed by William Christy Cabanna, author and director of "The Slacker," and has been written by him and June Mathis.

Cavalry troops of the New York National Guard, who left recently for France, took part in the picture, and will be seen both in the Bunker Hill scenes and in the reproduction of the Battle of San Juan Hill. The men, under orders from their own officers, went through some splendid manoeuvres and did some magnificent riding, also making some desperate and dangerous falls.

"Draft 258" answers the much-mooted question as to who really deserves the credit for winning the Battle of San Juan Hill. Mr. Cabanne has spent a great deal of time and careful research on this subject. In "Draft 258" the battle will be lived over again.

Walter Miller, leading man for Miss Taliaferro, leads a cavalry charge. There is a Red Cross bazaar with a spy posing as a newspaper woman—a role given to Camilla Dahlberg. Among the impersonations are Matthew Osborne as Benjamin Franklin, David Turner as John Adams, Louis Dean as Thomas Jefferson and J. C. Kline and Charles Thompson as other signers of the Declaration of Independence. Richard Tucker, a favorite Metro player, appears in the part of John Hancock and is said to acquit himself most creditably.

Making Stars of Press Notices Not Russian Style

N. S. Kaplan, who brought films of fifty productions to this country for the Russian Art Film Corporation, has compared the system by which stars are developed in America with that in Russia. He emphasizes the point that the failure of films made here is due to some extent to the American policy of accepting as stars many who have not justified their position either by experience or ability.

He refers to the stars of the Russian Art repertory—Mozukin, Lesienko, Fetner, Colodna, Nelska, Karabanova and Zovska—as examples of artists who have achieved their position by reason of long experience and development of special talent.

Mme. Petrova in Portuguese Play, "The Exile"

The title of "Exile" is derived from the name of a town or colony—a Portuguese settlement. This is the picture in which Mme. Petrova will appear September 17, under the Paramount banner. It is a Lasky production, directed by Maurice Tourneur, and is said to be a really "red-blooded" picture, with opportunity for the star as well as the cast, and settings that are far beyond the ordinary.

The story is by Dolf Wyllarde, with a scenario prepared by Charles E. Whittaker. Mahlon Hamilton, Wyndham Standing, Warren Cook, Charles Martin and Violet Reed, and others almost as well known, are in the cast.

J. Stuart Blackton and Sir Gilbert Parker Discusing Paramount's Adaptation of "The World For Sale"

Sir Gilbert Parker Pleased with "The World for Sale"

Keenly enjoying every moment of the time, Sir Gilbert Parker, the gifted English novelist, and M. P., whose books have sold into the millions, and a number of whose most popular works are now being filmed by J. Stuart Blackton for Paramount, was the guest of Commodore Blackton, Sunday, at the latter's beautiful country estate, Harbourwood, at Oyster Bay, Long Island.

Sir Gilbert witnessed a private projection of "The World For Sale" the other night at Oyster Bay and expressed himself as delighted by the outcome of the careful and artistic work that had been devoted to the production.

Thomas Meighan Again Signs with Paramount

Thomas Meighan is to continue to appear in Paramount productions having just signed a new contract with the Famous Players-Lasky Corporation.

Mr. Meighan will next be in "Arms and the Girl" in support of Billie Burke, with whom he has appeared since her association with Paramount. His last picture with her was "The Mysterious Miss Terry."

Prior to his appearances in Billie Burke's screen vehicles Thomas Meighan was leading man for Pauline Frederick.

Work Resumed on Charlie Chaplin Picture

Charlie Chaplin has resumed work at Hollywood on his twelfth Mutual picture under the $670,000 contract. The title is "The Adventurer," and in it Chaplin is a convict, chased by sheriffs, who just miss him.

Dorothy Dalton Entertains in Her New "Set"

Dorothy Dalton is pleased with the cast chosen to support her in her first Paramount-Ince picture which is now being filmed at the Thomas H. Ince Studios. Mr. Ince himself directed the first scenes for the production. The players include Thurston Hall, William Conklin, Dorcas Matthews, Adele Farrington and several others.

Miss Dalton returned recently from her vacation and saw with delight the magnificent apartment built for the opening scenes of the new photoplay. Then an idea came to her and she invited a number of her friends to attend a reception in the new "set." Among the guests were Mr, and Mrs. Thomas H. Ince, Mr. and Mrs. E. H. Allen, Mr. and Mrs. Robert McKim, William S. Hart, Charles Ray, Misses Sylvia Bremer, Marjorie Bennett and others.

Emile Chautard to Direct Mme. Cavalieri

Mme. Lina Cavalieri, the beautiful operatic star, will be directed in her first Paramount picture, "The Eternal Temptress" by the eminent French expert, Emile Chautard.

Work will begin the first part of September upon the production, which is an original play, written expressly for Mme. Cavalieri by Mme. Fred de Grisac.

Alchemy in Changing Liquids in "The Hungry Heart"

The last scenes have been "shot" for Pauline Frederick's next Paramount picture following "Double Crossed," which will be released September 17. "The Hungry Heart," David Graham Phillips's well-known novel, was the subject, and Director Vigrola has been expending every effort to make it thoroughly realistic.

When the picture is shown photo-play goers will be pleasurably surprised and considerably thrilled by the realism of the laboratory scenes. They will see strange liquids change in color mysteriously and witness an explosion.

Miss Charlotte Swirls on Skates to Screen

Girl Who Started Craze That Cost Chicago and New York $3,000,000 Will Be Filmed in Special Feature Production

MISS CHARLOTTE, ice skater, has been signed for the screen by the Commonwealth Pictures Corporation, Chicago. A six-reel feature is to be produced under the direction of Oscar Eagle. H. A. Spanuty, president, makes the announcement.

According to the Commonwealth, she is to have a good cast in support, including Jack Meredith, who is to be featured, and Louise Murray, who ran away with the beauty prize at the National Exhibitors' Convention in Chicago, last year.

In "Hip, Hip, Hurrah" Miss Charlotte started the skating craze. It is estimated the girl already has cost New York and Chicago perhaps as much as three million dollars. That much has been spent for skates, skating shoes, skating scarfs and skating costumes, and in restaurants adjoining rinks since Charlotte started the craze.

Charlotte comes into the rink for her performances like a shot from a 42-centimeter gun. In the center of the stage she brings herself up on the right toe and begins to whirl. She makes ninety-four revolutions. She does as many things on ice as Pavlova does on the stage; she is even more daring, because there is more chance for the skates to slip than for Pavlova to lose control of her educated tootsies.

The picture is to be made in Chicago during Charlotte's engagement at the College Inn. Mr. Eagle will begin the filming of the story at the Rothacker Studios. He had his first picture experience in Chicago with the Selig Polyscope Company, since which time he has made features for the World, Famous Players, Reliance and others. Before entering the picture field, he made many productions for the regular stage and had experience with David Belasco, Liebler and Company, and Chas. Frohman.

Meredith was in the cast of "Poppy," with Norma Talmadge, and for Triangle in "The Man Hater." "Seven Deadly Sins," "Search for a Hidden Soul," "The Almighty Dollar" and "The Magdalene" are others of his picture productions.

The camera work will be in the hands of Jack Rose, for six years with Essanay. Robert M. Lee, formerly of the Chicago Tribune, writes the scenario.

Ann Pennington in Comedy Role in New Picture

Ann Pennington has begun work on her new Paramount picture, a charmingly written little comedy entitled "The Antics of Ann." Edward Dillon is directing the production and a number of the interior scenes already have been made.

The play permits of her wearing many fetching costumes, including something new in the way of satin pajamas and bathing suits that were never made for the water but which are nothing short of bewitching.

Girls galore are used in the picture—there are schoolroom and ballroom scenes that call for large quantities of extra people and the result should be particularly effective.

More Money and Two Years' Work for Love

Montagu Love has been re-engaged for World-Pictures Brady-Made under a contract covering the next twenty-four months. During this period Mr. Love will be either "starred" or "featured." His salary is raised.

Mr. Love has been a member of the World Film Corporation's acting forces for something more than a year. He commenced with "character parts."

He was in "Forget-Me-Not," with Kitty Gordon; "Yankee Pluck," with Ethel Clayton and "The Guardian," with June Elvidge, and has been the star player in "The Brand of Satan." He now heads the all-star cast of "Rasputin, the Black Monk," assuming the title part.

Harold Lockwood in Scenes From His Newest Metro Play, "Paradise Garden"

Miriam Cooper Appearing in R. A. Walsh's Drama, "Betrayed," on the Fox Program

Bar Harbor Takes Kindly to Fox's Sirens

Girls with Annette Kellermann Clapped Under Rigors of Special Curfew Law by Director-in-Chief John G. Adolfi

SOCIETY in Bar Harbor, Me., is said to have taken so kindly to the invasion of sirens for the production of William Fox's "Queen of the Sea," with Annette Kellermann and company, that Director John G. Adolfi put into effect a curfew law of his own.

After the first few days the girls had to be at their hotels not later than 11 p. m. This was necessary because of the fact that the sirens and mermaids had to be on "location" as early as 5 o'clock in the morning—sometimes. Of course, there was plenty of time during the days, too, for the weather has not been propitious for picture making.

The water up this way is even too cold for ducks to bathe in with any degree of pleasure.

Society danced with the sirens, it fed them delicacies unheard of except on the Great White Way; it took them driving and it watched them work. It liked to see the chiffon-clad maidens disport themselves on the rocks and in the icy waters, and it willingly gave up an admission price to aid the Bar Harbor Hospital for the privilege of seeing the young women pose.

In fact, the making of "Queen of the Sea," with its hundreds of girls, has been society's chief diversion during the season. The Danish Minister, Constantin Brun, and Colonel Creighton Webb have been among the earliest arrivals on "location" since the picture making began.

Much of the work has been on Schooner Head and on the Sand Beach on the estate of Herbert L. Satterlee. Mr. Satterlee and his family have taken a great interest in the making of the picture and have been constant visitors.

Some of the more prominent society people who have witnessed the making of "Queen of the Sea" from the rocky vantage points are Mr. and Mrs. Robert H. McCormick and the Misses Mildred and Elizabeth McCormick, of Chicago; Sir Gilbert Parker; Herbert L. Satterlee and the Misses Mabel and Eleanor Satterlee; Miss Suzette Sturges, of Boston; Miss Bell Gurnee, of New York; Mr. and Mrs. Wilbur Pierce Hamilton, of New York; Mrs. Ernesto Fabbri and Miss Theresa Fabbri, of New York; General Horace Porter, formerly Ambassador to France; Assistant Secretary of State Polk, of Washington; Col. Creighton Webb; Mrs. Chandler Hale; Mr. and Mrs. Ernest Lorillard.

New Toto Comedy Reported to Be Good One

Hal Roach, director general of the Rolin Film Company, and the man who is personally in charge of the direction of Pathe's new Toto comedies and the well-known "Lonesome Luke" and Harold Lloyd comedies, is now in New York on a business visit to the Pathe offices.

Mr. Roach brought with him the second Toto comedy which was shown to the Pathe film committee. The report on it was to the effect that it easily ranks as one of the best laugh producers that has ever been made and that Toto is destined to be a great favorite.

Empire All-Star Leads Exodus from Legitimate

The Empire All-Star Corporation which is producing Charles Frohman's plays for the screen will be long remembered because it has been the means of bringing to the films so many stage people who had resisted the call heretofore.

Ferdinand Gottschalk is one. In "My Wife" he is taking for the picture the same part he immortalized on the stage—that of "Gibby." Warburton Gamble is another. His Sir Barnes Newcome will be remembered by theatre-goers. He and Eileen Dennes have parts in "The Unforeseen" in which Olive Tell is starred.

Others who make a first bow to moving picture audiences for this company are Hubert Druce, Amy Veness, John Harwood, Rex McDougal, Edward Fielding and Norman Trevor. Then finally Julia Sanderson, who would be first, but that her determination to play on the screen has already attracted much notice. Her first picture is "The Runaway," September 24.

Pathe Secures Al Griffin to Direct Comedies

Al Griffin, for five years technical director with Essanay, and later for some time with Rex Beach, has been secured by Rolin as technical director on the "Lonesome Luke" comedies, the Harold Lloyd comedies and the "Toto" comedies, all on the Pathe program.

Nate Erber of the Lincoln Square, Decatur, Ill.; Harry Grant of the Orpheum, Rockford, Ill., were among the visitors at the Pathe offices last week.

"God's Outlaw" Is New Bushman Play, Location Ithaca

Metro has decided to title its new play, a starring vehicle for Francis X. Bushman, "God's Outlaw." This multiple reel feature is being produced at Ithaca, N. Y., under the direction of Charles Brabin.

The story by Max Brand, from which it has been picturized, will be published under that name in the All-Story Weekly simultaneously with its release by Metro, the cover-design of the magazine showing Mr. Bushman and Miss Bayne in one of the striking scenes of the production.

Mr. Bushman has a warm spot in his heart for Ithaca, since it was there that "Dear Old Girl," one of his earliest successes, was made. He appeared in person at an Ithaca theatre when the Metro wonderplay "Pennington's Choice" was shown, the announcement that he would appear filling the theatre to overflowing.

Kind Words from Dorothy Dix

Dorothy Dix has written to William Fox as follows:

"In 'The Spy' you have done more than make an interesting play. You have rendered the country a great patriotic service, for its propaganda is of the kind that will go straight to every heart and stir every latent drop of patriotism in it.

"If I were Uncle Sam, I should order every playhouse in the land to run it until I had all the volunteers I needed."

David Powell as Man Suddenly Stricken Blind

David Powell, in the Empire-All Star picture, "The Unforeseen," is supporting Olive Tell and taking one of the most difficult parts that an actor could be asked to interpret. He is in the role of Walter, who is stricken suddenly blind.

"For a man that has been blind since birth or has gradually lost his sight, things are made a little easier," said Mr. Powell when questioned about his part, "but when a man is suddenly plunged headlong into pitchy blackness, and endless night—there are no end to the things that perplex and terrify him.

"For instance, when cautiously walking along, he suddenly runs into something and is hurt, by experience, acquired in this picture, has been that his first thought is—not 'how badly am I hurt,' but 'what hit me'? Then again the 'feel' of things worries him—speaking of the suddenly blind man—the change from a carpeted room to boards, is disconcerting to encounter suddenly and shaking hands with a person who has gloves on—if not expected—is positively uncanny.

"But the list of things that especially worry a man suddenly deprived of his sight is endless and among the things I have learned from putting myself in such a position, is not only boundless sympathy for him, but an appreciation of how he may be helped."

Trade Showings for Essanay's "Men of the Desert"

Trade showings of "Men of the Desert," the fourth of Essanay's series of Western photodramas featuring Jack Gardner, the musical comedy star, are in progress at all branch offices of the George Kleine distributing system.

This picture, presenting a screen version of the Taylor-Norris feud, one of the most notorious of the West, is said to be the strongest unit of this series. It will be released September 24.

Mr. Gardner is supported by Ruth King, Carl Stockdale and the remainder of the company which has been seen with him in "Land of Long Shadows," "The Range Boss" and "Open Places." The picture was staged on the plains of Arizona, and presents many picturesque settings. It has a screen time of about sixty-five minutes.

Peggy O'Neill Signed by Wholesome Films

Peggy O'Neill, creator of the title-role in "Peg o' My Heart" has been signed by Wholesome Films Corporation to play the lead in "The Penny Philanthropist."

Miss O'Neill will have ample opportunity in this feature. Miss Clara Laughlin, one of America's best-known women writers, is author of "The Penny Philanthropist." Guy W. McConnell will personally supervise the production.

Miss O'Neill will have playing opposite her, Ralph Morgan, who had a part in "Turn to the Right." The story of "The Penny Philanthropist" is described as virile and yet gentle, carrying a message of good deeds in a manner compellingly interesting and unique. The photoplay will be released in five parts.

"The Conqueror," Cost $300,000, at Globe

William Fox Presents Picture in Making Which 8000 Extras, Including Indians and Mexicans, Were Filmed

WILLIAM FOX will present his Standard picture, "The Conqueror," with William Farnum, at the Globe Theatre Monday night, September 10. Mr. Fox says of this play:

"I believe a new standard has been set in motion picture production—a standard which, going further than the thrill and the spectacular in which "The Conqueror" abounds, affords a new and higher plane for dramatic exposition through the medium of the screen.

"Given Henry Christeen Warnack's engrossing, virile story, and the enormous facilities afforded by the unlimited resources of the Fox producing organization, it needed but the master hand of R. A. Walsh, the famous Fox director and the man who staged "The Honor System," to make of "The Conqueror" a photodramatic masterpiece. This Mr. Walsh has done."

"The Conqueror" was photographed in California, Texas and Mexico. Six months were consumed in the making, and on the production Mr. Fox spent about $300,000.

In the making of the picture 8,000 people were employed. Among these were 450 Sioux Indians secured through the Department of the Interior from the Pine Ridge Agency, and for whose safe return at the end of their artistic labors a bond of $50,000 was deposited. And among the 8,000 also were Mexican soldiers, negroes from Southern plantations, Texas Rangers and United States cavalrymen.

Weeks were spent on the big battle scenes, thousands of dollars worth of ammunition went up in smoke, and as a result the battle scenes in "The Conqueror" are reality itself. Fully one thousand horses appear in the picture and numerous other animals, among which is a dog that figures prominently in the action.

Prominent in Mr. Farnum's support are Jewel Carmen, who appears as Eliza Allen, Charles Clary, J. A. Marcus, and William Eagle Shirt, Chief Birdhead and Little Bear, Indians all.

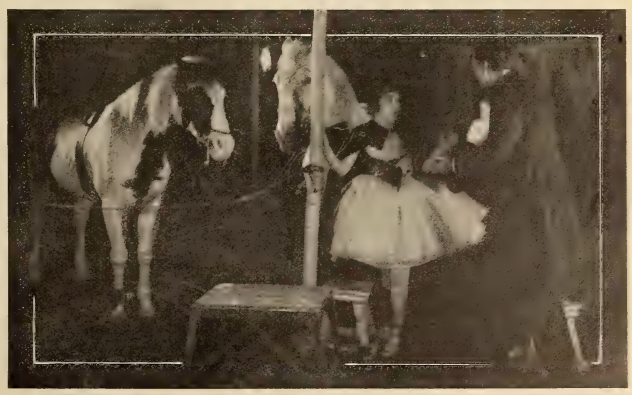
Vivid Photography in Goldwyn's "Polly of the Circus"

GOLDWYN pictures have developed something distinctly new on motion picture photography in the production of "Polly of the Circus," their first release for September 9, in which Mae Marsh is the star.

Under the direction of Charles T. Horan the electrical staff devised a method for taking a clear picture of the moon. The success of it is shown in one of the scenes where the moon is seen just over the "big top," standing out in the picture with unusual clearness.

Much of "Polly of the Circus" was filmed at night, owing to the character of the story, and at the same time many of the scenes were exteriors. As a result the lighting effects were a very important item in the making of the production. Among the big night scenes are the departure of the circus from the little town, the circus performance under the big top, and a spectacular fire. The vividness of these scenes is an achievement in photography.

"Polly of the Circus," which was adapted from Margaret Mayo's famous play of circus life, has seven big spectacles, but it does not depend on these for its interest. Through it runs a very sweet and, at times, pathetic story and romance. Miss Marsh plays "Polly," the little circus waif, who is left an orphan, and raised by Toby, the clown, until she grows up and becomes a bareback rider. Then she is injured in an accident and taken to the home of the minister in a little town, where there begins a romance which has many interruptions before it reaches a happy conclusion.



A Striking Night Scene From Goldwyn's "Polly of the Circus," with Mae Marsh

Camera Stand Sixty Feet High for Fox Play

BIRD'S-EYE views were taken to bring out the action in "When False Tongues Speak," a new William Fox production. It was deemed necesary to show the movements of five persons at the time of a murder—the murder itself not being screened—and the only way to do this and not destroy the mystery—was to picture it from above.

Virginia Pearson stars in the picture, and it was the director, Carl Harbaugh, who made the technical arrangements.

To secure the desired cross-section "shot" of the room, a large setting was built out-of-doors at the William Fox studios in Fort Lee, N. J. The room was fully furnished, and even a complete garden laid out with trees and shrubbery, adjoining it.

Over this "set" was built a bridge sixty feet high, spanning the room and the garden. Holes were bored through the floor and through them were aimed the lenses of three cameras directed upon the scene. Openings were also left for the camera man and his assistants to watch the action, and for the director to shout instructions through a megaphone to the actors below.

It was found necessary to elevate the bridge to sixty feet to give the camera wide enough range to include the entire setting.

Edna Goodrich Filming "The American Maid"

Edna Goodrich is at work at her studio on Long Island under Albert Capellani's direction in "American Maid," a five-reel patriotic picture.

"Reputation" was released on September 3, and met with an enthusiastic reception. The other Goodrich productions are "Queen X," written by Assistant United States District Attorney Edwin M. Stanton, of New York, and "A Daughter of Maryland," scenarioized by Anthony Kelly from a play by Samuel Morse, and directed by John B. O'Brien.

Henry Hull, Who Plays the Part of Kerensky, in Brady's Version of "Rasputin, Black Monk," a World Film

Not Easy to Get Play for Lillian Walker

Twelve novels and no less than forty-eight plays with fifty original manuscripts in addition were submitted as possible vehicles for Miss Lillian Walker's pictures this last week. The Ogden Pictures Corporation states while many of them were worthy of production, none of them met the high standard which has been set for the Lillian Walker releases, and none of them were considered as suitable for Miss Walker's peculiar and unusual talents, and so the search must continue until the proper material is found.

Miss Walker's work on the screen must contain a dramatic element, with a strong vein of refined comedy proper for a six or seven-reel production that might be classed as a special. Up to this point it has been the company's greatest difficulty to secure just such a vehicle.

The Ogden Pictures Corporation control the rights of three novels, but require twelve more to cover the entire series of eight a year for the next two years.

Two Walshes Again in One Photoplay for William Fox

A. WALSH will direct George Walsh, his brother, in a screen play in process of production at the William Fox studios in Hollywood, Cal. The alliance of the two Walshes on a single work is of more interest because of the prominence each has attained since they held this relation before.

George Walsh has appeared in an even dozen photoplays and R. A. Walsh has directed nine subjects for the William Fox organization. Three of George's features were made by his brother, but they were screened before George had the fame that has come to him since R. A.'s initial Fox picture. "The Serpent" was also the first in which George was seen on the canvas. "Blue Blood and Red," Director Walsh's second film, gave brother George a vehicle in which he was co-starred.

Then the "dual alliance" was split up. Director Walsh was assigned to another company by Mr. Fox and "Smiling George" received his first starring photoplay, "The Beast." Other pictures followed and the Walshes were not reunited until "The Honor System," the cinemelodrama which R. A. staged and in which George had a prominent role.

It was "The Honor System," more than anything else, perhaps, which builded the reputation of R. A. Walsh. The director's handiwork showed in every inch of the celluloid—in the details, in the drama, in the pathos.

Another notable film which R. A. Walsh directed was the Fox version of "Carmen."

Both George and R. A. Walsh were born in New York City. The former attended Fordham and Georgetown universities, while the latter holds a degree from Seton Hall College.

Scenes from Brenon's, "The Fall of the Romanoffs"

Paramount's First Serial in Fifty Newspapers

Anna Katherine Green, who has written Paramount's first serial, "Who Is 'Number One'?" will be seventy-one years old on November 11, but it is said she still possesses her remarkable facility for evolving fascinating tales of mystery and baffling intrigue. Kathleen Clifford is starred in the serial.

When "Who Is 'Number One'?" is ready—sometime in October—exchanges will be furnished prints of the entire production so that if exhibitors choose they can see every reel of the serial before they sign a contract.

Paramount has been able to place the novelization in the very best newspaper in each of the fifty or more cities where newspaper advertising will give powerful aid to every exhibitor who shows the Paramount serial.

In order to protect newspapers that print the story and theatres that show the Paramount serial, Paramount has made special arrangements so that "Who Is 'Number One'?" will not be published in book form until after the serial's first run of fifteen weeks is entirely completed. Thus the solution of the mystery is kept an absolute secret and the dramatic value of the climax is preserved.

A corps of motion picture experts—writers, art directors, photographers, producers, editors and artists—are concentrating their efforts toward making "Who Is 'Number One'?" a serial of undisputed quality.

William Fox to Authors, "Write of Love"

To buoy up the aspiring writers who desire to make scripts for photoplays, William Fox, as an acknowledged master hand at selection, makes these suggestions:

"Ninety-nine per cent. of the scripts submitted by embryonic writers are rejected because the story is timeworn or because the author has no understanding of what can and what cannot be done upon the screen.

"I believe that the author is deserving of every consideration. He is the one that conceives the thought which is finally to strike the emotions of millions of people the world over.

"The simplest of stories through the use of suspense may be made just as gripping and moving as the most strenuous melodrama. The Fox census has shown this.

"The writers of scenarios, therefore, cannot be amiss if they play on the keyboard of human passion, sounding the impressively dominant theme, the subtly appealing undertones, compelling overtones, and, most of all, the happy, joyous, sunny notation of love."

You are not going to war. The least you can do is to make things as comfortable as possible for the men who are fighting for you.

Don't be a slacker.

Turn to page 1979—NOW!

Blackmailers Hard at Work in the Rex Beach-Goldwyn Play, "The Auction Block." The Camera Is Used in a Frame-Up Scene, Implicating the Hero

Goldwyn To Handle Caine's "The Manxman"

Henry J. Brock, Owner of the Picture, Signs Contract with Samuel Goldfish After Seeing New Productions

GEORGE LOANE TUCKER'S picturization of Hall Caine's story, "The Manx-Man," is to be distributed throughout the United States and Canada by Goldwyn Distributing Corporation. The picture is just completing a four weeks' run at the Criterion Theatre, New York.

Henry J. Brock, owner of the picture, signed a contract with Samuel Goldfish, president of Goldwyn, after he had seen the new Goldwyn productions and had examined the booking on the pictures.

The picture has been shown in this country only at the Criterion and already it has had one of the best advertising campaigns in the industry. Further widespread exploitation will at once be carried on by Goldwyn. One by one Goldwyn is gathering in strong attractions, in addition to its own scheduled output of twenty-six pictures a year. Henry J. Brock, owner of "The Manx-Man," makes this announcement:

"I have ararnged for the distribution of my big production through Goldwyn because I have a tremendous confidence in this newest of film organizations. I know that the Goldwyn owners understand showmanship and promotion. I know that they have built one of the greatest selling organizations ever effected in the picture inductry and I have every confidence in this organization's methods of marketing. Goldwyn begins its career with more prestige and more exhibitor confidence than many other picture organizations have had after two or three years of operation.

"As a George Loane Tucker production 'The Manx-Man' will at once have added popularity in America, because all of this great director's pictures have had fine drawing power and have therefore made a profit for exhibitors everywhere. Mr. Tucker, incidentally, is now one of Goldwyn's own directors and is making the picturization of Oliver Morosco's great Broadway stage success, 'The Cinderella Man,' by Edward Childs Carpenter. Mae Marsh is the star of this production."

Vachell's "A Man of His Word" in Falcon Series

George Loane Tucker is the producer of the fifth of General Film's series of Falcon Features, "A Man of His Word." It is a picturization of the famous play "Jelf's" by Horace Annesley Vachell. In this picture Henry Ainley, who does such conspicuous work as a principal in "The Manxman," is the featured lead. Opposite him plays Mary Dibley, one of the most versatile of the English actresses of the film.

Horace Annesley Vachell's story made a memorable success as a drama for the speaking stage. In "A Man of His Word" the play "Jelf's" is screened in a most excellent fashion, developing a wealth of good situations and real human interest.

No Title Yet for Picture by Lee Children

The first of a series of eight light comedy-dramas, starring the magnetic Jane and Katherine Lee, the "Fox Baby Grands," is now rapidly nearing completion in William Fox's Eastern studios. Kenean Buel, who screened the highly successful "Two Little Imps," is again in charge of the direction.

Mr. Fox has not yet decided upon a title for the subject.

An Artist in Action: Albert Sterner Drawing the War Poster, "Over There," a Pathe-International Scene

Pearl White Says "Fatal Ring" Is Her Most Exciting Film

"THE FATAL RING" is the most exciting serial I have ever worked in.

This is the statement of Pearl White, Pathe's serial star who is starring in "The Fatal Ring," the Pathe serial released July 8, which broke the booking records despite the heat and is reported proving popular with serial fans all over the country.

"Other serials I have worked in seem almost like child's play in comparison to 'The Fatal Ring,'" continued Miss White. "The audiences are getting more exacting and they require the real thing now-a-days. When we have a fight it is not a stage fight but a real one. Warner Oland, who takes the part of the villain whose fiendishness is continually putting me in tight places, is an actor who really lives the part he is portraying. After a fight with him the first aid kit is brought out and I am doctored up. Incidentally Mr. Oland also finds use for the first aid kit and he says that I should be given the Croix de Guerre for my battles with him. I think I should be made at least Chevalier of the Legion of Honor, because they are some battles.

"The serial is full of real happenings. For instance, in one of the episodes the scenario called for the running of an automobile from a ferryboat in the middle of the river. Mr. Gasnier, president of the Astra Company, hired a ferryboat for the day and bought an automobile to send overboard. He was told he would have trouble with the authorities of the Port of New York if he sent the automobile overboard in the Hudson and that he would have to give a bond that the automobile would not interfere with navigation in any way. He made all arrangements for this and a real auto was sent over with the real actors in it. After the stunt a tug with the diver recovered the auto."

Reports from all the Pathe Exchanges show that "The Fatal Ring" has increased in popularity with motion picture audiences and that it is even more popular than "The Perils of Pauline," "The Exploits of "Elaine," and "The Iron Claw," the three Pearl White serials.

Triangle Creates an Editor's Place for Julian Johnson

JULIAN JOHNSON, until recently editor of the Photoplay Magazine, and a former Los Angeles drama critic, has been appointed editor-in-chief of the Triangle Film Corporation, and is en route to Los Angeles, California, to assume the important post.

The position was created for Johnson by H. O. Davis, general manager and vice-president of the Triangle Film Corporation, and is one of exceptional responsibility. He will be held responsible for all pictures produced at the Triangle Culver City Studio from the time they leave the scenario department until they are ready for marketing.

"It is a new department for us," stated Mr. Davis. "No such position has been open in our company until now. I saw the need of a final supervisor or editor-in-chief, and I simply created the post. Of course, I first made certain we could obtain Mr. Johnson's service.

"He will act as sort of a middle-man between our script editor, Mr. Cunningham, and myself. His word on the stories will be final, and a picture will not be released until he has placed his O. K. on the film following the cutting operation.

"In this way we hope to bring our production department up to a standard of efficiency never before attained. The new system will, I think, eliminate a lot of waste and will work for the betterment of Triangle pictures.

"Mr. Johnson is rated among the best newspaper and magazine writers of the country, and my opinion is best expressed by the dictatorial powers which have been granted him."

You are not going to war. The least you can do is to make things as comfortable as possible for the men who are fighting for you.

Don't be a slacker.

Turn to page 1979 — NOW!

General Film to Send Papers to the Front

Joining in the great national spirit that looks toward the comfort and relaxation of the country's young men who have been called to war, General Film Company is to send all its spare magazines and other reading matter to the boys in camp and at the front.

A home office order has been given to save particularly all motion picture magazines and trade papers that accumulate in the various offices, these to be stamped with one cent under Postmaster General Burleson's regulation permitting them to be carried by the postal service and distributed to ships or to camp.

It is believed by General Film that it is the first motion picture concern to make this attention to the fighting men a part of its organization rules. It knows that motion picture topics of all kinds are particularly interesting to soldiers and sailors.

Goldwyn Gets Applause from Many Directions

Goldwyn productions continue to get applause wherever they are shown. Among the press notices for "Polly of the Circus," which number thousands, is this by Mae Tinee in the Chicago Tribune:

"Mae Marsh makes a most lovable 'Polly.' She bubbles over with personality plus. This Goldwyn production possesses both humor and pathos. Among its big scenes, the great horse race may be slangily described as a 'pippin.'"

Maxine Elliott in "The Eternal Magdalene" was first shown outside the projection room at Camp Mills, near Mineola, L. I.

Working at Fort Lee on "Thou Shalt Not Steal"

Work progresses rapidly on Virginia Pearson's starring vehicle for the William Fox productions. The picture is to be called "Thou Shalt Not Steal," and is being directed by William Nigh at the Fox studios in Fort Lee, N. J.

In the supporting cast are Claire Whitney, Eric Mayne, Robert Elliott, John Goldsworthy, Victor Delinsky, Dan Mason, Dan Sullivan, Lemuel Kennedy, Martin Faust and Mathilde Brundage.

Norma Talmadge in City Studio Completing Picture

Norma Talmadge has again returned to her own studio at 318 East Forty-eighth street to make the interiors of her new picture, "The Secret of the Storm Country."

Ithaca, N. Y., witnessed the filming of the rugged exteriors of this screen story, a sequel to Grace Miller White's "Tess of the Storm Country."

Bessie Barriscale in Her Latest Paralta Release, "Madame Who"

First Goldwyn Comedy, "Baby Mine," Sept. 23

"Baby Mine," adapted for the screen from the famous farce by Margaret Mayo, with Madge Kennedy as the star, is announced as the first comedy production by Goldwyn Pictures. It will be released September 23. In this production Miss Kennedy, who has had a series of stage successes, will make her first appearance as a star in motion pictures. In the cast with her is John Cumberland, who will also make his debut on the screen. He has appeared in roles opposite to Miss Kennedy in a number of stage successes, notably "Twin Beds" and "Fair and Warmer." Other well-known players supporting the star in "Baby Mine" are Frank Morgan and Kathryn Adams.

"Baby Mine" was directed by John Stuart Robertson and Hugo Ballin.

"Rips and Rushes" a "Big V" Comedy, Has Kidnapping

Vitagraph's comedy offering for the week of September 17 will be "Rips and Rushes," a whirlwind of fun, written by Graham Baker and directed by Lawrence Semon, the latter also playing the star part.

Semon is ably assisted by the "Big V" riot squad.

The comedy is considered by Albert E. Smith, president of Vitagraph, to be one of the most elaborate "Big V's" yet produced. The heroine is kidnapped and the hero manages to trace her to a den and get admittance by a ruse, and single handed defeats the gang.

Keene Thompson to Write Fairbanks Scripts

Douglas Fairbanks last week engaged Keene Thompson, the well-known magazine contributor, as a member of his scenario department in the production of Artcraft pictures. Mr. Thompson started his professional career as a comic artist on the staff of the New York World, when still in his knickerbockers at the age of fifteen.

Thompson has sold over six hundred short stories, novelettes and verses .

Gilson Willets Added to Pathe's Scenario Department

GILSON WILLETS, well-known novelist and traveller, who for a number of years has been associated with the Selig Co. as scenario writer, has been engaged by Pathe, and has already started work in his new position in the Pathe scenario department.

This is not the first time that Pathe has made use of Mr. Willets' talents. The rights to his novel, "The Double Cross," were purchased by Pathe for adaptation into a serial which was later put out under the title "The Mystery of the Double Cross."

In his review of this novel for the New York American, Edwin Markham, author of "The Man With the Hoe," characterized it as by far the greatest American mystery novel that had ever been written.

Mr. Willets is the author of twenty other books, among them "The First Law," "His Neighbor's Wife," "Anita the Cuban Spy," "The Workers of a Nation," "The Rulers of the World," "The Inside History of the White House," etc. In addition to his books Mr. Willets is a prolific magazine writer and has had published over a thousand different articles in such media.

As a scenario writer Mr. Willets has many successes to his credit, among them the first motion picture serial, "The Adventures of Kathlyn," and the special features "The Thundering Herd," "The Lily of the Valley," "I'm Glad My Boy Grew Up to Be a Soldier," "I Hear Her Calling Me," etc., etc.

Mr. Willets has had a very busy and interesting life. He began his literary career at the age of nineteen, and at twenty-one published his first book. When hardly more than a boy he became editor of Current Literature. In search of literary material he traveled in all parts of the world, among his exploits at this stage of his career was traveling for three months through the length and breadth of India in famine and plague time, making a sledge journey of 500 miles through northern Russia, Finland, Lapland and Sweden, and crossing northern Mexico on horseback. And these are not all of his globe-trotting stunts.

Scenario Successes Beat Adaptations—Arthur F. Beck

DOCTORS disagree, it may be admitted, even in motion pictures. William A. Brady recently said that the most enduring screen successes have been based on well-known stage plays. This statement is challenged by Arthur F. Beck, general manager of Art Dramas, Inc. He says:

"Mr. Brady seems to be misinformed," said Mr. Beck. "While it is true that some of the most successful pictures are adaptations of successful stage plays, still there have been just as many, if not more, really big and enduring successes which were especially written for the screen.

"As proof of this, I need mention only one picture, which was not adapted from a stage success. I mean 'Cabiria.' Surely, 'Cabiria' is entitled to be classed as one of 'the biggest and most enduring hits.'

"Then there are 'Civilization,' 'Intolerance,' 'The Battle Cry of Peace,' 'Womanhood,' 'Joan the Woman,' 'Traffic in Souls,' 'Neptune's Daughter,' 'A Daughter of the Gods,' 'The Soul of a Woman' and 'The Spoilers.'

"Then there is that notable instance of a success that had its origin purely as a scenario, 'The Cheat,' by Hector Turnbull. Here is a photoplay that reverses the usual order of things. It was such a phenomenal success that it was dramatized, which seems to be conclusive proof that the screen is capable of doing big things without looking for aid from the legitimate stage.

"And again: What about Mary Pickford's successes such as 'Rags,' 'Hearts Adrift,' 'Poor Little Peppina,' and many others? And, finally, take the Fairbanks pictures—tremendous successes and written for the screen.

"I might go on to enumerate hundreds of substantial screen successes, but what's the use? The above mentioned will surely convince the most skeptical.

H. E. Herbert and Florence La Badie in the Jewel Production, "The Man Without A Country"

Farrar Again Leads Troops in "The Woman God Forgot"

THE new Geraldine Farrar motion picture spectacle, staged under the personal direction of Cecil B. DeMille, "The Woman God Forgot," has been finished in California and marks the initial Farrar release through Artcraft Pictures.

The last scenes for this big production were staged in the Yosemite. Director De Mille took 200 people by special train to this beautiful section for several immense exteriors.

In building the gigantic pyramid, over 200 feet high, together with the other structures in this set, which covers an area of over two square miles, a force of five hundred carpenters and stone masons were busy nearly two weeks working day and night.

In the spectacle Geraldine Farrar again leads troops to battle in the spirited manner presented in "Joan," which thrilled every audience before which it appeared.

The Lasky Home Guard, which has the honor of being the crack organization of the Pacific Coast, was sworn into the service of the State of California between scenes of "The Woman God Forgot." Director General DeMille was the first to sign the roll.

In spite of his many duties, Mr. DeMille insists upon personally cutting and assembling the production. He believes this has a great deal to do with the success of a picture.

Geraldine Farrar, Soon to Appear in Artcraft's "The Woman God Forgot"

Months Ahead in World-Brady Production

Christmas and New Year's Day Have No Terrors for This Producing Company, the Program Being Fixed to Feb. 11

WORLD-PICTURES Brady-Made are now completed for publication far beyond the beginning of 1918. This is the result of steady accumulation in following out the policy long ago established by Director General William A. Brady, under which the rate of manufacture has been considerably in excess of the volume of issue.

The outcome has been brought about not by speeding up the making of each picture —which might have affected the quality of the product to some extent—but by increasing the number of plays simultaneously in process of production.

The situation thus developed places World Pictures in a very advantageous position.

Following are the World-Pictures Brady-Made, in the order of their publication up to and including the week of Februarv 11 of next year:

September 24, Ethel Clayton in "The Woman Beneath"; October 1, Lew Fields and Madge Evans in "The Corner Grocer"; October 8, all star cast, headed by Montagu Love, June Elvidge, Arthur Ashley, Henry Hull, Julia Dean, Irving Cummings and Hubert Wilke in "Rasputin, the Black Monk"; October 15, Carlyle Blackwell, Madge Evans and Evelyn Greeley in "The Burglar"; October 22, Alice Brady in "The Maid of Belgium"; October 29, June Elvidge and Arthur Ashley in "Shall We Forgive Her?"

November 5, Ethel Clayton in "The Dormant Power"; November 12, Madge Evans in "The Little Patriot"; November 19, Carlyle Blackwell and Evelyn Greeley in "The Good for Nothing"; November 26, Kitty Gordon in "Her Hour."

December 3, June Elvidge and Arthur Ashley in "A Creole's Revenge"; December 10, Montagu Love in "The Beast"; December 17, Ethel Clayton in "Easy Money"; December 24, Carlyle Blackwell and Evelyn Greeley in "The Ladder of Fame"; December 31, Kitty Gordon in "The Divine Sacrifice."

January 7, June Elvidge in "The Way of the Strong"; January 14, Alice Brady in "The Spurs of Sybil"; January 21, Madge Evans in "True Blue"; January 28, Ethel Clayton in "Stolen Hours."

February 4, Carlyle Blackwell and Evelyn Greeley in "Almost a King"; February 11, Kitty Gordon in "Making a Man Pay."

This list insures a definite program for twenty-one weeks, which is said in the offices of World Pictures, to embrace a much greater number of releases than were ever made in advance by any other picture-producing company.

Kerrigan Out of Hospital; His Productions Scheduled

J. Warren Kerrigan has left the Cottage Hospital at Santa Barbara, Cal., where he was taken when his right leg was broken four weeks ago. He remained at the hosbelow the knee by the fall of his horse pital three weeks.

Mr. Kerrigan's first Paralta play, "A Man's Man," will be released on Sunday, the 23d inst. Sixty prints will be run that day in sixty cities throughout the United States. His second release, Frederic Chapin's "Turn of a Card," is in the hands of the Paralta editing board and will soon be ready for publication.

"Madam Who," Paralta, to Precede "Rose o' Paradise"

Bessie Barriscale's first Paralta release will not be Grace Miller White's "Rose o' Paradise," as at first announced. Instead, Harold McGrath's "Madam Who," Miss Barriscale's second Paralta production, will be presented in October, and will be followed by "Rose o' Paradise."

Mrs. White's story may be termed an emotional optimistic romance in which the principal characters—"Jinnie Singleton," played by Bessie Barriscale; "Lafe Grandoken," acted by Howard Hickman, and "Peg," impersonated by Edythe Chapman—are beset by poverty, intrigue and danger, and yet they form a "Happy in Spite" club.

"The Warrior" Sold for Canada to Globe Films of Toronto

Messrs. Sawyer and Lubin, of General Enterprise, Inc., announced on Monday the sale of the Canadian territorial rights to their super feature, "The Warrior," to The Globe Films, Ltd., of Toronto, Canada. This is a new organization of prominent exchange men and leading financiers, and branches in all of the large cities have been opened in order to properly distribute the seven-reeler starring the famous Maciste, hero of Gabriele D'Annuncio's "Cabiria."

Gun Explosion in Studio, Filming "Madam Who"

In filming "Madam Who," Bessie Barriscale Paralta production, the company narrowly escaped injury by a gun explosion. To add to the war semlance, an old cannon was obtained and dressed to look like a modern weapon. Director Barker built a platform thirty feet back and fifteen feet from the ground for Cameraman DeVinna.

DeVinna began to crank and Barker shouted the command to pull the lanyard. Then the unexpected happened. The charge exploded with a resounding boom. The gun, apparently overcharged, had badly shattered near the muzzle and pieces of metal went whistling through the air. It was a miracle that no one was hurt. The only damage done was by a small piece of metal that went through the roof of one of the studio buildings.

Bluebird Goes Back to Title, "We Are French"

Last November, when this country was still neutral, Bluebird released a screen version of Perley Poore Sheehan and Robert H. Davis' novel, "We Are French," as a program number, and to maintain neutrality entitled the photoplay "The Bugler of Algiers."

Now that exhibitors find patriotic issues not along profitable, but beneficial in our state of war, Bluebird has re-titled the feature, giving it the original caption of the novel, "We Are French." Rupert Julian, Ella Hall and Kingsley Benedict are the featured ones.

"Aladdin and the Wonderful Lamp" Is Complete

An early release of William Fox's Kiddies pictures will be the picturization of "Aladdin and the Wonderful Lamp." This fairy story film has jusst been completed and those who have seen the uncut film believe the picture will even surpass "Jack and the Beanstalk," the first Fox Kiddies picture, shown at the Globe theatre in New York.

It was felt by those who had seen "Jack and the Beanstalk" that the acting of Francis Carpenter and Virginia Lee Corbin and the other children could not be bettered, but in "Aladdin" they have gone even beyond their first essay. According to those who have seen the new film, the portrayal of the eastern characters is a revelation.

Selig Uses Dictating Machine in Projection Room

The Selig Company is preparing to install a phonographic dictating machine to assist the film editing department. As the editors watch the picture in the projection room they dictate their orders into the transmitter. The film is returned to the cutting room with the phonograph record.

Film editing takes place in the projection room. Like an author's manuscript in the hands of an editor, it is shortened here and there, the sub-titles altered, some portions entirely cut out and the entire film dressed to suit the ideas of the men closest in touch with the dramatic desires of the

J. G. Blystone Keeps Five Directors Busy

General Director J. G. Blystone, of L-Ko Comedies, is leading a busy life in supervising the work of five directors, preparing the scenarios, and editing the finished product at L-Ko Studios, Hollywood, Cal.

Noel Smith, Archie Mayo, Vin Moore, Dick Smith and Phil Dunham are rushing work on future L-Ko's in which Gladys Varden, Myrtle Sterling, Eva Novak and Lucille Hutton will be featured. The leading comedians include Hughie Mack, the latest addition to L-Ko's staff of players; Bob McKenzie, Walter Stevens, Chester Ryckman, Eddie Barry, Billy Bevan, Al Forbes and Russ Powell.

Eva Tanguay, As Girl, Raised As a Boy

In Eva Tanguay's first scream production, "The Wild Girl," it is promised the theatre-going public will see a new Eva. The role is that of a child who, having been left with the gypsies, was raised as a boy, and when claimed by her rightful estate brings to the household of her benefactor all the wild qualities which give the title character its name.

The story of "The Wild Girl" is based on a suggestion by George M. Rosener, and was directed by Howard Estabrook. The play has been given a costly production and is unusually handsomely mounted.

The cast supporting Miss Tanguay includes Stuart Holmes, Tom Moore, Valerie Bergere, Herbert Evans and others.

Cut Film on Trans-Continental Journey

The new Douglas Fairbanks-Artcraft picture, "The Man From Painted Post," was cut and assembled during the recent trans-continental trip of the Fairbanks organization from Los Angeles to New York.

As soon as the special car carrying the players and technical staff left Los Angeles, Director Joseph Henaberry, assisted by Billy Shay, commenced work on the film in an improvised work room.

Natalia Lesienko, Russian Art Films

Marguerite Clark Working on Third "Sub-Deb"

Marguerite Clark begins work this week on the third in the Paramount series of "Sub-Deb" stories by Mary Roberts Rinehart, which are being filmed under direction of J. Searle Dawley from the stories originally published in The Saturday Evening Post.

The first story, "Bab's Diary," will be released on the 24th of this month, and in October "Bab's Burglar," also completed, will be placed on the market. The idea is to follow in regular sequence the order of the stories as published in the Post.

Title Jolivet Picture "Lest We Forget!"

"Lest We Forget!" is the title which has been selected for the screen drama of international events in which Rita Jolivet is starred.

This picture deals with occurrences involving the beginning of the war and especially the early German invasion of Belgium and northern France and the sinking of the Lusitania.

Many scenes in the picture are laid on board the ill-fated steamship. Particularly fine, it is claimed, are the scenes in which the Lusitania is shown on the high seas just previous to and at the moment of its destruction by a German submarine. Prominent personages in the public life of England, France and America are represented in these scenes. One tableau shows a group, including Charles Frohman, Alfred Vanderbilt and Rita Jolivet, who, it will be recalled, were standing hand in hand at the time that the Lusitania sank—Miss Jolivet alone survived her companions.

You are not going to war. The least you can do is to make things as comfortable as possible for the men who are fighting for you.

Don't be a slacker.

Turn to page 1979—NOW!

Olive Tell, Empire All Star (Mutual) Heroine, David Powell and Her Director, John O'Brien, in "The Unforeseen"

Bluebird Will Star Carmel Myers

The announcement comes from Bluebird that Carmel Myers will be introduced as a star in that series November 11, having just completed her introductory issue under the direction of Harry Solter. Miss Myers is being shown to New Yorkers as the vampire in "Sirens of the Sea" during the Broadway theatre run of that feature.

"The Dynast" is the title of the photoplay in which Miss Myers will be first presented as a Bluebird star, with Kenneth Harlan, Charles Hill Mailes and Gertrude Aster her chief supporters. J. Grubb Alexander and Fred Myton wrote the story, with a specific purpose in giving Miss Myers a favorable introduction to the series.

Mrs. Castle Away Again to Marblehead

Mrs. Vernon Castle and her company—a large one—will go to Marblehead, Mass., for a location for certain scenes in a new photoplay. Headquarters are to be made there, it is said, for a number of days.

Marblehead was selected some time ago by Mrs. Castle's director, but it was felt best to delay the visit until after the close of the Summer season, when it would be easier to obtain the desired scenes without annoyance from curious crowds of vacationists anxious to see the celebrated dancer and movie star at work.

Mrs. Castle has returned to the Pathe studio after a Summer spent in the Adirondacks, where many scenes were taken for forthcoming features.

H. C. Hoagland Back with Pathe as Film Editor

J. A. Berst, vice-president and general manager of Pathe Exchange, has engaged H. C. Hoagland, recently general manager of the Selig Company, to act as film editor with supervision over the titling, cutting and film editing departments.

Mr. Hoagland was for five or six years with the old Pathe Freres in Jersey City, holding in succession the positions of publicity and advertising manager, editor of the Pathe Weekly, manager of the film department and later, after the resignation of Mr. Berst to accept the presidency of the General Film Company, acting general manager of Pathe Freres.

Mae Murray and Her Director, Robert Leonard, Conferring Over a Bluebird Script

Ruth Clifford's New Leading Man

Bluebird advances Ruth Clifford to the position of single stardom with presentations of "The Desire of the Moth," screen version of Eugene Manlove Rhodes' story, scheduled for release October 22. She has been co-star with Rupert Julian in recent Blubirds, but will in future issues go it alone.

Mr. Julian will have an important role in "The Desire of the Moth," but Miss Clifford's new leading man, Monroe Salisbury, will come to the front in that feature and play opposite the star in future.

Rupert Julian will be featured as a producer, and it is the intention of the management to make the "Rupert Julian Bluebirds" an important factor in their scheme of publicity and promotion. "Mother o' Mine," the Bluebird Extraordinary, just released on state rights lines, is a Rupert Julian production that will have "The Mysterious Mr. Tiller" to follow it on the regular program September 17, with "The Desire of the Moth" featured a month later.

Cast for Gladys Brockwell's Production

A company is being gathered under the direction of Bertram Bracken for Gladys Brockwell's new William Fox drama.

In the cast are Eugenie Forde, Marjorie Daw, Harry Lonsdale, Douglass Gerrard, Edward Cecil, Colin Chase and Bert Grassby. Gerrard has acted in and directed many films. Lonsdale was with Mansfield in "Beau Brummel," with Nat Goodwin for five years and with E. S. Willard for twelve.

Heredity Problem in This Universal Drama

Director Allen J. Holubar's next production will be entitled "The Twisted Soul," the story of which is by J. Grubb Alexander and Fred Myton.

It is a psychological drama in which heredity figures to a considerable extent, and it will be produced in five reels.

Brownie Vernon will be starred with William Garwood, while Murdock MacQuarrie will have the principal character role.

New Pictures of Mr. and Mrs. Sidney Drew (Stars of Metro-Drew Comedies)

Snapped During Three Tense Moments in Rita Jolivet's New Selznick Picture, "The Lusitania Disaster."

Jack Meador Publicity Man for Longacre

Longacre Distributing Company has appointed Jack Meador its general press representative. Mr. Meador has been engaged in newspaper and magazine writing and publicity promotion the past twelve years.

He was formerly a reporter on the Record-Herald and Tribune of Chicago. Ten years ago he came to New York to join the staff of the New York Herald.

Mr. Meador went to Europe in 1912 in the interests of the Authors Inter-Ocean Magazine and Newspaper Syndicate. Later he was made president of the syndicate, with headquarters in Paris.

Flirtation Leads Off in "The Spindle of Life"

Ben Wilson is the featured player of "The Spindle of Life," the Butterfly picture scheduled for release September 17. He will be supported by Neva Gerber, Richard La Reno and Hayward Mack.

"The Spindle of Life" is a picturization of Sidney Robinson's novel, "Gladsome," arranged for the screen by Karl Coolidge and produced by George Cochrane.

It tells the story of the unconventional meeting of Gladsome Harrison, an interesting young tomboy heiress, and "Alphabet" Carter, crown prince of America's financial realm, in a quaint seacoast town.

"The Lincoln Man's" Picture for Lincoln House

O. H. Oldroyd, noted as the owner of the house in which Lincoln died in Washington, D. C., which now contains the famous Oldroyd Lincoln Memorial collection, requested a photograph of Benjamin Chapin, "the Lincoln man," for framing in the Lincoln House just after the Lincoln Cycle was shown privately in the National Capitol.

Mr. Chapin felt so pleased with the request that he immediately arranged for a special sitting and the portrait has been sent.

"The Flaming Omen" Story of the Incas

Director William Wolbert's Western Vitagraph company is confident that "The Flaming Omen," Vitagraph's forthcoming "Blue Ribbon" feature, is what Albert F. Smith, president of Vitagraph, is pleased to call a "happy" picture.

It is a story of romance, with the atmosphere of Peru at the time of the Incas and far removed from the distressing atmosphere of war.

William Farnum Has Title for Book—His Book

"My Friend's Little Daughter" is a title suggested by William Farnum, Fox star, for his forthcoming book. He explains:

"I have noticed that nearly every man who comes to me to get a woman a place to act for the movies begins by saying, 'She is a friend's little daughter.' It is the familiar title that is the good title, and this phrase 'My friend's little daughter' is certainly more trite than anything else I can think of. They say to me, for instance:

"'I have a friend who has a little daughter who is crazy to go into pictures.' I usually agree sotto voce to this part of it —she would be."

David Smith, Who Knows Cowboys, Directs O. Henrys

The Broadway star feature series of two-reel Western O. Henry stories for General Film has been directed by David Smith. Of a whimsical, lovable personality, with a penchant for details truly Dickenesque, Director Smith is enthusiastic over these stories.

Many of David Smith's years were lived on the edge of the cowboy land. He knows cowboys intimately. Up and down the California coast he has journeyed with them, bunked and supped with them. He knows their foibles, their roystering, blustering funning, their unquestioning faith in each other.

Snow-Tipped Mountains in Pathe-Combitone

"Colorado's Scenic Wonders" is the title of the next Pathe-Combitone picture, and it will be released on September 9.

As the expedition leaves the more or less flat and arid country of the Southwest the subjects photographed become of much greater scenic interest. The scenery of this newest release is truly magnificent and is calculated to make the dweller on the prairies of the Middle West or the less favored section of the East envious of the persons who live in daily sight of such beauties of nature.

Huge mountains, some of them tipped with snow; vast gorges, strangely shaped rock formations, flowered uplands and rushing streams make a series of scenes which are particularly appropriate for the hot season.

Not Quite Five Feet, but All Fun

Jesse Weldon, who belongs to the Henry Lehrman forces which are making Sunshine Comedies for William Fox, is funny all over—from his head to his feet and sidewise.

Jesse is 4 feet, 8 inches tall, weighs 185 pounds, has a waist line of 44 inches and measures 46 inches around the chest.

Fox Star Wears Dress of Pearls

A gown consisting almost entirely of Treton pearls is worn by Gladys Brockwell in "The Soul of Satan," her forthcoming William Fox Photoplay.

You are not going to war. The least you can do is to make things as comfortable as possible for the men who are fighting for you.

Don't be a slacker.

Turn to page 1979—NOW!

ADVANCE OFFERINGS OF THE PROGRAMS

"Under False Colors" Heads Pathe's Program

Two Features, a Comedy and Two Serial Episodes, with Jeanne Eagles, Mollie King and Pearl White Among Stars

THE Pathe program for the week of September 23 is characterized by two features, a comedy and two serial episodes. The box office stars who appear on this program are Frederick Warde, Jeanne Eagles, Mollie King, Pearl White and Harold Lloyd.

The five-reel production of the week is Frederick Warde and Jeanne Eagles in "Under False Colors." It is an original story by Lloyd Lonergan, produced by Thanhouser, under the direction of Emile Chautard, with what is said to be one of the best starring combinations ever seen on the screen.

"The Bow String" is the title of the second episode of "The Seven Pearls" serial in which Mollie King is featured with Creighton Hale and Leon Bary. The suspense of the first episode is heightened in the second, one of the features of which is a fight between two men dressed in armor and thus disguised as knights of old.

Pearl White stars in the twelfth episode of "The Fatal Ring" entitled "The Desperate Chance." At the point of a revolver in a fight on top of a fast moving train, Carslake and Pearl both fall off.

The second feature of the week is the three-reel Official French War Film entitled "In the Wake of the Huns." Pathe calls attention to the drawing power of this title "plastered all over town on the most striking paper you ever saw and advertised big in the newspapers."

"In the Wake of the Huns" is official. It is the first French picture of its kind to be seen in this country.

Harold Lloyd is seen in "Pinched," a one-reel comedy produced by Rolin. In it the star and Snub Pollard manage to get their clothes and identities mixed and both land in the police station with "a-laugh-a-foot" complications.

International cartoon and scenic, and Hearst-Pathe News, Nos. 78 and 79, complete an unusually strong program.

Vampire Woman in "The Painted Doll," Russian Release

Natalia Lesienko is the "vampire woman" in the Russian Art Film Productions brought to this country by N. S. Kaplan. She is said to be the most famous creator of vampire roles in Russia.

The appearance of Lesienko, it is promised, will reveal an artist whose methods are entirely different from the traditional conception of such roles so closely copied by American players.

Announcement of the forthcoming release by the Russian Art Film Corporation of Pushkin's "The Painted Doll" states that Lesienko has the role of a woman who leaves no stone unturned to accomplish her purpose and is persistent in revenge when she fails. Her role is that of a wife who is jealous of her husband's success in his profession because it eliminates him from her aspirations for social achievement.

You are not going to war. The least you can do is to make things as comfortable as possible for the men who are fighting for you.
Don't be a slacker.
Turn to page 1979 — NOW !

Cecil B. DeMille, Adolph Zukor and Jeanie Macpherson, Discussing the Script of the Farrar-Artcraft Production, "The Woman God Forgot"

"The Eternal Magdalene" All Against Black Background

Goldwyn's third release is Arthur Hopkins' picturization of "The Eternal Magdalene," Robert McLaughlin's stage success, starring Maxine Elliott. In it all the conventions of the screen are thrown away.

The picture opens with a brief but remarkable prologue showing the Biblical Magdalene, and this prologue reaches its climax with the stoning of the Magdalene and the intervention of the Christ, who absolves her of sin.

The modern parallel of this ancient story then begins, and when the famous dream period of the play is reached Arthur Hopkins discards all conventional motion picture sets and settings and virtually abandons every accessory or bit of furnishings, playing the entire sequence of the action in the dream against a black velvet background.

There isn't a room, a home or a set to be seen. In the studio Mr. Hopkins erected a velvet curtain one hundred and sixteen feet long and thirty feet in depth, and his characters fade in and fade out of this background and play their parts vividly defined to the eye against the soft blackness of the velvet.

The effect parallels the feeling of anyone who has a dream. The background of the human brain is black and the objects, persons or things dreamed about are as clear and bright as if a spotlight were playing upon them.

Mountain Scenery in Vivian Martin's "Sunset Trail"

Vivian Martin appears in a new Paramount picture, "The Sunset Trail," September 17.

Beulah Marie Dix made the scenario of the photoplay from a story of Alice McIver and George H. Melford directed it. Cameraman Percy Hilburn will come in for a good share of praise when the picture is exhibited, owing to the remarkable work he has done in perpetuating in celluloid some of the exquisite scenery in the mountains.

Pauline Frederick in "Double-Crossed," Sept. 17

Loyalty to her husband, even when she discovers that in his past there is a black spot which is cropping up to menace their happiness, forms the theme of "Double-Crossed" in which Pauline Frederick will appear September 17. This is a Paramount picture produced under the direction of Robert G. Vignola.

Hector Turnbull, author of "The Cheat," which was one of the most successful of all Paramount pictures, is responsible for the scenario of "Double-Crossed," and in the cast are such well-known players as Crauford Kent, Clarence Handyside, William Riley Hatch, Harris Gordon and Joseph Smiley.

New Prints of Essanay's Charlie Chaplins

Essanay has bowed to the call of the public for its famous Charlie Chaplin comedies and will put out new prints of all the Essanay-Chaplin productions The first one will be offered on September 15, and one a month will be issued thereafter. "The Champion' with a screen time of approximately thirty minutes, will head the program.

This will be followed by other equally humorous comedies, including "In the Park," "By the Sea," "A Woman," "Shanghied," "Work," "A Jitney Elopement," "The Bank," "A Night in the Show," and others. They will be distributed through the General Film Company, Inc.

These comedies were all made in the heyday of Chaplin's popularity.

Two "Punches" in Rex Beach's "The Auction Block"

In "The Auction Block," Rex Beach picture for early release by Goldwyn, are two strong scenes.

One is the overturning of a ladle in a steel mill, killing a workman, while his daughter stands at the door. She leads a mob that storms the gates. The scene is taken by the light of the furnaces alone.

The other is a fighting raid on a Tenderloin gambling house and the arrest of the owners and their lieutenants. Sixty extras, all fighters, are used.

"Blind Man's Holiday" Is a Four-Reel O. Henry

Scarcely a better story could have been chosen for picturization than O. Henry's "Blind Man's Holiday." This is the second of the four-reel features released through General Film Company, as a departure from the two-reel subjects from the author's repertoire.

"Blind Man's Holiday" has its scene laid in New Orleans. Incidentally there is another New Orleans four-reel story to follow this one in another month, "The Enchanted Kiss." Before that, however, there will be one with a Washington atmosphere, "The Duplicity of Hargraves," also in four-reel form.

In "Blind Man's Holiday" the story is that of Lorison, a young man who is the victim of extreme moods. His romance is one of psychological peculiarities handled in a most telling and lucid fashion, an art which O. Henry more than any other popular short story writer has mastered. Added to that O. Henry puts sentiment into the story that irresistibly sways the emotions. This story also has one of O. Henry's most triumphant "happy endings."

You are not going to war. The least you can do is to make things as comfortable as possible for the men who are fighting for you.
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Turn to page 1979—NOW!

Battle Flashes in Vitagraph's "For France"

In Accord with President Smith's Policy the War Element Is Subordinated in the Picture to a Bright Bit of Romance

AUGUST 17 is the date set for the release of "For France," a Vitagraph "Blue Ribbon" feature, introducing Edward Earle and Betty Howe. "For France" is a romance of modern France with the present world's conflict as a background. It is a Dr. Cyrus Townsend Brady creation.

Although the war plays a large part in moulding the destinies of the main characters, the battle element is confined to a few flashes, romance being the predominant feature of the picture. The battle flashes are but incidental to the main theme of the story. Infinite care was taken by Director Wesley Ruggles in securing authentic reproductions of battles as they are being staged "over there," and results are described as marvelous.

In the course of production, Edward Earle, as the young West Pointer, in France to study aviation, is given opportunity to indulge in his pet diversion—flying.

A force of Germans, numerically superior to the English contingent, plan a surprise attack. A decisive battle is fought near a little farm, and the "Tommies" are saved from rout by the heroism of Ackland (Earle), who mans a machine gun and, with the aid of Marthe (Betty Howe) succeeds in turning a defeat into a glorious victory.

Badly wounded, Ackland is transported to a Red Cross hospital and is nursed back to health by Marthe, who answers in the affirmative when asked by Ackland as to whether she would become a party to a genuine war romance.

Miss Howe was with the International Film Company and had a prominent role in the "Beatrice Fairfax" series. Others in the cast are Arthur Donaldson, Mary Maurice and Frank Andrews.

Triangle Arranges Program

THE Triangle September schedule has been carefully arranged with plays of contrasting type succeeding one another.

"Idolaters," a drama of city life, with a designing adventuress as the chief character is followed by "The Haunted House," which presents a spiritualistic girl living with her fairy fancies in a quiet New England village. "Polly Ann," the next release, is described as a play of gladness, recounting, as it does, the humorous experiences of a little orphan. "Mountain Dew" is a story of a girl of the Kentucky Cumberlands who learns the secrets of love and "larnin'" at the same time. A Yale athlete who becomes a society detective is the central figure of "Flying Colors."

The following week, September 23, presents "The Devil Dodger," a western drama with the new bad-man star, Roy Stewart. This is followed by "Broadway, Arizona," with Olive Thomas as the gay young chorus girl, who is abducted and carried to the western mountains where she creates a Broadway of her own.

The October productions are being completed and the order of their release is now being planned. The schedule will lead off with "Ashes of Hope," a drama that is said to be similar in action and spirit to "The Flame of the Yukon." "Doing Her Bit," a patriotic play, is another feature of the month which was devised with an eye to timeliness of appeal.

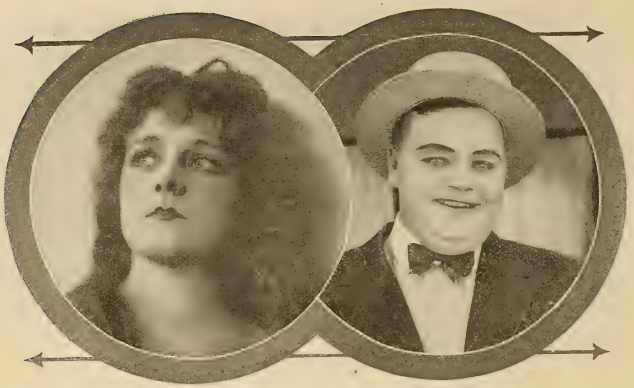
About October 21, Alma Ruebens, one of the most attractive of the Triangle leading women, will come forth as a star in "The Firefly of Tough Luck," scenes of which are now being filmed on the deserts of Arizona. The Triangle kiddies, headed by Georgie Stone, Beulah Burns and Thelma Burns will appear in support of Margery Wilson, who stars in a gypsy role of "Wild Sumac."

So Plays Sharply Contrast

This Carpet Figures in a Ducking

In "Tom and Jerry Mix," latest Sunshine Comedy, produced by Henry Lehrmann for William Fox, Tom and Jerry are at the beach. They send Daisy to shop and they go to the hotel—for ice cream soda.

Tom and Jerry are in such good humor after their thirst is quenched that they hook a pair of ice tongs to a long carpet on which stand a number of beautiful girls. A stout rope connects the tongs to the pummel of one of the saddles and before the girls realize it, they are plunged into the briny.



Ince and Blackton in Paramount's Program

Marguerite Clark, Vivian Martin, Billie Burke, Jack Pickford, Louise Huff, Sessue Hayakawa and Ann Pennington Are in List

THE October schedule marks the first appearance of a Blackton production on the Paramount schedule and also contains the first of the Paramount-Ince photoplays, in addition to embracing such stars in its roster as Marguerite Clark, Billie Burke, Vivian Martin, Jack Pickford, Louise Huff, Sessue Hayakawa and Ann Pennington. The stellar forces of the Thomas H. Ince organization are represented by Dorothy Dalton and Charles Ray. In the Blackton production, which is an adaptation of Sir Gilbert Parker's celebrated novel, "The World for Sale," the principal roles are played by Anna Little and Conway Tearle.

"The Ghost House," starring Jack Pickford and Louise Huff, directed by Wm. C. DeMille, leads off. It is a picture calculated to thrill as well as entertain.

"Arms and the Girl," from the successful stage play, has as its bright particular star the lovely Billie Burke. Joseph Kaufman directed the film and Thomas Meighan, who played opposite Miss Burke in her first Paramount picture, also supports her in this one.

"The Trouble Buster," with Vivian Martin in the star role, is a "cheer-up" story with plenty of action.

"The Call of the East," starring Sessue Hayakawa, Oriental actor, gives him a chance. Margaret Loomis supports Hayakawa, while Tsuru Aoki, Jack Holt and other well-known Paramount players appear in the cast. The story is by Beulah Marie Dix and George Melford is director.

"The World for Sale," by Sir Gilbert Parker, directed and produced by J. Stuart Blackton, is a picture with a carefully chosen cast of type actors, and headed by Conway Tearle and Anna Little.

"Bab's Burglar," second of the "Sub-Deb" stories by Mary Roberts Rinehart, directed by J. Searle Rawley and starring Marguerite Clark.

"The Son of His Father" offers Charles Ray, among the most popular of all the younger stars. This Ince picture is directed by Victor Schertzinger and stages a thrilling hand-to-hand fight that is said to be a "hummer" and not wanting in action.

Dorothy Dalton will make her first appearance in Paramount-Ince pictures in "The Price Mark," a drama suitable for Mr. Ince and Miss Dalton.

Ann Pennington, the Ziegfeld Follies star, returns to the screen after a season upon the stage, in "The Antics of Ann."

In the October list there appear the names of not only several new stars—new, that is, on the Paramount schedule, but already established favorites with the film-going public; several authors of world-wide prominence, and withal a series of offerings intended to supply every exhibitor's need.

Selig Release Is "The Law, North of 65"

"The Law, North of 65" is the title of the Selig drama released in General Film service on Monday, September 17. The cast of players includes Bessie Eyton, Wheeler Oakman and Tom Mix.

"The Law, North of 65" is a stirring drama of the far Northland in which an enduring love withstands all tests. Colin Campbell, who directed a majority of the Selig feature plays, was responsible for the production. The scenic effects are said to be elaborate and the photography clear.

On Saturday, September 22, the title of the Selig one-reel drama is "Vengeance versus Mercy." The production carries the lesson of "blessed are the merciful."

First Showings of Goldwyn's Rex Beach Picture

The Rex Beach Pictures Corporation, which made the splendid motion picture production of Rex Beach's great novel of Broadway life, "The Auction Block," has promised officials of the Goldwyn Distributing Corporation that finished prints of the production will be ready for the trade in a few days.

Goldwyn plans to have enough prints for trade showings delivered to each of its branches in the United States and Canada within two weeks.

Pathe Play Has Exteriors Taken at Flagler House

ON September 23 Pathe will release another "Gold Rooster" play in which Frederick Warde and Jeanne Eagels have the leading parts. It is called "Under False Colors," written by Lloyd Lonergan, directed by Emile Chautard and produced by Thanhouser.

The story is most timely—dealing as it does with Russia just prior to the dethronement of the Czar. Mr. Warde plays the part of John Colton, an American millionaire. The illusion is aided by the fact that the house obtained for use as his "residence" in the picture was the residence of a real multi-millionaire—Henry M. Flagler. All the outdoor scenes were taken on the Flagler estate at Oriental Point, Mamaroneck, N. Y. Jeanne Eagels plays the "Countess Olga," a Russian nihilist.

Matrimony and Militancy in Vitagraph Comedy

"Slips and Slackers" is the Vitagraph "gloom chaser" for September 17. Lawrence Semon is assisted by the Big V riot squad which includes Joe Simberg, Earle Montgomery, Joe Basil, Pietro Aramondo and Murray Simberg.

The story tells of Mr. Slacker whose ambition to serve his country is considerably in excess of his personal valor. He picks up a card on which is the welcome enlightenment that married men are exempt. When the soldiers prepare to examine him he manages to escape.

In his flight he comes across an eligible spouse in the person of a scrubwoman. He drags his prospective better half unceremoniously to the parson where they are spliced. The soldiers arrive just as the ceremony is concluded. Mrs. Slacker subjects him to the ignominy of dishwashing, onion peeling, etc. Finally, the recoil comes and Mr. Slacker decides that war is a heavenly bliss compared to marital strife.

General Film Releases Six More Trick Comedies

General Film announces a group of six new Jaxon comedies for release beginning September 14.

All these subjects feature Jaxon's eccentric comedians. The titles are "Speed Demons," "The Collectors," "Jolly Tars," "Wild Injuns," "Deviled Crabs" and "The Triple Cross."

These are one-reel subjects of a type that have become well-identified and very popular. All the well-known people who have worked in Series No. 1 and No. 2 of these comedies appear again. In each release some highly novel tricks are introduced. Success in getting fine humor out of tricks has made this brand of pictures well known among exhibitors.

October Release for "When a Man Sees Red"

William Fox's present schedule of releases calls for the issuing of "When a Man Sees Red," the extra-reel drama, with William Farnum in the stellar role, during October, Frank Lloyd was the director.

Bathing Girls Figure—Largely—in Keystone Comedies

WITH new directors and players added to its already large staff, the Keystone Company has been in a position to complete all October productions for Triangle during August and early September.

"His Crooked Career," with the blond Keystone siren, Claire Anderson, and the character comedian, Fritz Schade, is scheduled as the first October release, the week of the 7th. Robert Milliken, who has been in pictures a comparatively short time, flashes forth.

The Keystone beauties in a fashion show will be one of the features of "Pearls and Perils," released October 14. A classic dancer, Alice Maison, who was a member of the Koslof dancers during a recent tour of the Orpheum Circuit, is among the features players who include Dora Rogers, Alatia Morton, Harry McCoy, George Hall and Lloyd Bacon.

Dale Fuller, George Binns and Maude Wayne are the comedy trio appearing in "A Hindu Hoodoo," the October 21st feature. Binns is a get-rich-quick gentleman of the Wallingford school.

Myrtle Lind and J. Dwiggins are the victims of "A Seminary Scandal," the comedy scheduled for the last week in October. They are supported by two of the Keystone feather-weights, Caroline Rankin and Martin Kinney. The Keystone Beauty Squad will be represented in this comedy by Rose Carter. Aileen Allen, the champion diver, who has won numerous medals for her swimming and fancy diving during the past few months, is another siren of the bathing scenes, which were filmed in Venice, Cal.

Antonio Moreno in "Angel Factory"

THE Pathe feature for the week of September 16 is "The Angel Factory," starring Antonio Moreno. Vitagraph Pictures, in which he has had leading parts, are "The Island of Regeneration" and "Kennedy Square." He has played on the stage with such famous stars as Mrs. Leslie Carter, Tyrone Power, Constance Collier, Wilton Lackaye and William Hawtrey.

Opposite Moreno is Helene Chadwick, who before her picture experience was one of the best-known artist's models in New York. She was the pretty adventuress in "The Last of the Carnabys."

Suzanne Willa and Margaret Greene were cast in support. Miss Willa created the part of Aggie Lynch in the original "Kick In." Armand Cortez and Francis X. Conlan are in the cast, and Laura West and Leslie Stowe contribute two characterizations.

This picture was produced by the Astra Company, under the direction of Larry McGill. It deals with a little East Side girl (Helene Chadwick), whose father (Leslie Stowe) is a drunkard, and whose mother (Laura West) is a slattern. It tells how she meets and falls in love with a rich young man (Antonio Moreno), whose hobby is his work as superintendent of a Settlement House in New York's slums. The story works up to a big punch when the hero and heroine are held for the murder of Tony Podessa, leader of a gang of toughs.

Helen Holmes, American-Mutual Railroad Girl, in New and Charming Poses

Two Dramas and Episode in Mutual Release

Margarita Fischer, Juliette Day and Helen Holmes Are Stars in Productions, All Dated for September 17

MARGARITA FISCHER in "The Girl Who Couldn't Grow Up," Juliette Day in "The Rainbow Girl," and a first episode of Helen Holmes' "The Lost Express" are released by Mutual on the same day—Monday, September 17.

Margarita Fischer after the production of "The Devil's Assistant" was ill and spent the summer recuperating. In "The Girl Who Couldn't Grow Up" she comes back in middy and trousers, oversized dress suit and adorable pyjamas. There are a dozen intricate and comical situations in the five reels.

Juliette Day, after the successful run on Broadway of "Upstairs and Down," early in the Spring went to the Pacific Coast to produce a series of plays for American, Mutual release, and "The Rainbow Girl" comes first. She is declared to screen well, and the five-reel story is described by Mutual as "a cracking one." Rollin S. Sturgeon directed.

"The Lost Express," the serial release for the week of September 17, has been pronounced a corking photo-novel by the reviewers who have seen the opening chapters. It opens—bing—with the mysterious disappearance of a trainload of valuable documents. A band of pirates has raided the laboratories of old General Thurston to steal his formula for granulated gasoline and the old general himself has been shot in the fight. His daughter, Helen, played by Helen Holmes, orders that the documents in his safe be removed to a safety vault in a nearby city and charters a train to take them. Between stations the whole train disappears.

"The Lost Express" will be released, a chapter at a time, for fifteen weeks. The chapters are in two reels each. The production was directed by J. P. McGowan, celebrated for his stage management of photo-melodrama, starring Helen Holmes, described as the most fearless of motion picture actresses. It was produced by the Signal Film.

The Cub comedy, "Officer Jerry," released on September 20, gives George Ovey the role of a masquerading policeman in which he goes through a series of humorous situations.

Reel Life No. 73, released the same day, carries scenes showing the making of army rifles, running an aeroplane without danger, portrays the principle of the gyroscope and animated drawings from Life.

Mutual Weekly, scheduled for September 19, includes current events up to the time the reel is assembled.

Essanay Has Three Taylor Holmes Pictures on Schedule

ESSANAY has completed the production of three pictures, in which Taylor Holmes, the stage comedian, is featured. A fourth is now in the filming process.

"Efficiency Edgar's Courtship," the first of this series, and, incidentally, the star's initial screen vehicle, was released Sept. 3.

The second picture, entitled "Fools for Luck," will be released October 8. This production is a screen version of Kennett Harris's story, "Talismans," which was published in the Saturday Evening Post.

It hinges on a youth's desperate attempts to woo Dame Fortune by a rigid observance of all the omens of luck, including the horseshoe, the rabbit's left hind foot, spilled salt and ladders. He meets the girl of his heart's desire, however, so his luck tokens fail to aid him.

This picture will be followed in November, with the release of "Two-Bit Seats." "The Small Town Guy" will be the title of the December releases.

In line with the policy recently announced by George K. Spoor, president of Essanay, that his organization henceforth will produce only pictures of a lighter vein in an attempt to offset the gloom of war, all Holmes pictures will be comedy-dramas. The George Kleine System will distribute.

"When False Tongues Speak" for Sept. 9

The Fox release for September 9 will be "When False Tongues Speak," in which Virginia Pearson has the chief part. The story is by George Scarborough, the noted playwright, and the direction is by Carl Harbaugh. Hardee Kirkland is the leading man.

Virginia Pearson is the Central Figure in a New Fox Production, "When False Tongues Speak"

William Fox Has Strong Four in Front Rank

His Standard Pictures Ready Are "The Spy," "Jack and the Beanstalk," "The Honor System," and Last, "The Conqueror"

WILLIAM FOX announces four productions ready. These are:

"The Spy," revealing in melodrama the workings of German secret agents; "Jack and the Beanstalk," a Fox fairy film with 3,300 juvenile players; "The Honor System," R. A. Walsh's cinemelodrama, and "The Conqueror," a romance of Sam Houston's life. The last, "The Conqueror" will take the screen at the Globe theatre, New York, when "The Spy" finishes two weeks run.

"The Conqueror" is the first of the William Farnum series of productions just as "Jack and the Beanstalk" is the first of the Fox Kiddies features.

Mr. Fox will release soon to the public "Babes in the Wood," "Aladdin and the Wonderful Lamp," "Ali Baba and the Forty Thieves," "The Brownies," "Mikado," "Pinafore," and "Alice's Adventures in Wonderland" and other children themes.

Eight light comedy dramas starring the inimitable Jane and Katherine Lee, the Fox "Baby Grands," will also be presented.

The first of the Theda Bara pictures will be an accurate version of Dumas' famous "Camille," in which Miss Bara gives a portrayal of the Lady of the Camellias. This will be followed by a picturization of "Cleopatra, the Siren of the Nile."

In the William Farnum series, after "The Conqueror" will come the drama, "When a Man Sees Red," from the story by Larry Evans, a film version of Victor Hugo's "Les Miserables," and an adaptation of Ralph Connor's novel, "The Doctor."

The Fox Special Features will be issued once a week and will star George Walsh, Virginia Pearson, Gladys Brockwell, Miriam Cooper, June Caprice, Dustin Farnum and Valeska Suratt.

"The Spindle of Life" Leads Universal List

Comedies Scheduled Are "Welcome Home," "A Prairie Chicken," "Hawaiian Nuts," "Marathon Maniacs" and a Joker, "Circus Sarah"

"THE PULLMAN MYSTERY," a "Gold Seal" drama released Tuesday, September 18, heads Universal's schedule for the week of the 17th. On the previous day, released under other arrangements, "The Spindle of Life" is the regular Butterfly feature for the week.

"The Pullman Mystery" was written by Robert Von Saxmar and Jack Cunningham, Charles Swickard being the director in charge. An excellent cast, including Molly Malone, Larry Peyton, Hayward Mack and Ray Hanford is provided.

A Nestor one-reel comedy, "Welcome Home," is released on the same date. Eddie Lyons and Lee Moran are the chief fun makers. Edith Roberts plays the part of Eddie's innocent wife who didn't get Eddie's letter announcing his return—because Eddie never mailed it.

The release for Wednesday, September 19 is a two-reel L-Ko comedy entitled, "A Prairie Chicken," directed by Vin Moore. Merta Sterling plays the part of the "Chicken."

Thursday, September 20, a J. Warren Kerrigan feature in two reels, "The Right Man," by E. M. McCall and William Parker, directed by Henry McRae is released. "Hawaiian Nuts," a Joker comedy, is dated the same day. It was filmed under the direction of W. W. Beaudine.

"Marathon Maniacs," a Victor comedy, is scheduled for Friday, September 21. Max Asher, Dave Morris and Gladys Tennyson are featured and a funny "Marathon race" is staged. Universal Screen Magazine No. 37 is scheduled for the same day.

For Saturday, September 22, a thrilling Bison drama, "The Last of the Night Riders," is the offering. As the name implies, it is a story of the night-riding days in Kentucky, in which the course of true love is ruffled by enmity between the riders and the officers of the law. "Circus Sarah," a Joker comedy, written and produced by Allen Curtis, the scene of which is laid under the "big top," completes the bill.

To Release George Ade Fables One a Week

General Film announces that the opening subjects released in the series of George Ade "Fables in Slang" are "The Twelve Cylinder Speed of the Leisure Class," "The Wandering Boy and the Wayward Parents" and "What Transpires After the Wind-up."

There will be twelve of these American humorous subjects in approximately two-reel lengths, the time of run being from 25 to 30 minutes. The releases come one a week.

In "The Twelve Cylinder Speed of the Leisure Class" the story concerns the sudden rise to wealth of Mr. and Mrs. Basker, plain, homespun people of the Middle West. Particularly happy types for the Baskers have been found by Essanay in George Bean and Frankie Raymond. A cast that is fine throughout includes Rodney LaRock, Hazel Coats and William Brotherhood.

Symphony Concerts for Goldwyn Picture at Strand

A screen adaptation of Margaret Mayo's famous play by the same name, "Polly of the Circus," the first of the Goldwyn pictures to be seen in New York, will be the principal photo-dramatic feature at the Strand theatre next week.

Mae Marsh, the talented screen star, will be seen in the title role. With the initial presentation of the Goldwyn pictures the inauguration of the new Strand Symphony Orchestra will take place. Afternoon Symphony Concerts will be given every day except Saturday, Sunday and Holidays, under the direction of Adriano Ariani.

Edmund Lawrence

Film Specialties

French Rebuilding War-Ruin in Pathe Film

Pictorial evidences of the progress the French are making in regaining the northern part of their land from the Germans is shown in the Official French War Pictures titled "In the Wake of the Huns," which will be released by Pathe, September 23.

These pictures are different from any other war pictures shown, because, while they show war as it really is they also show France recovering herself from the blows struck by the Germans. They depict the French army rebuilding the railroads, the bridges and the roads. They show the ruin left by the Germans, in the orchards, in the villages, in the cities and the devastation of churches and other public buildings.

The pictures show the Chateau de Coucy as it was before its occupation by the Germans. These pictures, of course, were taken before the war broke out. Then is shown the devastation wrought by the Germans when they were forced to evacuate the Chateau, and it typifies in a measure the wanton spite that is being taken out on French monuments and on France itself by her invaders.

Troops in action, troops on the march, troops moving forward to engage the enemy are shown and will arouse the enthusiasm of American audiences.

CHERRY BLOSSOM TIME IN NIPPON LAND

To the snowy austerity of Glacier Park. "Japan the Floral" (Pathe) tinted in nature's colors, is a gentle contrast. Here are rosy cherry blossoms, iris and water lilies, and one of those delightfully funny arching bridges whose outline is completed in the clear stream beneath.

Not all the boys who train for the sea look forward to a military career. Whether there is peace or war, merchant vessels must sail, and the men in command of them must be trained for their task. "Making a Merchant Marine" (Hearst-Pathe, on reel with above) shows our young sailors learning the principles of navigation, signalling, launching a lifeboat, and racing like monkeys, barefoot, up the ropeways that lead to the very top of the mast. Fine looking lads they are, and an augury of the time when our American merchant ships take a place worthy of our great country on the sea.

Happy Hooligan finds himself the centre of attention from a band of tropical cannibals and maintains his accustomed spirits with difficulty.

You are not going to war. The least you can do is to make things as comfortable as possible for the men who are fighting for you.

Don't be a slacker.

Turn to page 1979—NOW !

Our Boys in France Up to the Very Minute

Gaumont Rushes to America Pictures of Americans at Fighting Front for Instant Release—Magazine in Film

THE Gaumont-Mutual Weekly, which will be released September 19, will contain unusual scenes of timely news interest . As the Weekly is an up-to-the-latest-minute release, it is not possible to say in advance just what happenings will appear in a number until it "goes to press."

A staff of enthusiastic news-photographers stationed all over the world, including the military cameramen of the Societe des Etablissements Gaumont, who are with the American expeditionary forces in France and on the battle front, insure spectators of the Mutual Weekly the earliest possible photographic advice of the march of our boys toward Berlin.

"Reel Life," the Mutual film magazine, does not show news events, but longer, fuller subjects which are current at all times. Issue No. 73, released September 20, contains three subjects which are real features:

"Running an Airplane Without Danger" shows aviators can learn to fly before they leave the earth. "Student Officers" illustrates young commanders of our new army learning up-to-date methods of modern warfare. "The Principle of the Gyroscope" is a rare, scientific article so clearly pictured that no one can see it without being entertained.

A picture of the weaving of President Wilson's portrait in fabric, and an animated drawing from America's leading humorous weekly, "Life," showing how you feel when a big car passes your "flivver," complete this highly interesting reel.

Citizen Soldiers Filmed in One of Selig's Releases

"OVER the Top to Victory" is the title of one of the latest of motion pictures by William N. Selig for release in General Film service on Monday, September 24. The production is in two reels. It shows details of the development of America's young men into soldiers. From daybreak until "Taps" are sounded, we follow the citizen soldiers through their drills and pastimes.

For release Saturday, September 29, the Selig Company announces a one-reel drama, "The Angel of Poverty Row," with Bessie Eyton as the star. Colin Campbell directed this production.

On Monday, October 1, the Selig Company releases a two-part Western drama, "The Rustler's Vindication," with Tom Mix performing many feats. Myrtle Steadman is also seen in it.

"The Witness for the State" is the title of the Selig one-reel release in General Film Service for Saturday, October 6. Bessie Eyton and Eugenie Besserer both have parts in which they appear to great advantage.

Chinese Comedian in Screencraft Company

"Fang's Fame and Fortune" is the title of the first Charlie Fang release for Screencraft. It is a one-reel feature. According to George W. Shepard, president, Charlie Chaplin and Douglas Fairbanks will have to look to their laurels for the Chinese comedian is right on their heels. He is described as the possessor of a blank countenance not to be resisted.

The Screencraft Company announces the acquisition of two new members to its producing staff, Hal Benedict, formerly of the Frank Powell forces, and William Zollinger, of Thanhouser Films.

George Ridgwell Returns to Vitagraph

George Ridgwell, who has been brought back to Vitagraph by Albert E. Smith, president, is directing little Bobby Connelly in "Bobby and the Fairies," at a New Jersey location.

Mr. Ridgway a short time ago was director-general of the Sunbeam Motion Picture Corporation.

'Tenshun!—Bobby Connelly and His Three-Year-Old Leading Lady, Aida Horton, Both Vitagraphing

Short Subjects in Review

By Clara DeL. Berg

WHY IS A GOAT?

Naughty little goat babies, waxing big and strong, first on bottles and then on barren pastures where no cow could live (Paramount-Bray Pictograph No. 83), grow into big goats and help Mr. Hoover and the Health Department by furnishing cheap and absolutely tuberculosis-proof milk to babies. The many pictures taken on the hilly farm where goat raising is a profitable industry are lively and attractive.

But *very* good little goats are translated by a goat angel into kidskin, and form the material out of which beautiful ladies make beautiful and very expensive bindings for rich men's treasured volumes. Various processes in this ancient and honorable craft are illustrated by Marguerite Lahey, who binds all of the books that go into the famous library of J. P. Morgan.

Goodrich Dirt spends a day at the shore among the Beach Nuts, and finds a German submarine much less elusive than an American mermaid.

MUSIC BY WIRELESS

It's not the initial cost of a photograph; we all know *that!* And how tantalizing the new records are when our purse is empty. Universal Screen Magazine No. 39 doesn't tell us how much one pays for the wireless music that comes out of what looks like a telephone with an enlarged transmitter, nor just how one orders what he wants. We suppose the menu could be telephoned in ahead, and the tunes would then emerge in the order requested. The bill would not appear until conveniently later. Perhaps Music Service Stations, Oratorios and Dance Music on Request will soon take their place in the telephone book.

Very attractive are the pictures of Mr. McFadden's children going through the exercises that have given them healthy, agile bodies and strength beyond their years. Apparatus that can be set up in any home is all that is employed.

Menhaden fishing, and pictures showing how milk is tested for the market, complete this Screen Magazine number.

FLYING ON DRY LAND

It is all very well to learn the motions (out of a textbook) and pull the levers that *would* make the aeroplane go up or down or to one side. All very well so long as you are on dry land and nothing to happen should you do the wrong thing. But how about it when you are actually and literally up in the air? A. C. Beech, aviator and inventor (Gaumont Reel Life No. 173), undertakes to bridge the appalling difference with a machine that while fastened securely to the ground responds to air currents and control entirely as does a flying aeroplane. While currents of air are forced now from one direction, now from another, upon the machine, the student aviator learns balance and the control of wheels and levers.

The principle of the gyroscope is illustrated in a series of pictures which are somewhat puzzling to the novice in mechanics. Here is a case where fewer pictures and more explanation would add to popular understanding and interest.

Among many views of our student officers in training, that which catches the attention shows a group of them around a relief map, fifty feet square, on which the principles of marine warfare are being illustrated.

A LONG WAY FROM CALIFORNIA

We don't know just where you will find these travelers from the Golden Gate state. But if at some point 1,500 miles from San Diego you should stub your toe against a turtle-backed raft of giant redwoods, you would know that without conveyance other than the tug that pulled them through the water they had made the long ocean journey from their native state. Mutual Weekly No. 136 shows them en route.

While the big trees are seeking sea level, other Californians aim for higher altitudes. An exciting event is the motorcycle climbing contest up the side of a 78 degree hill. There is more than one spill by the way.

California adds still another item to this issue with pictures of the black hogs being raised by Uncle Sam to add to his larder.

There are glimpses of doings on the other side of the water, and a final view of our new army going into camp at Van Cortlandt Park.

NEWPORT TO JAVA VIA AFRICA

A far cry from the marble palaces of Society's Summer Playground to the sugar plantations of a tropical island, yet so interesting is each that our visits in both places are too short. The beautiful streets and massive "cottages" of Newport have been taken by a camaraman who does full justice to their extent. And either he, or a cheerful-minded editor, has added a bit of "Coney" to show that, after all, sunshine, salt water, and good fellowship are the only essentials of midsummer happiness.

The picture covering the sugar industry of Java is a model of good camera work and intelligent editing. There are plenty of attractive outdoor scenes showing the natives planting and harvesting, and just enough of the machinery, with good close-ups, to enable us to follow the process of crushing and refining.

To the subject under treatment, the painful slowness and torturing tools of the African barber are not mirth-provoking, but to the onlooker the sight of vanity gratified at such a price is more than a little funny.

THE EVERLASTING CAT

The delightful Puss, who, with nothing but a pair of boots and his native wits, won riches, honor, and a bride for his master, comes to life in the latest of the Mo-Toy dramas (Educational Films Corporation). Never does Puss dissappoint us. When his old master dies, Puss weeps real tears, which have to be wiped away by young Master William. Yet adversity acts as a spur, and when opportunity beckons, Puss, with that royal dignity known only to cats and head waiters, advances to meet it with proud expectancy. Master William (a mean-spirited creature compared to the noble Puss) does exactly as he is bid, and so receives, as the Marquis of Barabas, the hand of the king's (or is it the duke's) daughter.

UNCLE SAM, SHIP BUILDER

We are standing in front of a towering mass whose form we cannot yet discern (Hearst-Pathe Weekly No. 72). It starts to move back. Slowly, with gathering speed, it withdraws. Then we realize that we are directly in front of a great steamer, taking its initial plunge into the sea. I have seen many launchings on the screen, but none so startling and impressive as this.

Fine views are afforded of our troops on parade in front of Buckingham Palace, London, with the King, Queen, and Lloyd-George reviewing them. With all due respect to their worthy majesties, we find the once "picayune little Welsh lawyer" by far the most interesting figure of the group.

"You can't smoke your pipe and have it too." So while the boys at the front are burning up tobacco, our dusky workers in the South are gathering and drying the leaves that are later to bring a bit of home and comfort to the tired soldier men.

AN ARMY IN THE MAKING

Fully half of Universal Current Events No. 17 is taken up by views of the great Parade of New York's 30,000 National Guardsmen on the eve of their departure for training quarters. From roofs, street corners, and from the very center of the avenue, the cameras have caught the marching men, and a splendid, inspiring sight they are. No one person could have had so comprehensive a view of the procession, nor have caught the little personal touches—the mayor, the governor, and "Teddy" exchanging enthusiastic comment, the girls running out from the sidewalks with drinks of cold water for the ranks at parade rest, the boys themselves laughing over the good dinner served at Van Cortlandt Park.

This willing and courageous army of democracy must have its trained leaders. For the moment our interest in the guardsmen and the young officers from the training camps makes us forgetful of the lads up the river who are giving up almost a year of West Point training to get into the game of real war. It is good to see the splendid body of 152 going through their famous evolutions on their beautiful parade ground, and receiving each in his turn the parchment that marks the completion of a course of training and study that in intellectual and physical standards is not surpassed in the world.

JEWEL PRODUCTIONS INC.

¶ Art, in its various forms of expression, obtains a following only so long as it maintains a lead. Sophistication, more than familiarity, breeds contempt. If you permit your audiences to grow beyond the pictures you show, you lose their patronage.

¶ The most progressive managers are the first to recognize this condition as they are the first to suffer from it. The average feature, or the best feature produced in the average way, not only does not solve the problem, it makes matters worse by false promises.

¶ Yet——There are directors unhampered by producers, and a few producers unfettered by greed or tradition, who have "seen visions and dreamed dreams." Their work marks the present limit of the moving picture art. As the art advances in the future, these men will be behind the movement, and the pictures will reach the screen thru JEWEL Productions (Inc.).

¶ JEWEL Productions (Inc.) is not a producing concern. It is not afflicted with a producing "policy." Its sole business is to market fine pictures. Extraordinary merit alone determines the pictures bought and distributed by the JEWEL organization.

¶ We have thus far acquired the rights to only five pictures after examining a large number. Three are from the Universal Film Mfg. Co.—"Come Through," George Bronson Howard's greatest melodrama; "Sirens of the Sea," the picture beautiful; "Pay Me," the big drama of the West. One to be announced is from Lois Weber. One was made by Edwin Thanhouser. It is the patriotic classic, "The Man Without a Country."

¶ You are asked to see and judge these pictures on their merits—unprejudiced by what we think of them. Write to the address below for further particulars and the address of your nearest JEWEL Exchange.

JEWEL PRODUCTIONS (INC.)

405 MECCA BUILDING

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BUTTERFLY PICTURES PRESENT

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IN

"THE GIRL WHO WON OUT"

A POWERFUL HEART INTEREST DRAMA BY JUDGE WILLIS BROWN
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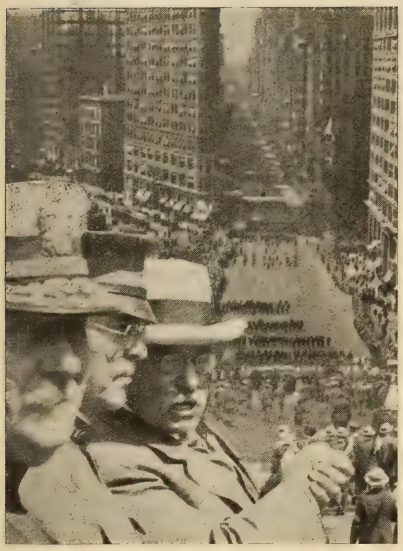

Whenever the Universal Two-a-Week News Service is shown—even if it is on that dreaded "dull day" the greatest news events of the world, always shown FIRST, gets them in when they wouldn't go to see the finest feature ever released.

UNIVERSAL ANIMATED WEEKLY

"All the world's most important news first" is the slogan that has carried the Universal Animated Weekly so far ahead of competition that there is no comparison in the minds of the moving picture patrons. Its staff of camera correspondents stationed all over the world is greater than all competitors combined. YOU REAP THE BENEFIT.

UNIVERSAL CURRENT EVENTS

The great events of the world that are making history are the subjects shown every week in the Universal Current Events. With the Weekly and the Events you are prepared to smother competition in the matter of topical news reviews. A single showing will bring you demands for regular service that you cannot overlook, and that will prove most profitable to you and add to the prestige of your theatre. Remember that you need this—

Two-a Week News Service

Any theatre that is not showing the UNIVERSAL SCREEN MAGAZINE is overlooking a sure thing. Write for full information.

The demand for the "U"-TWICE-A-WEEK-NEWS-SERVICE has prompted us to offer OPEN BOOKINGS. Things have changed in News Weeklies. Time was when the loudest shouter and biggest Trade Paper advertiser got the business. Exhibitors can't be bunkoed any more by mere loud talk or lavishness in advertising spaces. Exhibitors have demanded the best news first. The Universal's TWICE-A-WEEK-NEWS-SERVICE is the answer. It is sweeping the country, delighting millions and bringing the crowds to thousands of theatres. It has no competition. There is nothing like it. You can book the TWICE-A-WEEK-NEWS SERVICE thru any Universal Exchange, or communicate with the UNIVERSAL ANIMATED WEEKLY, 1600 Broadway, New York.

Any one of these three great one-reel features will pack your House on that dull day of the week. A trial will convince you.

Universal Comedies and Comedy Stars

The following comedies will be released for the week of October 1:

NESTOR—Eddie Lyons, Lee Moran and Edith Roberts in "Pete the Prowler."

JOKER—Wm. Franey and Gale Henry in "Her Naughty Choice."

JOKER—Gale Henry and Jack Dill in "The Masked Marvels."

VICTOR — Max Asher in "Kicked in the Kitchen."

Book these through any Universal Exchange, or Universal Film Manufacturing Co., Carl Laemmle, President, "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway New York.

IN THE INDEPENDENT FIELD

Albert Scowcroft,
Pres. Ogden Picture Corp.

Scowcroft Returns to Ogden

Albert Scowcroft, the president of the Ogden Pictures Corporation, left for Ogden, Utah, last week, after having seen the establishment of the eastern executive office of that company well on its way. Mr. Scowcroft, before leaving, stated that his visit to the East was for the purpose of securing a competent eastern manager of productions and general representative.

"Our eastern organization is now completed," said Mr. Scowcroft, "and the second Lillian Walker extraordinary attraction will be made in the East; the third will be made at Ogden, Utah, the fourth at Los Angeles, and the remaining four of the first year's series will also be made in the East. I shall report to my co-directors the progress we have made and will present to them a plan of enlarged operations that will call for an extensive scheme of advertising, publicity and exploitation. We know we have made no mistake up to this point. What those plans are, however, cannot be given to the trade at this time, excepting to say that we hope to teach the photoplay public a few additional startling innovations that will convince them of the wonders that motion pictures can really perform. Several such innovations, we are advised by our attorneys, are patentable and we have already applied for patent rights on them. When I state that I hope to present to the world, through the medium of Ogden Pictures, a stereoscopic form of photography that will present the characters of the screen almost as if they were in the flesh and on the stage, you can well appreciate what I mean."

Mr. Scowcroft will return to New York when his present picture is completed.

Jewel Offers No Set Release Dates

JEWEL PRODUCTIONS, INC., has made an announcement of its aims for the benefit of the trade. It states that there will be no elaborate schedule or set dates for releases.

"It may release a picture a month, two, three, or no picture in six months; ten pictures, twelve, or only eight a year—this being entirely dependent on that standard of superiority which they have set and which they will continue to maintain," says an officer of the company.

"Jewel Productions, Inc., is in no way a producing concern. Its sole activities consist of the marketing of pictures which they will buy outright, or book for the producer on percentage, solely on the basis of merit, and before any production is purchased or even considered, it must have received the unanimous stamp of public approval during its run of at least a week in a metropolitan centre, thus eliminating entirely that gambling chance which many distributors must assume in passing a production to an exhibitor.

"It is capitalized at such a figure that it is enabled to purchase outright for distribution in the United States and Canada the most notable special features obtainable, and independent producers are invited to submit their products to the Reviewing Board of the company. It is establishing and will conduct one of the most efficient and co-operative string of exchanges in the industry.

"After reviewing a great number of features, Jewel Productions, Inc., thus far, have acquired the rights to only five.

"One was made by Edwin Thanhouser, with the idea of selling on the state rights plan. Last week Jewel Production, Inc., secured the world rights to it. They offered it for the first time to the public at the Broadway theatre, New York, on September 9. It is Edward Everett Hale's 'The Man Without a Country.' Florence La Badie and H. E. Herbert are the stars. Lloyd Lonergan wrote the screen version. Ernest C. Wards is the director.

"When 'Come Through' was shown on Broadway it instantly became one of the genuine picture hits of the season, and every photoplay critic in New York said so. George Bronson-Howard wrote the story and Jack Conway is the director. Jewel Productions, Inc., bought it from Universal.

"'Pay Me' is another, with Dorothy Phillips as its star. A drama of the West, big, primitive, human, put on by Joseph DeGrasse is this.

"'Sirens of the Sea,' the picture beautiful, so termed by every New York reviewer, is another for which no effort or cost was spared. And a fifth will come from Lois Weber.

"Jewel offices have been established in the principal cities of the country, and headquarters on the fourth floor of the Mecca Building, 1600 Broadway, New York."

To Sell Twenty-five Art Dramas on Open Market Plan

THE Standard Film Corporation, R. C. Cropper, president, to date has purchased and is distributing twenty-five Art Dramas productions, including "The Rainbow" and "The Peddler," and it is understood that these subjects will from now on be sold on the open market plan. The Standard has in preparation a book which will list these subjects and carry full details as to their box-office value, as proven by statistics compiled from results obtained with them by the exhibitors who have used them. This book will shortly be in the hands of the exhibitors of the Middle West, who will be glad of the chance to book these Art Dramas, the Standard believes.

The future policy of the Standard has not been definitely announced, but it is believed that the opinion of the Standard's executives is that the exhibitors are very much interested in the really big state rights features. The Standard with its immense distribution could easily handle a large number of state rights productions, and such a step would be most logical.

The Standard Film Corporation is the largest independent film exchange system in the country and has offices at Chicago, St. Louis, Minneapolis, Omaha and Kansas City. R. C. Cropper, president, is widely known and the sales manager, Phil L. Ryan, has come to the front with many original ideas on film distribution.

Edgar G. Milne, President Washington Theatre Managers' Association, Seattle, Wash.

Peggy Hyland, Mayfair Heroine, at Three Interesting Points in "Persuasive Peggy."

Blumenthal Enthusiastic Over "Tyranny of Romanoffs"

BEN BLUMENTHAL, president of the Export and Import Film Company, is enthusiastic over "The Tyranny of the Romanoffs," recently purchased by him. The picture, in six reels, was made under the supervision of Cines, of Rome.

The first big Russian production to be released this season is "The Tyranny of the Romanoffs," a six-reel photo-spectacle, based on the tyranny of the Czars of the great Russian Empire, which is now well on its way towards becoming one of the greatest democracies of the world.

"This picture was made in Russia by an exceptional cast of Russian players, who at the time the production was in course of construction, were under the guidance of the Czar, and were members of the National Dramatic theatre of Moscow," says Mr. Blumenthal. "In fact the ex-Czar, Nicholas Romanoff, was so incensed when he heard that his actors had depicted the tyranny of his ancestors for the screen that he refused permission for the picture to be taken out of the country or to be shown to the Russian people. Therefore, up until the time of his abdication, the reels were never allowed to leave Russian soil.

"The role of Ivan IV., the most brutal ruler the world has ever known, was portrayed by Amleto Novelli, the famous Italian actor, who was sent to Moscow where the picture was made. There he succeeded in surrounding himself with the best actors in the Empire, with the aid of the monk, Illiodor, who told the story of the brutal reign of Ivan, and, through his personal influence with the Romanoffs, selected the cast. The monk, Illiodor, assisted in the production and appears in the picture as the narrator of the story, in various interesting characteristic and dramatic poses."

Mr. Blumenthal feels that there is a great future in store for the picture in this country, for it cannot fail to be appreciated by the American. It will be a material aid in building up a sympathetic understanding of our Russian allies, for it portrays faithfully the hideous conditions which have prevailed in that country throughout the past centuries, and which have led to the final throwing off of the yoke and to the emancipation of the people and the exiling to Siberia of the late Czar Nicholas.

Illiodor, the monk exiled by the ex-Czar of Russia, recently attended a private showing of the new Russian picture, "The Tyranny of the Romanoffs." It was the first time that the completed picture had ben shown and Illiodor took a keen interest in the result. He admired the picture immensely and was not slow to express himself.

Replica of Czarina Wireless in Brenon Film

In Herbert Brenon's forthcoming production of "The Fall of the Romanoffs" he has reproduced a wireless room used by the Czarina in her communications with the German Emperor. Although Mr. Brenon had received the account of its existence from Iliodor, it was only recently that he was able to find the man who had installed the wireless in the palace. And to his surprise he found that it was an American, William Hubilier, a wireless experimentor, with New York offices at 217 Centre street.

"Redemption" for Cleveland

The first of the new features that Leon D. Netter recently bought to be released in Cleveland is "Redemption," the life story of Evelyn Nesbit and her son, Russell Thaw. The Stillman will show it the week of September 23.

You are not going to war. The least you can do is to make things as comfortable as possible for the men who are fighting for you.
Don't be a slacker.
Turn to page 1979—NOW!

Blumenthal Is Proficient in Film Marketing

Ben Blumenthal, president of the Export and Import Film Company, is applying modern efficiency methods to building up the business of the new organization. He has had fifteen years' training in European business, the last five of which have been spent in the film industry.

He never undertakes to import a picture until its statistical foreign popularity is established, and he has made a thorough investigation of its American possibilities. By an exhaustive study of the American market, and the demands of the American public, he has evolved a system of accurately judging the foreign products, and guaging the financial future for them here. The business is run precisely like a great commercial importing house, and there is consequently practically no waste.

Mr. Blumenthal is too keen a business man to simply sell his product and desert his customer. On the contrary, this is only the beginning of their transaction. After the picture is bought it is his custom to enter into an auxiliary advertising campaign for his customer, furnishing him with all the material at hand and all the advertising matter that he has received from the foreign market on that subject. This is not only good business; it is efficiency, and Mr. Blumenthal has received ample proof of the fact that it pays in the long run.

Herbert Is Lead in Jewel Film

H. E. Herbert, who plays opposite Florence La Badie, is the leading man in the Thanhouser version of the Edward Everett Hale production, "The Man Without A Country," which the Jewel Productions, Inc., brought to the Broadway theatre last week.

He made his appearance in New York about five years ago as Billie Burke's leading man in Pinero's "Mind-the-Paint-Girl," and was later seen in leading roles with Blanche Bates in "Witness for the Defense" and with Grace George in "Half an Hour."

Glimpses of a New Production, "Lorelei of the Sea"

Standard Is Making Offerings Comprehensive

The Standard Film Service Company, Cleveland, is adding new features to its extensive and comprehensive program. It has Mo-Toy, Ditmer, Billy West, Christie comedies, war weeklies, Mutt and Jeff, and the Plain Dealer Magazine. Beginning Septemper 17, Art Dramas will release through it, the first picture being "Pride and the Devil," featuring Alma Hanlon. Now it has acquired the rights to several new ones. They are Norma Talmadge in "Captivating Mary Carsted" and "War as It Really Is," the pictures made by Captain Donald C. Thompson, photographer for Leslie's Weekly.

Syd Rosenthal, Ohio representative for the Standard Film Service Company, said that the Billy West comedies are going great all over the state. He recently placed them in eight Youngstown houses and twelve Akron houses. In the neighborhood of thirty Cleveland houses have contracted for them. Until recently the Standard handled the comedies only for Ohio and Kentucky, but has now succeeded in buying the Michigan rights from Paley of Detroit and they will be handled by the Detroit branch of the company.

Two Exchanges for Cleveland

Manager Mentz of the Jewell Productions Company is busy getting his furniture for his new office, 810 Columbia Building, Cleveland, but he did take a few minutes to say that they are going to release their first picture September 15. It is by George Bronson Howard and is called "Come Through."

The Exclusive Features Company, Cleveland, will open a branch in Columbus in the near future at 272 North Third street.

"Idle Wives" Is Busy Again

"Idle Wives" is back on the job. They have been idle long enough. E. T. Schmidt, Cleveland, sponsor for "Idle Wives," locked all the prints up in a nice cool, dark safe, and hied himself off for a three weeks' vacation. Mr. Schmidt said they both met a cordial welcome on their return to the city. In fact, so popular has the film become that Schmidt had to open a permanent office in Indianapolis to take care of Indiana. He will continue to look after Kentucky and Ohio himself.

Billy West Comedies Booked for Thirty Days in St. Louis

PHIL L. RYAN, sales manager of the Standard Film Corporation, paid a visit to the organization's St. Louis office, which resulted in the securing of several large contracts from the local theatre men on the Billy West comedies, which the Standard is handling throughout the Middle West.

Mr. Ryan, who is also advertising manager of the Standard, gives considerable credit to a persistent advertising policy for his success in selling the Billy West comedies, not only in St. Louis but in other cities served by the Standard as well.

"We have," said Mr. Ryan, "virtually created this question in the mind of the theatre-goer: Why has not my theatre manager booked the Billy West comedies? And the theatre manager is not the last person in the world to sense the existence of this question either, as is illustrated in the case of Messrs. Cella and Tate, the leading exhibitors of St. Louis, who operate the Columbia and several other theatres.

"Cella and Tate have arranged with us for the Billy West comedies for a run of fourteen days in their theatres, and Mr. Cella was frank in admitting that, aside from the value of West as a drawing card and a comedian, he was booking him because of the accumulative interest-force of advertising that we have placed in the St. Louis and surrounding papers."

Mr. Ryan placed the Billy West feature comedies in several other St. Louis houses during his stay there, giving the Standard a booking of thirty solid days on Billy West in St. Louis.

"Italian Battlefront" Increases in Popularity

"THE ITALIAN BATTLEFRONT," controlled by William Moore Patch, opened at the Garrick in Philadelphia last week to crowded houses. The opening performance was attended by the mayor and other public dignitaries, including the various foreign consuls of the Allies stationed in Philadelphia.

Audrey Burelle, Under the Personal Direction of William A. Sheer

The Chicago run at the Auditorium was extended to September 9, and arrangements have been made for the return of the pictures to the Forty-second Street theatre, New York, where they lately played to excellent business.

Mr. Patch said that the only reason the New York run had been interrupted was because of the total inability to obtain a theatre along Broadway for Labor Day week. He stated also that a return engagement would be played in Boston in the immediate future. It was intimated by Mr. Patch that so gratifying had been the support given the films wherever shown, that it was not unlikely they would be routed throughout the country like a legitimate production.

Arrangements are being made in quite a number of western states, including Cleveland, St. Louis, Kansas City, and in the East in Baltimore, Providence, Washington, Norfolk and similar centers for showings.

In addition to the runs in Philadelphia and Chicago, the production was presented last week at the Majestic theatre, Brooklyn, for one week, and at the Avon theatre, Rochester, for a similar period.

Herbert Brenon Reads Every Novel Several Times to Get the Atmosphere and Purpose Before Attempting Screen Adaptations. He Reads Lots of Novels Trying to Find Worth-While Ones

Publicity Necessary for Film

So many varying opinions have been expressed by exhibitors and others regarding the open market situation in the Northwest that an analysis of one phase of the conditions in one state might be of interest to independent operators.

It has long been the custom for an exchange man or exhibitor to say business is good, even if it isn't. It is simply optimism that makes him do it. He knows there is a limit to success in the picture business and especially in the independent field. A picture under the present system of marketing is not a one-night stand matter; yet the great majority of the towns in Minnesota and Wisconsin, the best of the Northwest, are one-night towns.

Publicity is just as much a part of the industry as the actual film making, and publicity without the aid of a newspaper is futile. At the same time the industry seems to be having a hard time keeping up with its publicity. Sometime a press agent will arise who will weigh his publicity and extravagant words in the scales with the film and try to derive an equation. Newspaper publicity is the solid rock on which good advertising stands, and it is safe to say that any film venture in a newspaperless town will be futile.

Jewell and Dawn Exchanges Open in Detroit

The Jewell Productions, Inc., has opened temporary Detroit offices at 120 Broadway, in charge of Harry A. Bugie. Mr. Bugie later will have permanent offices in the new film building, John R and Elizabeth streets.

The Dawn Film Exchange has opened for business at 202 Owen Building, Detroit, handling Modern Mother Goose pictures and "Woman and the Beast."

Lucas Entrusted with Important Role in "Ambition"

Wilfred Lucas, for a long time with the Triangle Fine Art Films, and known as leading man in "Hell-to-Pay Austin," "Orpheus in Our Square," and lately appearing in the leading male part of "The Food Gambler," has been entrusted with a big part in "Sins of Ambition," written and directed by Ivan Abramson.

Co-starring with him we find such screen favorites as beautiful Leah Baird, charming Barbara Castleton and James Morrison, who as always in Ivan productions carries away his full share of honors. Other well-known stars appearing in the picture are, Madaline Travers, Anders Randolf and Edward Lawrence.

Zena Keefe Soon Seen in "Shame"

Zena Keefe, who in spite of her long stage career and many notable appearances in important picture productions, still enjoys the distinction of being one of the youngest stars in the theatrical firmament, will soon be seen in the leading role of the special state rights feature, "Shame," recently completed by John W. Noble.

The new Zena Keefe vehicle is in seven reels, and is said to represent ten weeks of Mr. Noble's greatest effort as a director.

Zena Keefe starred as a child, being closely identified with the success of "The Fatal Wedding" and later becoming an established vaudeville headliner. Her long engagement with the Vitagraph Comedy early made her a prominent screen star and was followed by appearances in "Enlighten Thy Daughter," "One Hour" and other features. Miss Keefe is only twenty-one years of age, having been born in San Francisco, June 26, 1896.

Musical Score for Ogden's First Release

George W. Beynon has been engaged by the Ogden Pictures Corporation to prepare a complete and original musical score for "The Lust of the Ages," the company's first production for the independent market, featuring Lillian Walker. This musical score will be distributed in connection with the advertising matter which is being prepared for this production. In connection with the advertising matter, an advance trailer will be put out showing Miss Walker in various poses. It is said that an extensive advertising campaign will be followed in the exploitation of all of Lillian Walker's features and that each release will be announced by new innovations in this respect.

Perkins Buys Art Dramas for Canada

George F. Perkins, owner of the Independent Film and Theatre Supply Company, who has exchanges in Toronto, Montreal and Winnipeg, has bought the Canadian rights to the Art Dramas program. This is the third deal to the credit of Arthur F. Beck, general manager of Art Dramas, since he assumed his duties with the company three weeks ago.

Mr. Perkins has engaged A. Fischer, who accompanied him on the trip to New York, as general manager. Both were in conference at the Art Dramas executive offices, and matters of distribution were discussed at length.

Also accompanying Mr. Perkins and Mr. Fischer was George Rotsky, general manager of Montreal's two leading theatres, the Holman and the New Grand. Mr. Rotsky arranged to run Art Dramas in his houses.

Eugenics Basis of "Married in Name Only"

Eugenics is the basis of "Married in Name Only," the picture written and directed by Edmund Lawrence for Ivan Film Productions. "The idea of making this a eugenic drama was prompted by the fact of the great number of men rejected as physically unfit by the exemption boards who examined the drafted men for the national army," says Mr. Lawrence.

"Unquestionably eugenics are of vital importance to the nation, yes, even to the world at large, and the Ivan Film Productions has attempted to present an issue which in the minds of some might be debatable—but, surely any one seeing the film will readily realize the necessity of eugenics in their life."

Mo-Toy Comedies in Seven Southern Theatres

Sidney B. Lust, of the Super Film Attractions, Washington, D. C., distributor of the Peter Pan Film Corporation's Mo-Toy Comedies for Maryland, Delaware, Virginia, North Carolina and District of Columbia, announces that these comedies have been placed in the following theatres: The Garden, Washington; Strand, Washington; Lyric, Washington; Navy, Washington; American, Hopewell, Strand, Petersburg, and American, Norfolk, Va.

Peter J. Schaefer, of Jones, Linick and Schaefer, Chicago

"Today" and "Mad Lover" Sold to Civilization

Pathe announces that the rights for the State of New York on "Today," with Florence Reed and "The Mad Lover," with Robert Warwick have been sold to the Civilization-Pioneer Film Corporation.

"'Today' is the refutation of the theory which once held that a successful play suffered by transposition to the screen," says an officer of the company. "In the opinion of competent critics 'Today' as a picture is as great as the play was as a play. The punch, the vitality which Messrs. Broadhurst and Schomer put into the situations and dialogue of the spoken drama is retained and accentuated in the feature. Miss Reed adds materially to the laurels which she has gained as an emotional star of the first magnitude. It is called Ralph Ince's best work.

"'The Mad Lover' enjoys with 'Today' the distinction of being called by Harry Rapf, the producer, the two best pictures he ever made. Leonce Perret, who wrote and directed it, put into it a rare beauty and finish. Elaine Hammerstein plays opposite Mr. Warwick."

Pathe reports that the announcement that the pictures would be sold in the open market, has created a great interest among buyers and that many letters are being received from the independent operators.

Five-Reel Comedy for West

The King-Bee Film Corporation announces that it is considering the production of a five-reel comedy with Billy West as the star in a modern version of Shakespeare's "Romeo and Juliet," with Billy West playing the great lover.

You are not going to war. The least you can do is to make things as comfortable as possible for the men who are fighting for you.

Don't be a slacker.

Turn to page 1979—NOW !

No Release Date in Hoffman Exchanges

Company Will Put Feature on the Market the Moment the Prints and Advertising Material Are Ready for Runs

"ANCIENT methods of booking subjects on release dates have been done away with by Hoffman-Foursquare exchanges," declared M. H. Hoffman, vice-president and general manager of his organization, on his return a few days ago from his western trip. "From now on there will be no such thing as a release date in any of our service stations.

"Every Hoffman-Foursquare exchange will be ready at any time to supply the demands of the exhibitor, and will release any desired feature the moment prints and advertising material are ready for runs. Because of this, exhibitors need not look for release dates on any picture we control. They have merely to examine our list of subjects available and act accordingly.

"There is one thing, however, I wish to emphasize: the elimination of release dates does not mean that there will be no protection of first, second or third runs in territories or towns. Each run will be amply guarded by our division and branch managers, whose instructions to salesmen will be clear in this most important matter.

"It is my belief that this policy—which I regard as a long step in the direction of advancement—will work to the advantage of both exhibitors and public. When an exhibitor requires a certain production we have we will see to it that he gets it. The fact that some of our pictures may not suit his need of that particular moment will not prevent him from getting those of later production which he can use.

"Priority runs, as one may readily see, can and will be protected under our system as well as any other. It is simply that our method, which is new, has all the advantages of the old system and none of its disadvantages. An exhibitor interested in the tail-end feature may have it; 'the last will be first' whenever he says the word.

"My western trip was most satisfactory, and I found my managers and selling force happy because they were getting fine prices, a splendid volume of business and—because they are partners in our business; for they profit when we profit and the exhibitor profits.

"I told my men to go after volume, and that they would have no difficulty in carrying out instructions if they impressed upon exhibitors that they are getting a so-called $100 product for $50 when they buy a Hoffman-Foursquare for that price.

"And the question of price, after all, is one of the factors that has attracted exhibitors to our features. For with their quality, the prices we set down are established with the single view to allow for a small margin of profit, and only that, to us."

Essanay's Drama Based on Famous Old Feud

"Men of the Desert," fourth of Essanay's series of Western photodramas, is a picturization of the Gaylor-Norris feud, one of the most notorious of its kind in the West. The picture was staged actually on the locations of the desperate, blood-spilling fights which punctuated the quarrel.

It will be released through the K-E-S-E service September 24, and is being given trade showing now at all branch offices. Jack Gardner, Ruth King and Carl Stockdale head the cast, made up principally of cowboys and ranchmen.

Wage Conferences at Buffalo Theatres

The Buffalo Managers' Association, after several meetings, has submitted a compromise wage scale to the local musicians', operators' and stage hands' unions. The Musicians' Union has called a meeting to consider the offer. The three unions have demanded increases in wages.

Chadwick Buys "Tyranny of Romanoffs"

Ben Blumenthal, who is about to release "The Tyranny of the Romanoffs," announces that the New York and Jersey state rights have been disposed of to I. E. Chadwick, of 126 West Forty-sixth street.

"An exceptional line of advertising matter has been prepared," says Mr. Blumenthal. "The picture will first be released in New York.

"Iliodor, the mad monk, of international fame, appears with the picture, and arrangements are being made whereby Iliodor may occasionally appear in person at the large theatre where the picture will play."

The release date of "The Tyranny of the Romanoffs" will be announced shortly. Bookings can now be arranged for with Mr. Chadwick at his office.

Selig World Library Has New "Poison Squad"

In the Selig World Library, No. 16, released through General Film, August 29, are pictures of the Government arsenic squads engaged in the fight on grasshoppers. The breeding of foxes to obtain the rare "silver" fox skins is shown.

Other scenes depict the harvest in Western fields of 25,000 acres, where machines thresh out 2,000 bushels of grain daily. The bomb meter and other new Government Weather Bureau devices are filmed.

"Jack and the Beanstalk" in St. Louis and Washington

"Jack and the Beanstalk," William Fox's cinema spectacle which concluded its run on Broadway August 26, opened at the Belasco theatre, in Washington, D. C., on that date. A week later the picture will go into the Garrick theatre in St. Louis, while still showing in Washington.

Evelyn Nesbit Thaw in "Redemption"

Everybody Anxious to Help, Says Warde

EVERYBODY approached by Ernest Warde, director of Thanhouser's version of "The Man Without a Country," released by the Jewel Productions and now running at the Broadway theatre, New York, seemed anxious to help make the photoplay a success, according to Mr. Warde. They realized, says Mr. Warde, that its patriotic appeal would be of value to the cause of freedom.

"I had one episode in a Red Cross headquarters, and thought the New Rochelle members would give us some advice," he says. "They surprised and delighted me by supplying furniture and paraphernalia, and sending some twenty of their youngest and most attractive nurses up to play in the scenes.

"A recruiting office was another necessity. Major Elliott Smith, in charge of the New Rochelle recruiting station, turned the place over to us, loaned us his real army and navy aides and told us to go as far as we liked. We did.

"From Washington we received word that we could use one of the old navy frigates, but were unable to do so, because they had been modernized, and you cannot fool the camera. We did, however, take some pictures on the schoolship, Newport, and were treated with the greatest courtesy by the officers there. And at Fort Slocum the regular army men made us so much at home that we really hated to go away.

"It was a pleasant picture to work on, for everybody made us feel that we were really doing something of importance for the United States, and in a manner that truly delighted us.

Cast of First Petrova Picture Announced—October Release

MADAM PETROVA is making the Biograph Studio a hive of activity as she produces the first of the pictures to be made under her personal supervision.

In this subject Mme. Petrova plays the part of a beautiful American girl, the daughter of an American Ambassador, who carries her American ideals with her to Europe, and who emerges victorious from her conflict with European statecraft. Those who have seen the scenario of the play and watched the first stages of its filming have expressed the opinion that Petrova has in this part of a democratic American girl the greatest opportunity any cinema drama has thus far afforded her for the display of her great emotional powers and for the varied subtle shades of expression and of repression which have stamped her in the public mind as a woman of intellect as well as an actress of remarkable ability.

It is practically assured that the first Petrova picture will be ready for release by the latter part of October.

Petrova has personally selected the following cast:

Thomas Holding, leading man, will play the part of the prince who succumbs to the charms of the beautiful American. Robert Broderick plays the part of an American Ambassador.

Anders Randolf, Henri Leone, Richard Garrick, Carl Dietz, Warren Cook and Anita Allen are other well known players in the cast.

"The Crisis" on Pretentious Scale in Philadelphia

Under the management of Jacob Thies of Wilkesbarre, Pa., "The Crisis" will play its first Philadelphia engagement at the Garrick, a first-class legitimate theatre, opening August 13. Many novelties will be used, among them a prologue acted by real live actors, a chorus of thirty voices and a symphony orchestra of eighteen. Two seventy-foot cars of special scenery are to be used.

A big publicity campaign is being waged and regular theatre prices will prevail. Walter G. Murray of Local 307 will be master of projection, assisted by John Stevens of the same local.

Demand for Short Subjects on Increase, Says Vandivert

R. M. VANDIVERT, Vice-President and General Manager of the Peter Pan Film Corporation, who has just returned from a trip covering the distribution centres of the country, in connection with the policy of extension of the Peter Pan organization, has made an exhaustive study of the conditions of the independent market. Mr. Vandivert is an authority on sales conditions, and his opinions on this subject are always based on a sound business judgment. In an interview in his office recently he gave an outline of the results of his investigations:

"Throughout the West and South," he said, "I found that the exhibitors wish to book short features. They are coming to see the necessity of taking the likes and dislikes of their patrons more and more into account, and the desire of the public is turning toward this type of picture.

"Added to this, the exchanges are demanding exorbitant prices for their long features, and only the large theatre owners can afford to pay them. The small exhibitor is entirely left out. Consequently, they are making up their programs from the shorter features, primarily a number of two reelers and one reelers. This is borne out by the fact that the independent exchanges are demanding more and better short subjects, and still are finding great difficulty in supplying the market with them."

Chicago House Holds "God's Man" Over a Week

"God's Man," the multiple-reel motion picture attraction, which stars H. B. Warner and which is the latest from the studios of the Frohman Amusement Corporation, enjoys the distinction of having been retained at the Studebaker theatre in Chicago for another week owing to the popular demand. Originally booked for but one week by Samuel Van Ronkel, who controls the exclusive rights for the subject in the states of Illinois, Wisconsin and Indiana, the box office reports justified the management extending the engagement indefinitely.

Composer May Write March for "The Warrior"

The General Enterprises, Inc., controlling "The Warrior," which features Maciste, the giant of "Cabiria," announces that a well-known musical composer has offered to write a march based on the subject.

"The author in question has to his credit innumerable popular and standard song hits, and his name coupled with the reputation of Maciste, would make a combination almost unbeatable for purposes of advertising and exploitation," says A. H. Sawyer, who with Herbert Lubin, controls the film for United States and Canada. The proposition is under advisement and Mr. Sawyer will come to a decision this week, at which time proper announcement will be made of the author's name, and the details of the arrangement entered into.

"A playwright whose name has glittered in the electrics of the White Way more than once during the past few seasons has submitted a plan to dramatize 'The Warrior' for Broadway production next year," says Mr. Lubin. "The picture lends itself readily for adaptation into spoken drama form. However, it is not probable that negotiations will get under way regarding the playwright's plan to humanize the character of Maciste. General Enterprises, Inc., feels that 'The Warrior' in its present screen form is distinctly entertainment for the masses, and with the allotment of territorial privileges to high class state right buyers, the public will undoubtedly see the picture play in the very theatres which would house it as a spoken drama.

"A special musical setting of unusual adaptability to both large and small orchestras is being prepared and the author will hold the completion of the score temporarily in abeyance until a decision is reached regarding 'The Warrior' march. If the prominent melody writer's offer is accepted, his work will be made the dominant theme in the music score, necessitating a revision of the present orchestrations, for everything will be made to conform to a high class production."

Boston Photoplay Secures "Mormon Maid"

The Boston Photoplay Company has purchased the New England rights to the Friedman Enterprise feature, "A Mormon Maid," in which Mae Murray is the star. This is the feature which created so much discussion when it was shown at the Park theatre, New York. It deals with pioneer days in Utah and it served to bring Mae Murray into the lime light as one of the few, charming photoplay stars.

In addition to owning the New England rights to "A Mormon Maid," the Boston Photoplay Company controls the New England rights to "Joan the Woman," "The Common Law," "The Foolish Virgin," "The Price She Paid," "The Easiest Way," "War Brides," "Panthea," "The Argyle Case," "The Libertine," "Where Are My Children," "Wars' Women," "The Dumb Girl of Portici," "The Conquest of Canaan," and "Twenty Thousand Leagues Under the Sea."

Gertrude McCoy in Person at Showing of Her Film

Patrons of the Adelphi theatre, at Eighty-ninth street and Booadway, New York, were entertained last Thursday evening just prior to the showing of "The Silent Witness," by a brief talk by the star of the Hoffman-Foursquare feature, Gertrude McCoy.

In the course of her remarks Miss McCoy paid a high tribute to the excellent work that is being done by the trade publications in the progress the motion picture industry is attaining. Said Miss McCoy:

"It would be well nigh impossible for the exhibitors to obtain even a small percentage of the fine pictures they now present if it were not for the intelligent reviews of the various subjects which appear each week in the trade publications' columns. The criticisms are tempered by a fine sense of judgment and a fairness which all players appreciate.

"When 'The Silent Witness' was being produced by the Authors' Film Company, I said to General Manager Gerald F. Bacon that if the trade reviews were favorable the artistic achievement could be set down as absolute. The result amply bears out all that I have said."

Miss McCoy will appear at the Park theatre, Forty-fourth street and Fifth avenue, Brooklyn, on the evenings of September 23 and 24, when "The Silent Witness" is to be shown there.

Essanay Is Organizing for War First Aid

Essanay employes who go to war are certain of being far better provided for than the majority of the boys who will be fighting for Uncle Sam.

In the first place all are assured that their positions will be open for them when they return. Not to be outdone by the displays of co-operation on the part of George K. Spoor, president of Essanay, the remainder of the employes, those who do not go to the front, have organized for the purpose of providing comforts for those representing Essanay in the great national army.

Nearly every girl or woman employed at the studio, irrespective of capacity, is doing something for the good of the cause. Preparations are being made to first supply the Essanay soldiers with material for emergency kits containing gauze and bandages which can be used as first aid equipment.

Among those who hope to pass the examinations are Thomas Guinan, F. S. Jacobs, Charles J. McGuirk, H. Tipton Steck and Andrew J. Callahan.

King-Bee Exchange for New York

Nat H. Spitzer, sales manager of the King-Bee Films Corporation, announces that the Billy West Comedies are in such demand that the company has decided to open its own exchange for the state of New York. All the other state rights have been disposed of. King-Bee releases two comedies a month.

African Savages and Civilized Knavery Furnish the Background for Alexandra Carlisle, heroine in the World-Brady Made Film, "Tides of Fate."

HOW PICTURES ARE BOOKING

Longacre Plans for Alice Howell Comedies

Exchanges in Many Cities to Arrange Exclusive First Run Showings in Districts—Twelve Productions Yearly

PLANS are completed for the distribution of the Century comedies, in which Alice Howell is starred. The Longacre Distributing Company has arranged exchanges in many cities and provided booking aids and advertising.

The Longacre plan calls for the division of the territory into districts. The "district rights" will be sold in each of these divisions. The Century comedies will be furnished to exhibitors regardless of any other service which they may be receiving. Longacre has no connection whatever with any other service.

Longacre designates a district as a town, or in the case of a large city a section of the city, in which there is either one theatre which draws from the entire populace, or two or more theatres, which run in competition to each other, and to which only one of the so-called "first-run" of a picture can be sold. This constitutes the selling plan of Longacre and the prices are already scheduled in every district.

Longacre exchanges are in Atlanta, Kansas City, Salt Lake City, Boston, Los Angeles, Philadelphia, St. Louis, Chicago, Minneapolis, Indianapolis, New Orleans, Dallas, Wichita, Omaha, Seattle, Portland, Washington, D. C., Toledo, Milwaukee, Des Moines, Denver, Cincinnati, Buffalo, Butte, Detroit, Oklahoma City, Cleveland, San Francisco, Spokane and Pittsburgh. Screenings are held in all of the districts in these cities.

The purpose of Longacre is to issue twelve of these comedies a year. At least ten are guaranteed. The direction of Miss Howell's pictures will be in the hands of J. G. Blystone. The first comedy is "Balloonatics."

Miss Howell is described as the only woman to have attained world-wide distinction in the "slapstick" end of the business. Though young and comely enough to win recognition in the dramatic field, she prefers to continue in the work that has won her so many admirers. Her rise has been meteoric. She is only twenty-two years old and a few years ago was working in the coast studios for as little as $5 and $9 a week.

"Her Bareback Career," one of the first of these new Century comedies, has entered upon its second week of an indefinite run at the Broadway Theatre in New York.

William Fox Theatres Will Show Goldwyns

Contract Signed by Mr. Fox, Samuel Goldfish, Charles Levine and John Zanft Covers Twenty-nine New York Houses

GOLDWYN PICTURES will be presented in every theatre in William Fox's chain of great amusement institutions

Under the terms of a contract made between Mr. Fox himself, Samuel Goldfish, president of Goldwyn; Charles Levine, general manager of the Fox amusement enterprises, and John Zanft, managing directer of the Academy of Music and other William Fox houses, all of the productions will receive the advantages of the Fox type of showmanship in his big houses.

The Academy of Music, in Fourteenth street, will be the first house in its section of New York City to play the Goldwyn productions and introduce the famous Goldwyn stars to the audiences of downtown New York.

Managing Director Zanft at once arranged to liberally display the Goldwyn stars in his lobbies and on all of his elaborate system of electric sign locations, and he also announces that the Academy of Music orchestra, one of the finest symphony organizations in the metropolitan district, will be increased to forty-two pieces simultaneously with the first presentation of a Goldwyn picture.

William Fox's personal stamp of approval on Goldwyn pictures constitutes a significant indorsement of the quality and attraction value of these productions, for Mr. Fox is one of the ablest showmen in America, a man with an uncanny sense of foreseeing public taste and demands, besides being the head and owner of the great Fox Film Corporation, one of the most successful organizations in the motion picture industry.

Among the other big Fox houses in which Goldwyn will play are the Audubon, Crotona, Folly, and Fox's New Britain, Conn., and Fox's Springfield, Mass., houses.

Leading Theatres Booking Harold Lloyd Comedies

Harold Lloyd has become a screen comedian of the first rank, so says Hal Roach, director general of the Rolin comedies. The one and two-reel comedies featuring him are being booked by many of the leading theatres of the country who report that these comedies have real draft, so Pathe announces.

Mr. Roach reports the engagement by Rolin of a number of new players, directors and technical men. The company has shown an uninterrupted and rapid growth from the time when its produce was first placed upon the Pathe program two years ago.

Pickford Play Six Days in 17,000 Town

Manager Milton Phelos of the Strand in Elyria, Ohio, played "The Little American" for six consecutive days last week. He would have played it the seventh day, but the picture was unavailable. This is a record-breaking run for a town of 17,000.

Phelos has just concluded a deal whereby he takes over the Elyria Opera House for a long-term lease. He plans to spend about $20,000 on the theater to put it in first-class shape. Then he will put in Paramount and Artcraft pictures, showing alternately at the Opera House and Strand.

Eight Houses in Chicago Book Taylor Holmes

Manager Jenner of the Kleine Chicago office has put the Taylor Holmes' picture for Essanay, "Efficiency Edgar's Courtship," into eight first run houses including the Willard, Hamlin, Kenmore, Bryn Mawr, Regent, Pine Grove, Twentieth Century and Grand Oak theatres.

Holmes has just concluded a run in "Seven Chances," a Belasco production at the Cort theatre. This and his well-remembered appearance the season previously in "His Majesty, Bunker Bean," has made the comedian popular with patrons of the speaking stage in Chicago. The picture is released September 3.

Plan for Distributing All Rex Beach Pictures

"The Auction Block" and all future motion picture productions made from Rex Beach novels are to be distributed exclusively by Goldwyn.

They will be disposed of to exhibitors on contracts separate from those for the regular Goldwyn productions and will be maintained as a distinct Goldwyn unit.

Tenor Singer Added Attraction for Bluebird Picture

During the Toronto, Ont., Exposition, Shea's Hippodrome did a good business. As a special attraction, this theatre showed the Bluebird "Mother o' Mine" and the reception that this film received was a surprise to the man in the box office.

Manager McArdle helped the picture along in fine shape, by having John T. Fiddes, known as the "Canadian John McCormick" to sing the song "Mother o' Mine" at all performances. This innovation was one of the most effective stunts seen on a Toronto stage in sometime.

Territory Served by Omaha

Between 1,500 and 2,000 motion picture theatres are served with films from the exchanges of Omaha, Neb. They are in Nebraska, Iowa, Kansas and the Dakotas. The smallest exchange servies 500, the largest 1,200.

THE WORLD MARKET

Embargo on Export of Film a Safety Measure

On August 30 the embargo against export of films went into effect. From that date on, it is necessary for the exporter to first produce a license.

The President in his proclamation stated that public safety dictated the limiting order. "The purpose and effect of this proclamation," his statement continued, "is not export prohibition but export control. It is not the intention to interfere unnecessarily with our foreign trade, but our own domestic needs must be adequately safeguarded, and there is the added duty of meeting the necessities of all the nations at war with the German Government."

Applications for export license should be made to the Exports Administrative Board, 1435 K street, Northwest, Washington, D. C., or to the branch office at 11 Broadway, New York; or they may be filed at any of the branch offices of the Bureau of Foreign and Domestic Commerce, of the Department of Commerce, at Boston, Chicago, St. Louis, New Orleans, San Francisco and Seattle, where ordinarily licenses will be good for sixty days and must then be renewed.

The embargo follows reports that large quantities of old film was being shipped into Germany to be converted into high explosives.

Piedmont Closes Many Deals for South America

Ivan productions, Thanhouser, Essanay and Edison features are going fast, according to Piedmont Pictures Corporation. Several South American and Far Eastern countries have been closed recently. Essanay Max Linder comedies have been signed up exclusively for several countries, while deals are going on for several others. Several contracts were closed for South American and European territories on serial pictures. Part of the Ivan features have been closed through the London office with the biggest exchanges covering the entire United Kingdom. The Scandinavian office has sold "The Gray Seal" for all of the Scandinavian countries. "The Daughter of the Gods," Fox production, sold East India. Piedmont Agents in Brazil and Argentine report that Ivan picture are finding very good application and obtain at the main theatres large box-office receipts. The chief distributing concern in Brazil and Argentina for Ivan pictures is the Süd-Amerikaner.

You are not going to war. The least you can do is to make things as comfortable as possible for the men who are fighting for you.
Don't be a slacker.
Turn to page 1979—NOW!

Monat, Prominent French Buyer, On Way Here

Man Who Introduced Many American and Italian Brands in France on Way to New York to Look Over Our Methods

PARIS, FRANCE (Special). — Monsieur Monat, manager and proprietor of "The Monat Film," Paris, France, will soon leave for New York where he contemplates thoroughly studying American film methods and, it is said, to look over the field with the view of purchasing films suitable to the French temperament.

M. Monat is one of the foremost film men in France. To him is largely due the credit for successfully introducing American films to the French market. During the past ten years he has introduced into France some of the best English, American and Italian pictures.

Some of the American productions he has brought before his public include the films of Triangle, Famous Players and Lasky. He is said to have achieved unusual success with "The Cheat," "War's Women" and "The Foundling."

M. Monat was called away from his business to "do his bit" in the trenches. On his release from the army, which took place recently, he re-established himself in his offices at 42 Rue Le Pelletier. He is now at the head of an important financial group who have decided upon the advisability of his American visit in order that he may thoroughly acquaint himself with the best American methods.

Speaking of his trip, Mr. Monat said to MOTION PICTURE NEWS' Paris correspondent:

"I am looking forward to visiting American film men with what might almost be called nervous anticipation. The universal appeal of American films has long been a source of perplexity to me, owing to the difference which must be admitted to exist between the French and American viewpoints.

"I do not expect to be able to grasp in my brief visit the remarkable processes by which the films of American producers are made to present this breadth, but I would like to be informed upon some of these processes. I say with confidence that American films can be played successfully to any people."

M. Monat's arrival in New York is uncertain. He is expected to be here some time this month.

M. Monat

Democratic Russia New Field for Exporter

N. S. Kaplan of Russian Art Film Corporation Sees Promise of Bright Future for Producer Here Who Studies Problem

AMERICAN motion picture producers, always on the alert for a new market for their features, will welcome the announcement of N. S. Kaplan, president of the Russian Art Film Corporation, that one very tangible result for good has already been made possible by the revolution in Russia.

Details of the democratization of the Russian stage and screen forwarded by his representative at the Moscow Art theatre convince him that a new market will be opened for American film productions, one that eventually will prove to be very profitable.

Mr. Kaplan left Moscow on the even of the revolution with more than fifty negatives which he is preparing for release to the trade in the United States. His most recent news despatches from his studios tell of the removal of the strict regulation which the government has exercised. This means, he says, that not only will the wealth of Russian artistic production be available for the entire world, but that the obstacles hitherto placed in the way of the revelation of foreign achievement will be to a certain extent eliminated.

"American films have been shown in Russia, but usually with little success," says Mr. Kaplan. "When I predict that American films will find Russia a profitable field I do not overlook the difficulties in the way of final success. Lack of appreciation of your productions may be traced to two causes. One the revolution

has just eliminated. The other is up to the producer.

"The producer who is not familiar with their demands must study Russian audiences closely. As I have said so many times since I returned to the United States, several weeks ago, the Russian playgoer insists on two things; he must have a story that is based on a foundation of realism and truth, and he demands that the players be artists. If I may say so, these essentials are often lacking even in the best of American productions. Here the theatre-going public is a composite of so many different elements that a picture play generally has an appeal to one element or another.

"Russia is Russia, where the people have been forced to stifle their aspirations, to repress their human feelings and to cringe before the oppressor. This heritage of centuries has left its mark. The Russian must be educated out of his bondage, which means out of himself. When the American producer perceives this and selects carefully from such productions as he may make only those which portray real life, then Russia will acclaim him.

"It is my prediction that America will find a profitable field for its film output in Russia. The main point is the announcement that has just come to me regarding the abolition of the stage. My studio manager informs me that the artistic direction of the theatres is to be autonomous. This means that a large number of theatres will have a wider range of selection of attractions than previously. American promoters have found that even if they had a feature that found favor in Russia they soon exhausted the available theatres for presentation. This, I believe, will be changed under the new régime. The greater the opportunity given, the greater will be the possibilities of a successful exportation of the screen productions of the United States to Russia.

"A point, perhaps frivolous, is suggested by the overthrow of the monarchical form of government. Hitherto it has been well nigh impossible for many lovers of the drama to obtain seats at the theatres. The government subsidized the playhouses and in return exacted more than half the capacity in reservations for the various dignitaries of the court. The system discouraged enthusiasm for the drama among those who would have made it profitable.

"Anything that applies to the dramatic stage in Russia applies to the screen as well. There is no fine distinction there. I hope to take advantage of this situation while I am here to arrange for the exchange of the Russian Art Films and the best American photo dramas. I believe the two peoples can form an alliance of art that will be everlasting."

You are not going to war. The least you can do is to make things as comfortable as possible for the men who are fighting for you.
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Turn to page 1979 — NOW !

New Blood Infused in Universal Production

Seven New Leading Men and Five New Leading Women in the Reorganized Companies Now Hard at Work at Universal City

UNIVERSAL is bringing new talent into its companies at Universal City. In the list of leading men added are Charles West, Frank Borzage, Casson Ferguson, Hart Hoxie, Kenneth Harlan, David Morris and Hal Cooley.

West will support Zoe Rae in "The Little Pirate." Borzage is opposite Brownie Vernon in "The Twisted Soul." Ferguson is with Donna Drew in "The Ghost Girl." Hoxie will have a part in the current Edward J. Le Saint production. Morris is selected for leading comedian in Craig Hutchinson's Victor comedy company. Cooley is to be in "The Cricket" another Zoe Rae play.

Among the actresses and comediennes who have been engaged for Universal productions during the past month are Rena Rogers, Gladys Tennyson, Rosemary Theby, Beatrice Burnham and Mildred Davis.

Rena Rogers will be remembered for her characterization in Lois Weber's production, "Where Are My Children?" She will be seen shortly in the Zoe Rae vehicle, directed by Elsie Jane Wilson.

Gladys Tennyson, who will be seen in the leading feminine roles of Victor comedies during the coming months, is a Texas girl and was in Keystone and Christie comedies before joining the funmakers at Universal City.

Rosemary Theby becomes a Universalite for the second time, to be with Eddie Lyons and Lee Moran.

Beatrice Burnham, although but seventeen years of age, has had several years experience acting for the films. She will be attached to the Nestor Comedy Company.

Mildred Davis has the ingenue role in "Man of God," the production being put on by E. J. Le Saint.

Le Saint is filling a return engagement on Universal's producing staff. Harry Harvey has recently been added to the directing forces. Harvey has produced advertised serials, "Neal of the Navy," "The Red Circle," and "Who Pays."

Studio "Fire" Makes Things Lively for Jane Cowl

Jane Cowl in "The Spreading Dawn," Goldwyn Picture, takes the part of Mrs. Patricia Vanderpyl, who is rescued from a theatre fire. It is learned that the production of this scene at Fort Lee came near costing Miss Cowl serious injury.

Miss Cowl sat as calmly as she could in the swirling smoke in the interior of the theatre while Orme Caldara, her leading man, carried her rival to safety. By the time he returned for her, real flames were making her position decidedly uncomfortable.

Realizing that he must act quickly, Mr. Caldara picked up Miss Cowl and started for the door, but found his escape cut off by a sheet of flame.

A New York fireman who was there, sensing the danger, grabbed up a wet blanket he had prepared for just such an emergency, and dashing into the theatre, threw it about Miss Cowl, who, nearly strangled by smoke, was clinging to Mr. Caldara with fright, anything but make-believe.

Mr. Caldara had his coat over Miss Cowl's face and could have carried her through the fire had he not realized that her inflammable costume, which included a wide hoopskirt, could never pass through the flame without taking fire.

When Miss Cowl had been deposited in the open air she agreed with Director Trimble that the scene had been strikingly realistic.

Twenty Scenes a Second in "Tillie, Scrub-Lady"

Marie Dressler, in "Tillie, the Scrub-Lady," has succeeded in compressing 459 lightning comedy scenes into 1,800 feet of motion picture film, in producing a Goldwyn feature.

It is estimated that audiences will see twenty scenes a second.

Appoint Ontario Inspectors

The appointment of Mr. Otter Elliott as Motion Picture Theatre Inspector for the Province of Ontario, to succeed the late Inspector Robert C. Newman, has met with universal approval in film circles throughout the province. Mr. Elliott was formerly assistant to Mr. Newman and in this capacity has had a splendid training for his new position. The Government has appointed John Lennard of Toronto and a returned soldier to the position of Assistant Inspector of Theatres.

"The Narrow Trail" a "Double Debut" for "Big Bill"

William S. Hart's initial Ince-Artcraft production, "The Narrow Trail" has been finished at the Lasky studios in California, and will shortly be ready for its first public showing next month. This photoplay marks a double debut for "Big Bill," so to speak, in that it presents him for the first time as an Artcraft star and also presents his initial endeavor as an author.

The story has to do with Ice Harding, a notorious Western bandit whose beautifully marked Pinto makes him an easy mark for the members of the law who are hunting him and his gang.

"Fatty" Arbuckle as an Incautious Better

Roscoe ("Fatty") Arbuckle's latest Paramount-Arbuckle two-reel comedy, "Oh Doctor!" will be released following "His Wedding Night."

The lenslight first reveals the Doctor, in the person of the rotund Mr. Arbuckle, at the races with his wife and her brother.

The Doctor overhearing a tip given to the crook on the winner of the next race, stakes his every dollar on the horse, which comes in last. All that is saved is his wife's necklace, which she had refused to stake.

THE EASTERN STUDIOS

HELEN DAHL has been engaged for a part in "The Secret of the Storm Country," in which Norma Talmadge will be seen at an early date.

Miss Dahl's experience on the legitimate includes an engagement with Rose Stahl. She also appeared in "A Pair of Sixes" and "He Came up Smiling."

On the screen she has been seen in "Mice and Men," "Molly Make-Believe," "Hidden Fires" and "Heart's Desire."

NILES WELCH will appear as leading man for Norma Talmadge in her new picture, "The Secret of the Storm Country," now being filmed at the Talmadge Studio on East Forty-eighth street.

Mr. Welch has had three years experience on the legitimate stage. During his screen career he has appeared with Vitagraph, Kalem, Metro, Universal, Pathe and Famous Players.

ROBERT G. VIGNOLA having completed "The Hungry Heart," in which Pauline Frederick will appear for Paramount, has hied himself to Lake George, Atlantic City and other well known and perennially popular resorts where he will disport in the sad sea waves, rendered additionally sad by the burden they will be forced to carry when Robert drops into their briny depths.

He will be gone a month and it will be his first real rest in some time.

WILLIAM FARNUM, Virginia Pearson, George Walsh, Gladys Brockwell, Dustin Farnum and Valeska Suratt observed Labor Day by working on pictures at the various William Fox Studios in the East and the West.

June Caprice and Miriam Cooper, the other Fox stars, observed the day by not working.

JEWEL CARMEN is now at the William Fox Studios at Fort Lee, N. J. She is playing Fantine in the film version of "Les Miserables," in the making.

Immediately upon joining the Fox forces, Miss Carmen received the role opposite William Farnum in "The Conqueror," R. A. Walsh's American drama. The part of Lucy Manette in "A Tale of Two Cities" was next entrusted to her.

Other William Fox features in which Miss Carmen has appeared are "American Methods" and "When a Man Sees Red." In both of these pictures she is William Farnum's "opposite." Miss Carmen's most recent screen performance was in support of Gladys Brockwell in "To Honor and Obey?" Miss Carmen was cast as a siren.

TEN thousand sea gulls were obtained for "Queen of the Sea," Annette Kellermann's new William Fox production, because Jack Kellette, who assists John G. Adolfi in directing the picture, knew the psychology of a sea gull. Sand Beach on the Satterlee estate at Bar Harbor, Me., looked as though a snowstorm had passed over it. The grounds were white with birds.

"Oh, where did you get the pretty gulls?" Miss Kellermann asked as she saw thousands of them circling about. "And how did you ever get them here?"

"All through knowing the psychology of the sea gull," Kellette answered. "Beauties, aren't they?"

"The psychology of a sea gull?" queried the puzzled water Venus. "What is that?"

"Fish," said Kellette. He had enticed the birds from Northeast Harbor to Bar Harbor by throwing them bits of fish along the entire trip down the bay, and kept them on the estate for two days by feeding them —more fish.

MADGE KENNEDY, star in Margaret Mayo's brilliant comedy, "Baby Mine," soon to be seen throughout the world as the second of the Goldwyn productions, has found from the depths of her stage experience that men laugh more easily and more whole-heartedly than women. She says:

"Generally speaking, a man will laugh where a woman only smiles. And when a woman reaches the point of laughing a large majority of the men in an audience will be emitting side-splitting whoops."

ETHEL CLAYTON, star of World-Pictures Brady-Made, has been absent from the studio for a few days through illness. Nothing serious—just a cold—but sufficiently that her friends heard of it. She was fairly "snowed under" with flowers and messages of sympathy and regard. This made Miss Clayton feel so happy that she was almost ready to catch another cold.

Marguerite Snow

IN "Peg O' the Sea," George W. Wiley, president of Van Dyke, believes Art Dramas has a picture which will surpass Miss Sothern's previous vehicles, the most recent of which are "A Mute Appeal" and "Miss Deception."

As its title indicates, it is a story of the seacoast and affords Miss Sothern many opportunities.

She is seen as the daughter of a fisherman, whose sickness causes her to take his place. As a "fisherman" Miss Sothern can throw out a line, bring in a net and operate a boat with the best of them.

SING SING PRISON, through its Mutual Welfare League, gave Mae Marsh, Margaret Mayo and Goldwyn's big photo-spectacle, "Polly of the Circus," a tumultuous reception Sunday night.

An artist among the League membership had prepared two water-color cards of welcome—one for Miss Marsh, "the talented daughter of California," and the other for Margaret Mayo, "one of our neighbors." Miss Mayo and Edgar Selwyn (her husband) live at Harmon-on-Hudson, a few miles from the prison.

Other visitors in the party besides Mr. Selwyn included Crosby Gaige, treasurer of Goldwyn Pictures Corporation; Ray Cox, the comedienne, and Mr. and Mrs. Salisbury Field.

MARGUERITE CLAYTON is to be Taylor Holmes's leading woman in one of his forthcoming Essanay comedy-dramas. The title of the picture will be announced shortly.

Miss Clayton's last production was "The Night Workers," a feature in which she co-starred with Jack Gardner, the former musical comedy favorite. She won her stellar position as leading woman for "Broncho Billy" Anderson in his Western pictures, and has since starred in "The Prince of Graustark" and numerous others.

Mr. Holmes is now making his debut to filmland in "Efficiency Edgar's Courtship," a film version of the story of the same title by Clarence Budington Kelland which Essanay produced. He has been secured by that organization for a series of comedy-dramas.

You are not going to war. The least you can do is to make things as comfortable as possible for the men who are fighting for you.

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Turn to page 1979 — NOW!

BOBBY CONNELLY, Vitagraph's little star, and his leading lady, tiny Aida Horton, both have automobiles. The other day in the studio yard Aida called Bobby into her car, fastened the door and ordered her father to drive on. Then she sat on Bobby. He suddenly realized that he was being kidnapped and put up one of his finest battles, the result being that he got away just as the car was starting.

The studio yard was crowded at the time and the throng gave Aida the laugh, but she vowed vengeance on Bobby and said she would steal him yet. Now Bobby is always on guard.

HARRY MOREY, Vitagraph star, asked four times for a vacation and each time was put to work on another feature. Finally, on finishing "Who Goes There?" in the recent hot spell, he was so "frazzled out" he did get two weeks, and left the city. A week later, Albert E. Smith, president of Vitagraph, received this wire:

"Just arrived where I was going. Will take another week to get back. How about the vacation end of this trip?"

"Take two weeks vacation and disregard the traveling time," was the reply.

VIVIAN MARTIN was recently informed by Manager Charles Eyeton of the Morosco Studio that she might have a ten days' vacation and then called her up next morning to inform her that she must get ready for her next production. Result—the remaining nine days have been spent with the dressmakers.

IRVING CUMMINGS, who has long been a popular screen actor, has temporarily forsaken the silent drama in favor of the vaudeville stage, having succumbed to the blandishments of B. S. Moss. Mr. Cummings is no stranger to the speaking stage, having made his mark originally as a legitimate actor. He signed a contract with Mr. Moss recently to tour the Moss Circuit, opening at the Hamilton theatre the first three days of the week, beginning Monday, September 10. A well known writer has written a vehicle around Mr. Cummings' well known talents. The title is "Breaking Out of the Movies."

SINCE Jean Sothern contradicted the rumor of her marriage last week, letters from fans all over the country have been received by the Van Dyke-Art Dramas star. The rumor said she had married a U. S. Army officer. It gained considerable headway, and was generally believed. Miss Sothern's admirers report themselves as being greatly relieved to learn that she is still single and intends to devote her life to the screen.

LARRY PEYTON, who is opposite Marie Walcamp in "The Red Ace," Universal serial, originally was "intended" for the farm, his father being a tobacco planter in Kentucky.

With a thorough foundation in the way of elementary education, he was sent to the Colorado Agricultural College, where he started in to learn all the fine points of stable sanitation, mechanical milking and the rotation of crops.

But, notwithstanding all the lavishing of money and attention upon his agricultural education, Larry always had a hankering for the stage. So it was not strange that the embryo farmer, once beyond the influence of immediate parental association, soon found his way behind the footlights.

Before joining the Universal, Peyton appeared in productions of Kalem, Balboa, Lasky and others, and has played important roles with Marguerite Clark, Blanche Sweet and Geraldine Farrar, appearing with the last named as Gaspard in "Joan the Woman." He is fully six feet tall and of fine physique, proving the ideal hero of "The Red Ace."

Pictorial Proof to Explain Why Rubye De Remer, Former Ziegfeld Beauty, Was Chosen as the Heroine for Goldwyn's "The Auction Block"

MARY GARDEN, famous opera prima donna, has taken ship from France for home. Upon her arrival at "an Atlantic port" she will be met by officials of Goldwyn Pictures and will go at once to the Goldwyn Studios at Fort Lee to begin work on "Thais."

Miss Garden will not get into the swing of her work, however, until she has made a little concert tour.

In the picturization the story of the opera has been deviated from but slightly—only enough, in fact, to lift the principal character a shade above the estate of a courtesan.

NANCE O'NEILL, who is seen as the Czarina in Herbert Brenon's "The Fall of the Romanoffs," is playing one of the leading roles in "The Wanderer," a play which opened at the Manhattan last season.

PATSY DE FORREST has a new Scripps Booth car with a very human fault—or frailty. It wants a drink every once in so often, or, not getting it, quits work. Miss De Forrest was unconscious of this weakness, in automobiles, when she invited Alice Joyce to take a "first" ride with her. The two Greater Vitagraph stars rolled out of the studio grounds in Brooklyn waving to the others in the company the parting "We don't have to ride to location in the company car." Well, they rolled about two blocks when the little car stopped. Little Miss De Forrest got out and coaxed it and then talked to it. She tried powdering its nose and putting a bit of grease paint on its chassis. Nothing doing. Then Miss Joyce alighted. She looked the car over. "Perhaps it's thirsty," she suggested. She won. There wasn't a drop of gasoline in the tank!

IRVING CUMMINGS is a worldly man. So we are led to believe by the Fox Publicity Bureau. From this emporium of clicking keys and much copy paper, the information comes that Mr. Cummings has had almost every experience in his day, except one—that is, trying to cultivate a mustache. Try it, Irving, you don't know what you're missing.

FROM the same source of information we learn that Virginia Pearson has an army of cats and dogs, each of which has been named by thousands of admiring fans. We wonder if they ever get their names mixed. We can inform Miss Pearson where she can draft a number of recruits. The ones to which we refer are trained fighters.

LESTER CUNEO, who has been seen in very villainous, villain parts on the screen, is called in the first draft. Your "heavy" experience will come in handy, Lester. Just scare 'em.

You are not going to war. The least you can do is to make things as comfortable as possible for the men who are fighting for you.

Don't be a slacker.

Turn to page 1979—NOW!

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JUST FOR FUN

By LONGACRE

NEW YORK in general was thrown bodily into the outstretched arms of old George W. Pandemonium last week when Douglas Fairbanks and his troop of yelping westerners breezed in via the New York Central. He felt so glad to see the great and no less beautiful city that he embraced that stalwart member of the police force who holds sway over the traffic at Vanderbilt avenue near the station and afterwards engineered a few hand springs which eventually landed him in a waiting automobile.

MEMBERS of the Lambs Club were browsing peacefully when Doug landed in their midst; lunchers at the Plaza were leisurely satisfying the cravings of the justly celebrated inner man when the comedian started to jump up the steps and gyrate furiously in front of the camera. Everything was completely changed. Staid old Manhattan turned and looked, but before it got fully awake Doug and his troop had left again for the well known Golden State.

BENNIE ZIEDMAN was present too—naturally. Uncle Tom Geraghty had told him to seek out Jack Medeor, it seems, and Bennie did. He was not heard from for twelve consecutive hours.

THE film world is no doubt eagerly awaiting the news that George Periolat's fad is very good writing paper.

LLOYD ROBINSON informs us that everybody at the Famous Players' Studio is knitting "saucy soft short shirts for soldiers," during these highly publicized troublesome times. Robby always likes to make things more difficult.

EDDIE LINCOLN was last heard from in Maine, this being his retreat and resting place after entertaining the angry horde of newspapermen at his Berkshire home.

BERT ENNIS now has the Bennie Ziedman job of Italy and is doing publicity for "The Warrior" which stars the athletic giant, familiarly known as Maciste.

WILL some kind person inform us as to the identity of Rob Wagner of Satevepost fame?

OUR idea of wasting postage stamps is embodied in the act of the Department of Exploitation of the Herbert Brenon Film Corporation which sent an invitation to witness the premier of "The Fall of the Romanoffs" to the ex-Czar of Russia and the equally ex-Czarina. Wonder whether a return ticket was enclosed.

NO week in the motion picture business would be complete without the filing and commencement of a new suit for damages, breach of contract or what not.

THE quarterly interview from Mack Sennett on the production of two reel comedies is at hand bearing all the ear marks of Paramount publicity.

NAT I. BROWN, famous for his knowlelge of what the Paralta plan really is, is cutting an enormous niche for himself in our thriving business. In some respects he is duplicating the fame of the late "Diamond" Jim Brady.

RAY BROWN, the self-confessed expert film editor of the business postcards from Washington, D. C., to the general effect that he is in the army. He will doubtless shortly be engaged in cutting the German lines with the same neatness and precision he once exercised over the films of Pathe, Universal and Metro.

PETE SCHMID proudly displays an autographed photograph of Ken McGaffey, toreador of the Lasky Studio. It is said to be the only one in existence.

WE learn straight from the Fox office that Victoria Forde of comedy fame, believes her horse to possess nine lives, or at least that he did possess that number. Reasons being that he rolled down a forty foot embankment and just escaped being hit by a train. Figuring on that percentage we once had 479, as we have many, many times just escaped being hit by automobiles and from falling into the subway.

LILLIAN WALKER is now resting up after the terrific labor of purchasing two automobiles, a farm near Saratoga Springs and a home in the Flatbush section of Brooklyn.

The Longacre Lampoon

All the News That Fits, We Print Longacre Square, N. Y., September 22, 1917

EDITORIAL

The lighting in the first Goldwyn picture, "Polly of the Circus," playing at the Strand this week, is one of its outstanding features. Naturally Mae Marsh and Margaret Mayo's play come in for a deal of consideration, but the realistic effects achieved by the proper technical manipulation of the lights quite eclipse anything of a similar nature the writer has seen heretofore.

In the simplicity of the results, in their very naturalness, lies their realism. In one instance a room is shown in the evening with no lights on. Instead of the usual tint which only serves to accentuate prominent shadows, a natural dark grey tone has been produced. When the lamp is lit, only a little light is allowed to streak the room. The corners are still dark. The center of the action is in the immediate vicinity of the lamp, and as a consequence the surrounding shadows are perfect in effect. In the morning with the rise of the sun the room is flooded with light.

This is only one instance of how carefully the technical staff at work on "Polly of the Circus" must have been. Goldwyn has truly established something extraordinary in this end of production, if in no other.

LOCAL NEWS

—Herb Brenon showed his historical picture, "The Fall of the Romanoffs," at the Ritz one eve. last wk. Pretty fine style, Herb.

—Doug Fairbanks, Ben Zeidman and others of this company blew into our merry village one early day last wk. and out again one later day. Welcome and goodbye, boys, say we.

—Ben Grimm may become a photographer in the U. S. Signal corps, this being his latest topic of conversation.

—Fritz Tidden spent his vacation in Washington, District of Col., and was well watched by spies all the time, we have it.

—Bill Parson of Los Angeles, Vernon and Nat Goodwin's visited our city for a few days last wk., he stopping at the Astor one of the best known taverns on the main street.

—Billie Rhodes and Jean Taylor also from L. A. were welcome visitors, they doing considerable shopping to pass away the time.

—T. L. Tally, w. k. exhibitor of the west coast was seen wandering through the Astor lobby one day last wk., looking mysterious and business like.

—Rodney Vandivert is back from his trip looking as well as ever.

—H. H. Van Loan disappeared from our midst several days since going in the general direction of Honolulu in the general interest of Mo-Toy.

—Fred W. Rath, who has been drafted, has a fine and natty automobile which he would like to dispose of at a fair figure. (adv.)

—Ye ed. is thinking seriously of printing a picture of Tom Geraghty and certain members of his family on this page before long.

—Roy Somerville is writing articles for Photoplay, they being of "real humorous value," said an eminent critic.

—Labor Day was last wk., it disrupting the order of things considerably.

—We learn from a secret source on the west coast that Jack Pickford had a wonderful coming out party given him on his twenty-first birthday by his big sister, a good time being had by all.

—Terry McGovern translated a Spanish letter received by Frankie Mann one day last wk. and blushed at the contents.

—Joe Kelley, the legal expert of the m. p. news is kept busy these days with all the law suits going on.

—Geo. Pardy was to our office one day last wk., he attempting to disguise himself with a pair of brown glasses. You didn't fool us, Geo.

—Joe Lee bought lunch for Ben Grimm, Ted Eltonhead and ye ed., one midday last wk., everyone enjoying themselves to a great extent.

—Goldwyn's first picture is at the Strand this wk., many fine things having been said about it, even at this early date.

—The bunch from Ogden, Utah, representing the film co. of that name are still around town.

—Gladys Brockwell of Fox says, "Do your Christmas shopping early." (adv.)

—Randall Baremore, otherwise known as the Vulture is back from his vacation and is disgustingly fat, we remark.

—Another sheet of remarkable frankness is in our midst entitled "The White Way," it making interesting reading.

—News are not so scarce this wk.

IN AND OUT OF WEST COAST STUDIOS

By J. C. JESSEN

CARL LAEMMLE, president Universal Film Manufacturing Company, arrived in Los Angeles early last week for a stay of a month at the producing city. Mr. Laemmle stated the plant was being conducted along lines that were satisfactory in every respect and that no changes would be made in the personnel of the producing organization or policy, unless it is for the betterment of the pictures. Mr. Laemmle stated the motion picture industry is in a most prosperous condition, with new theatres being built all over the country and the Canadian domain.

"We are going full tilt, day and night," said Mr. Laemmle, "and one of the objects of my visit at this time is to arrange for doubling the capacity of the laboratories at Universal City so that we will have no difficulty in meeting the ever increasing demand. We are doing an unusually large business with China, Japan, India and Australia just now, and Universal films are being transported to twenty-one different foreign lands, our agents having met with wonderful success in the countries across the seas where American films have become so popular. It is our intention to send several companies to the Orient in the near future to film on an elaborate scale a number of pictures in the atmosphere of the Far East."

Douglas Bronston is the first member of the Universal City staff to enter the officers training camp at the Presidio, at San Francisco. He left Sunday for that city. Bronston has had two years' experience in the National Guard. He has been affiliated with the motion picture industry for the past several years as scenario writer, and is the author of "Neal of the Navy," "The Grip of Evil," and others including "The Phantom Ship," now in production at U City, under the direction of Francis Ford.

More Expensive Comedies

In the future, it became known this week, that considerable expense is to be added to the making of comedies. Plans are now being made for the erection of a number of different kinds of equipment necessary for the filming of sensational stunts. These will be put to use by the comedy companies as soon as it is possible to complete them.

It is reported about Universal City that William Worthington, who for two years served as director, is to return there and direct Edith Roberts in five-reel subjects. Mr. Worthington has been in the East for several weeks, but his return to the coast is expected during the coming week.

The sixteen episode serial made under the direction of Stuart Paton, will be completed by next Tuesday, according to plans now, and the entire company will be given a vacation. During their absence finishing touches will be given to the script of the next serial to be filmed by Paton, and upon his return he will take up this work. Since January, Director Paton has caused 242,000 feet of film to be exposed and of that amount 73,000 feet of finished negative has been made.

Francis Ford, who is directing Ben Wilson and Neva Gerber in "The Phantom Ship," is at present working on the sixth episode, and "The Red Ace" company, under the direction of Jacques Jaccard, is now engaged on the eleventh episode. "The Phantom Ship" company will be delayed in production because Miss Gerber was taken ill on August 23, and an operation for appendicitis was found necessary. She is now convalescent at the Clara Barton Hospital in Los Angeles. The attack was very sudden, she being taken ill at the studio just after finishing the day's work.

Called for the Army

William Franey and Milton Sims have passed the physical examination, and are daily expecting to be called to the army training camp. These two comedians have appeared in Universal subjects for the past two years, Franey playing practically all of that time in Joker Comedies. Plans are now being made to extend a very memorable farewell when the two men leave.

Rosemary Theby, who has been on the coast for the past several weeks, and for a time assigned to play with Eddie Lyons and Lee Moran in Nestor Comedies, is now to appear in Bluebird subjects to be made under the direction of Joseph DeGrasse in support of Franklyn Farnum. Her Bluebird debut will be made in "The Winged Mystery," adapted from the story by O. D. Stuart, and prepared for the screen by William Parker. A strong supporting cast is now being selected for these players.

Almost all of the mammoth north stage at Universal City was used several days this week by the western company under the direction of Jack Ford, which is filming "Bucking Broadway." The set represents ths interior of a lobster palace on the white way. Harry Carey is featured in the subject with Molly Malone playing the opposite lead, and Vester Pegg the role of the heavy. The story deals with the visit and experiences of cowboys in New York.

"The Trail of No Return," adapted from the Shelly Sutton story, is in production at Universal City under the direction of Harry Harvey, a recent addition to the producing staff. For the past two years Harvey has been affiliated with the Balboa Amusement Company as director. He will have Neal Hart and Eileen Sedgwick for leads with a supporting cast of Buck Connors, Victor Rottman and Dick La Reno.

Plays Under Production

Little Zoe Rae is the featured member of a cast appearing in "Miss Summerville's Deception," which is from an original story and scenario by Elliot J. Clawson. Gretchen Lederer, Harry Holden, E. A. Warren and Lulu Warrenton, together with others constitute the staff working under the direction of Elsie Jane Wilson.

The Nestor players, Eddie Lyons and Lee Moran, are to have Dona Drew as their leading woman, and her first appearance with them will be in "The Trial Engagement," which is now holding the attention of Director Roy Clements.

Director Al Santell believes he has discovered a new comedian in the person of Harry Mann, who has been playing character parts in Universal subjects, and is now producing a one-reel comedy titled "Out of the Bag," in which Mann is featured.

The Joker organization, directed by Al-

It Seems Unlikely that Margery Wilson is to Attempt Grabbing the Bullet When it Leaves the Rifle. At All Events, the Scene has Drama—From Triangle's "Mountain Dew"

len Curtis, is filming "Rain and Rascality," and will next take up "A Smuggler's Revenge." Both of these subjects were written by Tom Gibson.

W. W. Beaudine, who has been with the Universal for the past two years, has resigned and accepted the direction of a Triangle Keystone Company.

Jack Wells has been assigned to the task of filming the annual Christmas story, and will begin work early in the week. The title and cast for this has not been selected.

Among the new players at Universal City this week are Harry Von Meter, who is playing in support of Mae Murray. Von Meter was formerly with the American company where he played in Mary Miles Minter and Gail Kane subjects. Jack Mower, formerly leading man for Lillian Walker in "The Lust of the Ages," made by the Ogden Film Corporation, has been engaged by the Universal and is now working in his first story.

Fairbanks Company Travels

All members of the Douglas Fairbanks Company departed Saturday, September 1, for New York City, where they will spend three days in filming scenes necessary for the next Artcraft subject. Before their departure, all scenes necessary for "The Man from Painted Post" were finished, and this subject is now in the hands of the film editors. The company plan to be back at the Hollywood Studio in fourteen days or less.

William S. Hart is now working with the scenario department in the selection of his next Artcraft subject. "The Narrow Trail" has been in the hands of the film editors for the past week, during which time Thomas H. Ince has personally been in charge of the cutting, and at present, it is believed, the negative will be ready for shipment East within a few days. This release is set for in October, and this will give the laboratories a month on the making of prints. "The Narrow Trail," according to Mr. Hart, stars "Fritz," the Pinto pony, who appears in about half of the scenes, and is featured in fully twenty-five per cent.

And now that "Fritz" has made a name for himself in filmdom, Mr. Hart has decided he is to retire and live the life of an equine aristocrat. "The Narrow Trail," according to the owner of the spotted pony, will be his last public appearance. In the future he is to be a pal of Hart, and carry the Western bad-man to and from location, but never again is he to come before a camera.

Hold Pickford Film for Christmas

It became known at the Lasky Studio this week that the Mary Pickford film now in the making, "The Little Princess," will not be released until the week of Christmas, and will serve as the Christmas offering of Artcraft. The subject is to be finished immediately, and then work will be commenced on a new film, which will be released in October.

There have been many rumors in Los Angeles film circles this week to the effect that Miss Pickford, through her mother, had closed negotiations for her contract to become effective on the termination of her present one with the Artcraft organization. Edward Hemmer, Miss Pickford's personal manager, denied all the rumors, and stated that her present contract did not expire until June, 1918, and at this time no negotiations were pending.

The Lasky Company is this week putting down a well, which is to supply the water needs of the laboratory and producing plant, and after this system is completed, the city mains will serve only as auxiliary to the Lasky equipment, or in case of an emergency. The studio and laboratory now conduct its own power plant, and because of the supervision needed for the several departments including fire creating, police and electrical, a new office has been created to be known as service department superintendent. No one has as yet been selected for this position by Messrs. C. B. DeMille or Milton Hoffman, director general and studio manager, respectively.

With the inauguration of the new department, the plant will have a thirty-minute inspection night and day, and the fire department equipment with chemical engines will consist of five salaried firemen with fire drills practiced daily.

Three Lasky Groups at Work

But three companies are now at work at the Lasky plant, C. B. DeMille continues with the direction of Geraldine Farrar in "The Devil's Stone," and Sessue Hayakawa is working under Wm. C. DeMille.

Charles Ray, in his next picture, will appear in the part of a youth, who throughout life has been tied to his mother's apron string, and it is believed to be the best-suited character for this star. The story deals with troubles falling upon the shoulders of the youth as the result of his father's promotion work prior to his death, and concerns a Texas oil company. The youth, after many trials, finds the cause of the oil wells suddenly going dry, and recovers for the stockholders. There are many melodramatic scenes, and the leading woman character is the daughter of the boarding house keeper in the oil well district.

Triangle Editor-in-Chief

Julian Johnson is to realize his desire to return to Los Angeles, and is now en route to that city to accept the appointment of editor-in-chief of the Triangle Film Corporation. Mr. Johnson is a former west coast newspaperman, who for several years was dramatic critic on the most prominent papers in the West. For more than two years he served as editor of the Photoplay Magazine at Chicago, and but recently left there to enter the photoplay production field. In the new capacity Mr. Johnson will serve as critic for the Triangle and supervise scenarios and production work in connection with H. O. Davis, the general manager, and Scenario Editor Jack Cunningham. Mr. Johnson's decision on stories and the editing of films will be final.

E. Mason Hopper this week injected more realism into a scene for "The Firefly of Tough Luck" than was desired by his players. The script calls for a number of scenes of snakes, but the one that caused blood to run cold was made when Charles Gunn, leading man of the company, feigned death, and permitted a large Texas rattler to crawl across his chest, and finally curl up upon him. Hopper then completed the scene by shooting off the head of the rattler. Gunn claims he dreams of the incident by day and night. Walt Whitman and Alma Rueban are other principals in the story.

Daring "Stunt" Scene

A petrified granite side of a mountain at Hartville with a steep drop of more than 200 feet, was this week used by Roy Stewart and a giant of the cowboys' colony for fight scenes in "The Devil's Dodger." The two men are well matched for size, and in making the scene "went the limit." The struggle began on a cliff from where they fell to the petrified granite and rolled over and over down the steep incline. Stewart lived up to the script, and landed on top at the bottom. Both men received many cuts and bruises, and Director Cliff Smith pronounces it the most sensational fight he has ever witnessed for films.

A bit of the New York tenement district including buildings, streets, Casey's corner saloon, fire plugs, and Ike's Emporium, has been built at the Triangle for the Ruth Stonehouse picture, "Doing Her Bit." Several hundred will appear in many of the scenes taken on this setting. The film is spoken of as strictly a patriotic one.

Director Raymond Wells and a Triangle troop including William Desmond, are working at Hartville on a Western drama, "The Strange Weakling."

Bara in Russian Role

The filming of exteriors for the second Theda Bara-Fox Picture, to be made at the Coast, was commenced this week. At the studio this film story is spoken of as "The Red Rose," the title being taken from a very prominent part the flower plays in the life of a Russian woman, enacted by Miss Bara. The story is laid in Russia at the present time, and the plot has much to do with the recent revolt and the abdication of the Czar and other royalty from office. The story was written by Richard Ordynski, a former stage director of the Metropolitan Opera House, who came to Calfornia for a vacation, and has been induced to play an important part in the photoplay, that of a Russian student. Ordynski introduced "Sumurun" in this country, and, in addition to his work at the Metropolitan, he was producing director for plays in which James K. Hackett, Percy MacKaye and other celebrities were starred.

All members of a Fox producing company, under the direction of R. A. Walsh, which includes his brother, George, were arrested at San Diego last week by United States officials, and held in custody while an examination was conducted to ascertain whether or not views of the fortifications at San Diego had been photographed. Walsh needed an incidental scene showing the whistle of the steamer going at full blast, and this scene was taken as the boat entered San Diego harbor. In the background were the fortifications, and the army officers seeing the camera pointed toward base, made an investigation of the circumstances. The incident cost the Fox Producing Company a day's time. This is another bit of misfortune that has befallen this company since it began work on the present subject. Others including injury to George Walsh when he jumped to a horse from a second-story window; another actor injured to the extent of a sprained ankle; the leading woman took sick, and George

Walsh was jabbed in the eye while making a scene in a dentist's chair. The arrest is the only misfortune that has caused any loss of time to the company. Work on the play was commenced on August 13.

General Fox News

The Fox kiddie film, "The Mikado," bids fair to start a fad in Los Angeles among children who are taking part, and many who are not, for all the kiddies working under C. M. and S. A. Franklin, the directors, have come to like Japanese clothing so well, they insisted upon wearing it all the time. Little Francis Carpenter appears as Nanki-Poo, and Virginia Corbin as a Japanese maid. The company has engaged several well-educated Japanese, who aid the producers in securing proper atmosphere. Bernard McConville, in writing the script, has carefully followed the original story, and added many incidental features which will add value to it as a screen production.

The Sunshine Comedy Studio, in connection with the Fox plant, are using a number of animals from local zoos, in a story with a Western atmosphere. No name has been given to this Henry Lehrman comedy. The cast will be announced shortly.

Expensive Serial Scenes

The Signal Company are making exteriors for the eighth episode of "The Lost Express" in the vicinity of El Portal, which is the gateway to Yosemite Valley, and the producing organization went to that vicinity about 100 strong. Preparations for the scenes to be made here include the purchase of several passenger coaches, and a locomotive which will be wrecked by blowing out the side of a mountain and causing it to fall on the tracks nearby just as the train is passing. The explosion which partially wrecks the mountain, will require several hundred pounds of dynamite and black powder. The episode will receive its name from the famous mine "The Mountain King," which is near El Portal. Director J. P. McGowan having learned conditions at El Portal with respect to employing extra people, decided to take no chances in this respect, and so transported seventy-five railroad laborers from Los Angeles to the northern city, a train ride of eighteen hours.

Walthall Soon Starts Work

Henry Walthall, who was recently engaged to play leads in Paralta-made subjects, arrived in Los Angeles last Sunday and will shortly begin work under the direction of Oscar Apfel. The Walthall subjects, it is understood, are to take the place of the Kerrigan, which were to be released by Triangle, the change being made necessary by an accident which recently befell Mr. Kerrigan. It will be several months before he is able to resume work at the studio. Apfel previously has directed William and Dustin Farnum, Edmond Breeze, Edward Abeles, and produced the first pictures for the Lasky Company. The first Walthall subject will consist of seven reels, and was selected as it is specially suited for this actor. A cast of unusual character will support the star.

Wallace Worsley, formerly producer for the legitimate stage, has been engaged as director by Paralta, and will have Rhea Mitchell as his star.

Vita Serial Well Along

The Vitagraph Company, headed and directed by William Duncan, who has Carol Halloway playing opposite, is now well started on the addditional ten episodes of "The Fighting Trail" serial. The fifteenth episode which was the climax of the serial as originally made, will be remade to a more or less extent, and the company will then proceed to add sufficient thrills and situations for ten more two-reel releases, regardless of the fact that Duncan thought he had put in all the thrills that had ever been conceived when he had the original fifteen releases finished.

"The Red Prince" continues to hold the attention of the William Wolbert Company. Mary Anderson and Alfred Whitman are the featured players of this subject.

Horsley Studio Notes

Since the return of David Horsley from three weeks spent in the east in the interest of Lasalida Baby Marie Osborne Pictures, Mary McDonald releases, and Selburn Comedies, he has given all his attention to productions now being completed in the film editing department.

The second Mary McDonald subject has been filmed by Director Tom Ricketts and will be ready for the market shortly. Release, however, will in all probability be withheld on all Mary McDonald subjects until the final hearing of the suit brought by the actress against the Universal for the use of the name Mary MacLaren. When this case was up for hearing several weeks ago, permanent injunction was granted against the Universal Company to prevent them from interfering with the making, selling, rental or showing of her pictures, and six weeks was granted the defendants to show further evidence of why she should not use the name of MacLaren, which was given her by the company. The final hearing of this case will be on September 12.

Giles R. Warren, director and writer of a number of years experience, who was formerly identified with Lubin, Universal, and has a number of very successful films to his credit, is to serve as manager of production at the Horsley plant. Mr. Warren has been identified with the Horsley plant for several months serving in the position of film editor, but now takes up the additional work since the resignation of Norman Manning, who left the Horsley organization to take training for the aviation corps.

Mena Executive in West

E. W. and J. G. Kuehn, president and vice-president of the Mena Film Company, have arrived in Los Angeles from Brooklyn to personally supervise the studio where the company's first subject, "By Super Strategy" is being filmed. The Mena Company has engaged Herbert Sutch, formerly assistant director at the Fine Arts Studio, to serve in the same capacity for Director Howard Gaye. The producing organization is progressing rapidly with their work on this subject which pertains to the Biblical one of Abraham and Sarah, with Frank Whitson and Amy Jerome playing the leading parts. Mabel Harvey appears in an impersonation part of the Madonna, and Fredrick Vromm takes the part of Joseph.

New Balboa Studio

The Balboa Amusement Company has let the contract for a steel and glass studio which will cost approximately $30,000. It will have a floor space, 100 x 110 square feet, and is one of the three units the company proposes to add to its plant. The others will be built at a later date. This is the first substantial enclosed studio to be built at this plant, and will make possible continuous work during the winter season on interior settings.

The filming of the sixth of a series of child pictures featuring Baby Gloria Joy, was begun this week by Sherwood Macdonald. It is titled "Little Miss Grown Up." Those made previous for this series by Macdonald are "The Locked Door," "Wanted a Brother," "Merille Mixes In," "No Children Wanted" and "Sally O'."

Joe Ryan has been engaged to play in the Horkheimer series of six pictures fea-

George Beban, Pallas-Paramount

turing Anita King, now being made for the Mutual under the direction of Edgar Jones. Ryan was formerly with the Vitagraph Western Company, and is reported so awkward that he is a charming kind for the role he is to play.

Stories are now being purchased for the next Jackie Saunders series of Horkheimer pictures. Four have already been secured, and the company will purchase two others. Work on this series will be commenced when Miss Saunders returns from her vacation which will be in November.

Metro. Co. Comes East

Upon the completion of "Paradise Garden" this week the Lockwood Yorke-Metro Company departed for New York by way of San Francisco. Several scenes will be taken for their next story in the Bay cities, and this will be completed in the East. It is planned the company will be absent from their Hollywood Studio three months, and before returning will make scenes for a story in New York which will be completed at the Hollywood Studio. Besides Harold Lockwood, those in the party were Richard V. Spencer, scenario writer; Tonio Gaudio, cameraman; Lester Cuneo, heavy; Wiley Gibson, business manager, and Fred J. Balshofer.

During the absence of the Yorke-Metro Company, the studio will be occupied by the Romaine Super Film Company, a new producing organization financed by Salt Lake City men. Bryant Young will be director, and Tom Walsh, assistant director.

Fire Scene in Selig

Colin Campbell will cause a big fire during the coming week at the Selig Studio when the mammoth street scenes built there will be burned for night scenes in the screen adaptation of the well-known speaking stage melodrama, "The Still Alarm." Mr. Campbell has been working this week at station number one of the Los Angeles Fire Department. This is located in the oldest part of the town, and the building and equipment are of an antique character, exactly suited for use in this production. Besides Tom Santchi, Fritzi Brunette and Bessie Eyton, who play the leads, important parts are taken by Edward Peil, Frank Clark and Eugenie Besserer.

Two-reel western pictures are to be made by the Great Western Film Corporation, which was recently organized in Los Angeles, and a studio is now being built at Tucson, Arizona. R. M. Francisco is president; C. M. Stoddard treasurer, and Webster Culison, director.

Balboa Star in Vaudeville

Kathleen Clifford, since completing her work in "The Twisted Thread" serial, has been granted a six weeks' leave of absence from the Balboa Studios, and is playing an Orpheum time for that period in her new sketch, "The Smartest Chap in Town," which is a male impersonation. Harry McCoy, former Keystone director, composer of a number of musical selections, has written a patriotic song, "We'll Fight For Old Glory," which is being used in the act. McCoy acted as leader of the orchestra at the premiere of the sketch in Los Angeles.

Lois Weber Picture Ready

The first Lois Weber production, which has been given a final title of "The Time of Her Life," is reported ready for the market, and the company has completed practically all of the scenes for the second release. "The Time of Her Life," according to information given out at the studio, is more of the nature of a comedy drama than anything Miss Weber has made. The principal characters in it are two department store girls, and the play shows the influence of their respective homes upon them. Mildred Harris is the featured player, Helen Rossen the sister, and the cast includes Kenneth Harlan, Adele Farrington, Gertrude Aster, Alfred Allen, and others.

The filming of an adaptation from the Mary Roberts Rhinehart story, entitled "K," will be the second release from the Lois Weber Studio. The role of Sidney in this is played by Mildred Harris, and True Boardman, of "Stingaree", fame takes the title-role. Albert Roscoe, Hal Clements, Zella Caull, Carl Miller, George French and Jane Bernoudy are the supporting players.

Lois Weber has received a flattering offer from Sir I. Forbes Robertson, the English actor, to go to London and direct him in the film of "The Servant in the House," but, owing to present affiliations, Miss Weber is forced to decline the offer.

Fannie Ward's Contract Extended

Fannie Ward and Jack Dean departed for New York this week, where they will immediately begin work on their first subject for Pathe's "The Yellow Ticket." While in New York recently, Miss Ward made a contract with General Manager J. A. Berst for one year, and gave the Pathe management an option for a second year's service. Miss Ward was with the Lasky Company for two years, playing in a number of their most successful photodramas. Her work in "The Cheat" established for her a prominent place in screendom, as this picture was hailed by critics as one of the greatest five-reel subjects released.

Ingraham Dons Grease Paint

The David Horsley Company, headed by Mary MacLaren, making "Forbidden," under the direction of Thomas Ricketts, has now completed the interior scenes at the studio, and are now working on the exteriors. On several occasions players caused downtown people much excitement by police raids and chases and other thrilling scenes. Edward Alexander is appearing as juvenile lead opposite Mary MacLaren in this seven-reel dramatic feature.

Harish Ingraham, director of the Baby Marie Osborne picture, now being filmed, titled "The Child of M-Sieu," could not find the man he wanted to play the leading part, and so he has gone back to the make-up, in addition to operating the megaphone.

Crane Wilbur successfully performed a very hazardous act for a scene in the comedy-drama, "Devil McCare," when he leaped from an automobile seat into the window of a Pullman car when both vehicles were moving at a forty-mile clip. The story for this David Horsley release for Art Dramas concerns the romance and adventures of a Western ranch owner, who meets a manicure girl, Juanita Hansen, in a city barber shop. The girl misunderstands Devil McCare's attitude and leaves for her home in the East, and it is for Devil to reach her side in the departing train that the hazardous bit of business was injected into the film.

Fox Stars "Doubling" in Work

Working in two pictures at one time is the unique experience George Walsh enjoyed during the past week. He appeared in the finishing scenes for "The Yankee Way," filmed by Richard Stanton, with a cast which included Enid Markey as leading woman, Ray Hanford, Joseph Dowling, Ed. Sedgwick, Charles Edler, James O'Shea, Edward Cecil, Jack McDonald and others. On Monday, August 13, R. A. Walsh was ready to start a new picture in which George was to be starred, and despite the fact he was not finished with his former director, arrangements were made for him to work in two pictures at the same time by the directors arranging in advance the scenes they would make next.

Wanda Pettit, who recently came to the Coast after appearing in a number of Fox Eastern-made subjects, including "The Broadway Sport," "The Derelict," and with William Farnum in "The Doctor," has been cast to support George Walsh. This will be Miss Pettit's first appearance in Western-made Fox subjects.

A. L. Selig, publicity writer of the Fox Studio, has discovered that R. A. Walsh begins all of his productions on the 13th, at least this applies to "The Innocent Sinner" and "Betrayed," which has just been finished.

One More Theda Bara "Western"

J. Gordon Edwards, director general, has completed the Fox Theda Bara superpicture "Cleopatra," and has been granted a vacation of a week before beginning work on the next subject which will have this actress as star. Final editing of the film is now being done at the studio, and will be given Mr. Edward's attention immediately upon his return. It is stated at the studio that but one more Theda Bara picture will be made here before the actress return East, and script for this is now being given its final editing by the author and the Fox writers.

Sidney Reynolds, who recently came to Los Angeles from New York, where he was head of the Fox scenario department, to become assistant Western manager of the Hollywood Studios, has inaugurated a new policy at the studio, which provides for "a square deal" no matter who the party may be, and everyone is given a hearing by Mr. Reynolds.

C. M. and S. A. Franklin have completed the filming of "Aladdin and the Wonderful Lamp," Fox kiddie feature, and are now taking up the making of "The Mikado," in which the children will play the leading part.

The Fox Film Corporation has been given a verdict in a damage suit recently filed in Los Angeles, by parties who claimed dynamite explosions caused their cows to reduce their usual supply of milk. The case was heard in the Federal Court, and the suits aggregated $60,000.

SCREEN EXAMINATIONS

"Polly of the Circus"

(Goldwyn—Eight Reels)

REVIEWED BY PETER MILNE

THERE are many things to distinguish this first Goldwyn release from contemporaneous screen productions, Naturally Mae Marsh is the outstanding one. Its completeness of detail, its superb light effects, and its realistic settings are others. Lastly the manner in which the story holds up under eight reels is a point not to be overlooked. That it never for a moment becomes tiresome despite its precarious footage is a lasting attribute to the appeal and strength of Miss Margaret Mayo's play as adapted and arranged for the screen.

Miss Marsh again demonstrates her right to be termed the best actress of the shadow stage. A simple scene in "Polly of the Circus" is sufficient to drive that assertion home with great force. When she believes that the minister wants her to leave his home, Miss Marsh as the dismayed Polly is so expressively doleful about it that it makes the spectator almost want to cry for her. There are other episodes too, which an actress of less ability could hardly have handled with such significance as does Miss Marsh. In the lighter scenes which outnumber those of a serious nature she is equally as good. One can feel the outlet of all the pent up play of years of playless life when Polly first begins to cavort around with the village children and drag the minister into a game of blindman's-buff.

The humorous note in Miss Mayo's play is the dominant one. Polly's initiation into home life, the way in which the minister's first sermon impresses her, her pranks with the village children are episodes which can defy the gloomiest spectator to remain sour. The comedy supplied by the two old negroes is not to be forgotten either. But the thrills come in equal numbers. The accidents in the circus ring, the horse race and the final burning of the large tent and the scurrying away of the people are as dominant in their side of the dramatic scales as the humorous moments are in theirs.

The settings of the picture, designed by Everett Shinn are appropriate to the last letter. There is nothing elaborate about them yet their very plainness only serves to accentuate their realism.. The technical end of the production has also been attended to by a real artist. Such realistic light effects as the various scenes bring forth, it may safely be said, have never been paralleled on the screen before.

Worthy of considerable attention is the appearance of an entire circus in a great many of the scenes. It is a small town circus and so nothing might be lost in the way of sincerity and faithfulness of detail. The Goldywn Company hired a real one, from wagons and tents to performers. Much of the story transpires under and around the big top and the various details incident to the life of Polly and her circus companions lend unusual color to the production. It affords opportunities for both comedy and drama and neither class has been neglected.

Charles Horan was in charge of the direction and he has set a high mark for both the Goldwyn Company and himself. The supporting cast including Vernon Steele as the minister and Charles Eldridge as the faithful old clown is one of the best ever assembled.

THE STORY AND PLAYERS

Polly (Mae Marsh), circus rider, is injured while the show is playing in a small town and is carried to the home of the minister (Vernon Steele). It is a long time before she recovers and when at last she does she has the minister's heart in her possession. The hypocritical Deacon Strong (Charles Riegel), wants the girl removed chiefly because she has brought a little life into the town. When Polly receives word from her life-long companion of the circus, Jim (Wellington Playter), the head canvasman, that Toby (Charles Eldridge) the clown is sick, she enters her horse in the county fair and, riding him herself, wins the event by nosing out the deacon's entry. But it is too late, Toby has passed away. The beating, however, has roused the deacon's ire and, threatening to remove the minister from his position unless she leaves, he forces Polly away. It is not until the circus reaches town the subsequent year that the minister learns the whole truth of the situation and takes Polly back, despite the narrow-minded townsfolk.

George Trimble as owner of the circus, Lucile Laverne and Dick Lee as the minister's colored servants and John Carr,, Mildred Call and Stephen Carr, the principals as children, do sterling work, while Lucile Satterthwaite, J. B. Hollis, Isabel Vernon and Viola Compton complete the cast.

"Rebecca of Sunnybrook Farm"

(Artcraft—Six Reels)

REVIEWED BY PETER MILNE

MARY PICKFORD goes back to short dresses and juvenile ways in "Rebecca of Sunnybrook Farm," an adaptation of the book by Kate Douglas Wiggin and Charlotte Thompson. It offers her as many chances as a specially prepared vehicle might and she proceeds to display her talents in them to such winning effect that one is tempted to describe the results as her best picture. However, such an expression is bound to yearn for a hearing after each Pickford picture. It is better to say that "Rebecca of Sunnybrook Farm" meets all expectation and belies all description, which is in the way of an apology for the remainder of the review.

A crowded Strand audience of the matinee species sat and laughed at every comedy touch and wept with equal sincerity at every pathetic moment. Miss Pickford gloriously succeeds in giving a faithful representation of an honest-to-goodness, true-to-life girl, not yet a lady but "the makings of one," as Rebecca remarks in a subtitle. The subtitles, by the way, are excellently chosen and placed. Frances Marion who made the adaptation has seen to this and her judgment has stood her in good stead in every instance. The more difficult work of forming an even and continuous scenario was done in that precise and technically faultless style that has stamped her many efforts of the past.

The various episodes comprising the greater part of the picture depicting the life of Rebecca while in the care of her straight-laced maiden aunts are filled with a humor that is irresistible Her efforts to keep off the polished floors by leaping from rug to rug, the play circus promoted by Rebecca and her companions and the selling of the soap in order to obtain a present for a poor family with the wrappers, are phases which call for rounds and rounds of laughter. And toward the end the action changes, quick as a flash, from humor to pathos when Rebecca witnesses the end of the once cranky old aunt with tears streaming down her cheeks. But to enumerate these episodes only calls to mind other less prominent but just as effective. "Rebecca" has no weary spots. It is entertaining from first to last and, like the majority of the Pickford pictures, is universal in its appeal.

Marshall Neilan, directed. Those who are acquainted with his work need not be told that every scene is artistically presented. The storm effects he has introduced are marvelous in their realism. Josephine Crowell and Mayme Kelso interpret the maiden aunts to a striking degree of perfection. Eugene O'Brien is a fitting Adam Ladd, while Marjorie Daw as Rebecca's playmate does capable work.

THE STORY AND PLAYERS

Rebecca Randall (Mary Pickford) is adopted by her aunts, Emma Jane Perkins (Mayme Kelso) and Miranda Sawyer (Josephine Crowell), to relieve her mother (Jane Wolff) who has six others to care for. Rebecca turns out to be a constant care to the old ladies and after many experiences, including one in which she meets Adam Ladd (Eugene O'Brien), they pack her off to boarding school. She returns after several years a young lady instead of a young girl. Old Miranda passes away and for a time Rebecca's happiness is clouded. But as the months roll by she learns that her mother has sold the farm at a good figure and then comes the conclusion of her romance with Adam Ladd.

Helen Eddy, Charles Ogle, Jack MacDonald, Violet Wilkey, Frank Turner, Kate Toncray and Emma Gerdes are also in the cast.

"Souls in Pawn"

(American-Mutual—Five Parts)

REVIEWED BY WILLIAM J. McGRATH

THIS Gail Kane picture is full of interest. Any class of exhibitor can use it and profit by it. That is one of the first things that impresses one after seeing it. The story is lucid, moral-bearing, intelligently constructed and, as in so many American pictures of the past, the sets are wonderfully elaborate.

It is a war picture, but just a wee bit different than the usual war picture. The thrills and action skein center about the activities of spying. There is a lot of fictional license taken—but why not? It is a screen story and deserves the privilege as much as the printed tale would. The hero is a German spy, with Douglas MacLean admirably fitting in the role. Gail Kane is a cultured French woman of whom Fate and circumstances make a puppet. She is gotten into all sorts of life and honor endangering situations, but just as logically and cleverly is gotten out of them again.

The foundation plot of the picture is good. It has general merit. Gail Kane is required to be beautiful and intelligent as Liane Dore and she is all of that. Robert Klein, in a dual and difficult role has an excellent character bit which he handles beyond criticism. Ruth Everdale, the new little child player that American has found, comes in for a good meed of praise for her work in this production. She is talented and her work attracts immediate attention and interest.

THE STORY AND PLAYERS

Prince Kondemarck (Douglas MacLean), chief of the German sscret service in Paris, has been ordered to secure for his assistant the most beautiful woman obtainable in aid of plans important to his Government. This is all before the advent of the Great War. Liana Dore (Gail Kane), widow of the late Sebastian Dore, killed mysteriously, agrees to serve Kondemarck upon the latter's promise to reveal to her in one year the name of the person who killed her husband. The Prince himself had killed Dore. The latter, posing as a bachelor, betrayed Kondemarck's sister in Germany. Kondemarck later killed Dore accidentally in a scuffle.

In the course of their association as spies, Liana and the Prince fall in love. Comes the war. Liana throws open her home as a hospital and herself assists as a nurse. Von Pollnitz, the cobbler and a German spy, seeking revenge on Kondemarck, who is now in Germany, denounces her as a spy. She is arrested and sentenced to ignominious death. Kondemarck returns from Germany, and using his spies rescues Liana. Then she learns that he killed her husband. She is about to betray him to the police and suffer herself when Kondemarck produces the letters showing that Dore betrayed his sister. Love joins them once again and they fly to Kondemarck's yacht and escape.

"The Little Pirate"

(Butterfly Pictures—Five Reels)

REVIEWED BY R. E. PRITCHARD

LITTLE Zoe Rae is a bright and attractive figure in "The Little Pirate," a picture which is delightful so long as she is on the screen along with her fellow juvenile player, Burton Hamrick, the other member of the Captain Kid band. But the remainder of the story, the portion devoted to the grown-ups, is very commonplace and unconvincing. The old incident of the auto in which the wife and the "friend of the family" are riding breaking down in front of a roadhouse which they later find to be a notorious resort and which results in the parting of the couple is brought in and once more the danger to their little girl brings about the reunion. But the cleverness of the little star will give the picture drawing power and those portions in which she appears will compensate for the darker spots in the production. In her bare feet, with her little dress gathered about her waist, she rows, scours the "desert island" and makes herself an appealing figure. The boy is excellent. The grown-up principals do very poor work, always intensely melodramatic.

THE STORY AND PLAYERS

John Baird (Frank Brownlee) has lost his fortune in speculation and seeks to save himself by using the securities belonging to his little daughter Margery (Zoe Rae). His wife (Gretchen Lederer) refuses to permit this. A little later he hears his wife talking over the phone to George Drake (Charles West) a friend of the family and his suspicions are aroused. She invites Drake over and when he comes the wife asks him to get Margery's securities for her. They go driving in Drake's new auto and it breaks down in front of a roadhouse into which they go for supper. They find it a notorious place and they phone the husband of their predicament. On their return to the Baird home the wife tells her husband that they went after the securities, but not of the events that happened on the way. The husband accuses her and she leaves the house. In the meantime Drake has secured the securities and leaves them on his table. A moment later they are stolen. Baird calls to ask for them and then the loss is discovered.

When little Margery finds that her mother has gone she writes her a note that all forgive her, begs her to return and then sets off to seek her mother. On the road she meets "Captain Kid" and is persuaded to join his band and search for treasure. On the island they see the butler in Drake's home burying the securities that he has stolen and recovers them. Baird has learned of his child's disappearance and finding the little one's hair ribbon at the edge of the lake goes to tell his wife of the tragedy. Then as the two pirates are starting back to the mainland their boat begins to leak and George Drake arrives just in time to save them and restore them to their parents. The securities are discovered and it is also learned that Drake is the "mysterious friend" who saved Baird from financial ruin.

"The Seven Pearls"

(Pathe—Third Episode)

REVIEWED BY PETER MILNE

"THE AIR PERIL," the separate title of this episode in Pathe's latest serial soars to the tremendous melodramatic heights so dear to the heart of the follower of such pictures. In the final scene Perry Mason (Leon Barry), who is developing into the most mysterious villain ever, ties Ilma (Mollie King) to a balloon and affixes a bottle of strong acid to drip and gradually eat away the rope so that she will be dashed to the ground. The heroine is truly up in the air at the end of the chapter.

The previous action has to do with further struggles for a number of the precious pearls by all parties concerned. The element of mystery is the dominating one of the serial. Ilma receives notes from two unknown personages who sign themselves Kisme and Nemesis. Creighton Hale continues as the fighting hero and Miss King continues as the equal fighting heroine.

"A Champion of the Law"

(Kalem—Two Reels)

REVIEWED BY PETER MILNE

"A CHAMPION OF THE LAW" is the final episode in "The Further Adventures of Stingaree." It contains a heavy fight scene containing some good thrilling action, particularly when one of the bandits rides his horse into the besieged house through a window, snatches one of the defenders and rides off with him again. Such action is seldom duplicated even in the feature Western pictures. The fight in all its details is very well done and constitutes by far the best part of the picture.

THE STORY AND PLAYERS

Stingaree (True Boardman) and his partner Howie (Paul C. Hurst) come to the rescue of Edna Dean (Edith Sterling) and Falkland (Edward Hearn) who are defending a house against an attack by bandits. Unknown to Stingaree, his old sweetheart Ethel (Marin Sais), has come to Australia from England, to beg for his pardon. She and the governor are also in the house. Through the efforts of Stingaree and Howie, the bandits are defeated and the bushranger is at last reunited with the girl. The governor, in recognition of his heroic service and conveniently forgetting his past offenses, pardons him.

"Flying Colors"

(Triangle—Five Reels)

REVIEWED BY PETER MILNE

THERE is action aplenty in this melodrama which is cut from material always sure-fire. William Desmond is seen first as a member of the down and out club, later as a detective and lastly as a mender of domestic ties, although as a side issue to this latter capacity he also practices the lover—and naturally he wins; scores a success in whatever he undertakes. "Flying Colors" was written by John Lynch and R. Cecil Smith and produced by Frank Borzage. Mr. Borzage has given the story an adequate production and among other things has introduced some fine night photography.

"Flying Colors" is crowded with action, as said before. Much of it is as conventional as it is sure of registering. The situation in which Brent compromises himself before his host in order to protect the honor of the latter's wife is one of strength although

there will be those in every audience able to recall it as appearing in any number of past features. However, this and kindred moments which may awaken fond memories are welded together after a fine fashion and one really becomes engrossed in the progress of the action despite its worn spots.

Mr. Desmond appears to his usual heroic advantage. He makes love with a grin and fights with a grin. The supporting cast contributes appropriate work in every instance.

THE STORY AND PLAYERS

Brent (William Desmond), college athlete, fails in an office and finally gets a job in a private detective agency. He is commissioned to visit the house party given by Lansing (J. Barney Sherry). Valuable jewels have been missing. Lansing's wife, Ruth (Laura Sears) carries on a flirtation with Captain Drake (Jack Livingston). Drake is really the crook and is recognized and trailed by Brent as soon as he lands on the job. Brent falls in love with Ann (Golda Madien), the wife's sister, who urges him to stop Mrs. Lansing's flirtation. This Brent eventually accomplishes and later exposes Drake as the crook.

John P. Lockney, George W. Chase, Bert Offerd, Mary McIvor and Ray Jackson complete the cast.

"The Priceless Ingredient"

(First Episode "The Fighting Trail")
(Vitagraph—Two Reels)
REVIEWED BY R. M. JOHNSON

AS a first episode this is a "corker." It takes an artful director to make the initial number of a long serial anything but commonplace if it serves its real purpose and introduces the characters. "Allow me to present" and "this is so and so" are not thrilling remarks. Even the bows that go with the phrases bring no sweat to the brow.

It is therefore worth mentioning that in the first episode of "The Fighting Trail" there is a grim dash at the finish, a clash, bang and turmoil, that make the man down in front forget he is seeing but the preface to a series of short melodramas. More clever still is the handling of the suspense. The last flash on the screen leaves one gasping, thirsty for more. After all, is this not the important element, the true artistry, of the serial?

Of course the thing is illogical and in one aspect crude. What smashing melodrama is not? It is not an invitation to muse nor a reason for ponderous thought. It is meant to grab one's whole interest, grip it tight and hold it, until the end comes—and the first episode of "The Fighting Trail" does this.

Albert E. Smith, president of Vitagraph, says "The Fighting Trail" is the greatest photoplay serial ever produced. Although the statement is not wholly proved in this first episode, any one who sees it will be willing to believe that Mr. Smith is telling the truth. The rest of the episodes, it is said, are outdoors. There is very little action in the open in the first one.

THE STORY AND PLAYERS

John Gwyn (William Duncan) is to furnish the government with "The Priceless Ingredient" of powerful explosives. Hendrik Von Bleck (Walter Rodgers), agent of the Central Powers, plots to circumvent him, steals a note getting the name of Carlos Ybarra (Charles Wheelock), guardian of the ingredient. Von Bleck enlists the services of Cut Deep Rawls (George Holt) and "Shoestring" Drant (Joe Ryan), outlaws. They try to steal the plans of the mine from Ybarra, who is aided by Nan Lawton (Carol Holloway), Yaqui Joe (H. Ducrow) and Gwyn. In the gun fight that follows Ybarra is wounded and near death confesses that Nan is not his daughter, though she had up to that moment supposed she was. The outlaws get away with some of the yellow papers having to do with the mine.

"Efficiency Edgar's Courtship"

(Essanay—Five Reels)
REVIEWED BY PETER MILNE

A STRIKING example of how a good comedy—an extraordinarily good comedy— can be made at seemingly small cost is embodied in "Efficiency Edgar's Courtship," adapted from Clarence Buddington Kelland's stories which recently appeared in the Saturday Evening Post. It all seems very easy. The necessary ingredients being the good comedy and a star possessing the pleasing personality of Taylor Holmes to carry the stellar role. But here chief credit goes to Mr. Kelland whose versatility by no means neglects comedy. His Edgar is a fearless character who confronts the most embarassing situations without the proverbial batting of an eyelash and in such a matter-of-fact way that the spectator is moved time and again to burst into laughter at the sheer contemplation of such boldness. The situations—the clash of such opposite characters; in these really rest the picture's success.

Mr. Holmes interprets the role of the office efficiency expert who goes about his love affair with the same business-like manner in a most ingratiating style. He is studiously efficient enough to be funny and human enough in meeting his many obstacles to be at all times pleasantly attractive. His exceedingly expressive countenance and the varied manner in which he manipulates it stamp him as a natural comedian of the screen. And when Mr. Holmes is not busy moving in a funny situation or using his features to comical effect, there is a subtitle containing some of Mr. Kelland's original lines that answer the same laughable purpose.

It will work no harm to the picture to call attention to its plain production. All interest centers on the story and it is pleasing, rather, to note that Director L. C. Windom adhered to it, never deviating to introduce a trick of his own. Expense was even spared by casting Ernest Maupain in an insignificant role when he also handles the part of the girl's father in excellent comedy fashion. At any rate Essanay knows the value of a good story and has not attempted to paint the lily—in this case anyway. To relate its many humorous incidents in a short synopsis is impossible, but exhibitors may rest content that when the press agent and salesman grow enthusiastic over it, they are altogether justified in whatever choice of superlatives they make.

Virginia Valli is one of the most natural girls the writer has seen on the screen, while Rodney La Rock is sufficiently unobtrusive as Edgar's rival.

THE STORY AND PLAYERS

Edgar Bumpus (Taylor Holmes) is efficiency expert of the office. Falling in love with Mary Pierce (Virginia Valli) he goes about love making in the same way. His rival, Wimple (Rodney La Rock) has the advantage with his guitar. Edgar takes up the saxaphone and eventually out-noises Wimple. Mr. Pierce (Ernest Maupain) doesn't like Edgar, so the young man keeps sending him testimonials of himself and reminders of what may happen to his daughter providing he stop the course of true love. And Edgar finally wins out, defeats Wimple and brings around Mr. Pierce—solely by efficiency.

"War and the Woman"

(Thanhouser-Pathe—Five Reels)
REVIEWED BY PETER MILNE

AN actor impersonating President Wilson and another imagined invasion of the United States by a foreign power are the most unusual features regarding "War and the Woman," a photoplay by Phillip Lonergan starring Florence La Badie. The President is introduced merely so the secret service men may get on the track of the heroine, which is rather a menial job for the President to be dragged in for when one stops to think. And then there is always danger in representing prominent men of the day on the screen. The fact that an actor is impersonating him detracts dignity from the role and he can seldom save it from bordering on the ridiculous. The actor in question passes very well in profile but in full-face fails to create the desired impression save for the glasses.

Otherwise "War and the Woman" does very well in predicting an invasion of the United States. At times military sagacity on the part of the invaders is sadly lacking, as witness the heroine's miraculous escape with her husband under the very eyes of the enemy, but the proper mechanics to work up and retain a successful amount of suspense have been introduced and the climax is really thrilling. There are scenes in connection with the revelry of the invaders, their wining and dining with willing and unwilling women,—a flash or so of a disheveled and weeping girl emerging from a room and tottering down stairs that are not altogether pleasant, but then their realism is forceful.

Miss La Badie does most effective work in the leading part. Wayne Arey is opposite while the supporting cast accomplishes all that is asked of it. Ernest Warde directed.

THE STORY AND PLAYERS

Ruth (Florence La Badie), because she is the step-daughter of Braun (Tom Brooke), a spy, has difficulty in making people believe her loyalty despite the fact that she has refused to live with him any more. Barker (Wayne Arey), an aviator, whom she met after he had fallen with his machine offers her his protection—for life. After their marriage, a foreign army invades the country.

Barker has joined the army. The invaders make the Barker residence their headquarters. Ruth after witnessing several of their atrocities succeeds in planting dynamite in the cellar. Evading the sentries she escapes to where her husband is waiting for her in his machine and shortly afterwards watches the house blown to smithereens. Afterwards the enemy is defeated.

Grace Henderson, Arthur Bower and Mr. Warde appear in other important parts.

"Polly Ann"

(Triangle—Five Reels)

REVIEWED BY PETER MILNE

BESSIE LOVE is presented in a light and somewhat conventional story by J. G. Hawks and R. Cecil Smith. It has a deal of comedy in it and quite a bit of pathos at which Miss Love shines in expressing. She is introduced with the inevitable support of the kiddies with whom she has appeared so many times in the past releases, but these old standbys are dropped after the first reel and the subsequent action shows Polly Ann as slavey in a disreputable old tavern, undertaking the serious business of reforming an unwilling inebriate and restoring him to his father—with herself as wife.

The picture sets out on thoroughly interesting lines and, in fact, due to the personality of the little star and her most capable support remains so until the end. But the quite obvious character of the plot after the passing of the meridian of the footage and the exceedingly familiar makeup and actions of the principal characters deprive it of its due share of suspense. Perhaps, though, its authors realized this and substituted the wealth of pleasing situations which are apparent in the later reels. So "Polly Ann" is extremely light but withal, pleasing, specially for Miss Love's admirers. It ranks in the same class as did "The Sawdust Ring."

Roland Lee does natural and likable work as the hero, while John P. Lockney carries away all acting honors by his fine characterization of the malicious old tavern-keeper. Charles Miller directed and there seems to be no flaws evident in the finished product from the directorial point of view.

THE STORY AND PLAYERS

Polly Ann (Bessie Love), is taken from the poor house to serve as slavey in the tavern owned by Simpkins (J. P. Lockney). Howard Straightlane (Rowland Lee), driven from home by his father because of his nights of revelry arrives in the same country town as school teacher. A friendship springs up between the two immediately after he has rescued her from the unwelcome attentions of an actor. Later, old Straightlane discovers that Polly Ann is his long lost relative and sending for her, takes her into his home. An aspiring niece of Straightlane's forces the girl to leave saying that she is depriving Howard of his rightful heritage. So she returns but the father hastens after them and welcomes both back into his home.

William Ellingford, David Foss, Alfred Hollingsworth and Josephine Headley also appear.

"Betsy Ross"

(World Film—Five Reels)

REVIEWED BY PETER MILNE

THE dramatization of the birth of the American flag is naturally quite apropos at the present time. "Betsy Ross by Henry A. Du Souchet will doubtless pull cheer after cheer, due to the recurrent introduction of the inspiring Stars and Stripes as well as to the popular pictorial ingredients which go to form the story. Aiding the flag there is the inevitable pose for "The Spirit of '76," George Washington, imposingly impersonated by a good actor; aiding the suspense of the picture there are such sure-fire touches as a duel and the last minute rescue of a supposed spy from the firing squad.

"Betsy Ross" is loaded with action from first to last, its only fault being that it is not sufficiently centralized to warrant undivided interest. A cast that is rather superfluous in numbers hinders the smooth progress of the plot to some extent. So there are certain phases that possess slightly damaging loose ends: little pieces of action that, had the scenario writer concentrated on the development of his continuity, might have been obliterated and with better results.

The production, in charge of Travers Vale and George Cowl, evidences marked attention to detail in some respects and little in others. Costumes, furnishings of rooms, etc., are in keeping with the period, but in the exteriors bits of modern roads and modern walls sometimes intrude to the detriment of the proper atmosphere. The photography is average.

Alice Brady in the title part creates an appealing character. George MacQuarrie as General Washington and John Bowers and Lillian Cook in prominent roles register to good effect. The rest of the cast with the exception of the men who appear on Washington's staff is well selected.

THE STORY AND PLAYERS

Betsy Ross (Alice Brady), a widow, is commissioned by General Washington (George MacQuarrie) to make the first American flag. Her old lover, Ashburn (John Bowers), believing himself guilty of murder, is living under an assumed name, while serving on the General's staff. Clarissa (Lillian Cook), Betsy's sister, is married to Vernon (Frank Mayo), an officer in the British army. When Vernon, fleeing the American sentry, begs Betsy to hide him, she does so for her sister's sake. Later however, she turns him over to Ashburn, who recognizes in him the man he thought he killed. Vernon is saved from a traitor's death by the discovery of a paper telling of his discharge from the British army.

Victor Kennard, Eugenie Woodford, Kate Lester, Justine Cuttings, Robert Forsyth, Robert Cummings, Richard Clarke and Nellie Fillmore complete the cast.

"The Fall of the Romanoffs"

(Herbert Brenon—Nine Reels)

REVIEWED BY PETER MILNE

IN visualizing the causes responsible for the decline of the Russian monarchy and subsequently its actual downfall, Herbert Brenon has attained the better results as cinema historian of the latter. It is a thrilling dramatic moment when the soldiers throw down their guns and refuse to fire on the obstinate populace, even though bidden by the Czar. The killing of Rasputin, the Czar's all-powerful advisor, is handled with marvelous skill that awakens real suspense in the pictorial telling. The final abdication of the Czar has something approaching the pathetic about it and at the first disorderly meeting of the democratic congress has all the vividness of reality. In fact, in depicting the demise of the Romanoff dynasty Mr. Brenon has produced an intense climax that stirs deeply.

Rather unfortunately, "The Fall of the Romanoffs" contains much more footage than that forming its climax. Those reels, forming what was termed the first half at the private showing, which introduce Rasputin and show him conspiring to gain his position as the Czar's confidante, which introduce the career of Iliodor, the Mad Monk, are lacking in the ordinary yet essential requisite—continuity. These first reels contain scenes and more scenes. They are extravagantly staged, with settings complete to the smallest detail, yet in coherency they are lacking. The editor, it seems, was most at fault, and yet Mr. Brenon has switched from one line of action to another, hardly allowing time for the first to penetrate even the most alert brain. It is our opinion that a skillful editor could rearrange them, eliminating here and there, and so restore a certain order of what is, at present, something closely bordering on chaos.

The much advertised Iliodor (himself) is more of a curiosity than an actor. As far as histrionic ability goes, he has not the slightest notion of expression or gesture. Perhaps he is another reason for the weakness of the first half. The action is burdened by his presence and the strength of dramatic scenes in which he appears is often reduced to what practically coincides with burlesque. The other members of the cast, headed by Edward Connelly as Rasputin, who is only guilty of the fault of overacting in a few scenes, give fitting performances. Alfred Hickman as Czar Nicholas II, Nance O'Neil as the Czarina, Conway Tearle as Prince Felix and Mlle. Ketty Galanta as Anna, Rasputin's mistress, are well cast and succeed in interpreting their characters in a manner that brings conviction to the spectator.

"The Fall of the Romanoffs" is obviously an expensive production. The settings alone give evidence of that. The costumes and manners of the people tell mutely of the pains expended by Mr. Brenon and his various aides. The dignity with which Mr. Brenon has surrounded his several royal characters works to the general good of the picture. The royal characters are some of the principal characters. They move in an historical drama that hardly needs the touch of fiction and as a consequence they hold the center of the stage throughout the duration of the picture.

While, in its present state, Mr. Brenon's picture falls short of artistic perfection, there is after all the all-important box-office angle for consideration. Undoubtedly it deals with a theme of world-wide appeal and crowded houses will almost assuredly

result. And pleased houses too, for the spectacular and the thrilling is present in abundance. It will, however, create even more enthusiastic audiences provided the faults which may be remedied are remedied. It is too lavish a production to be issued containing blemishes that can possibly be eliminated.

THE STORY AND PLAYERS

By a career of lieing and pretending to be a prophet, Rasputin (Edward Connelly), a peasant of Russia, finally becomes the confidante of the Czar (Alfred Hickman). He predicts that the fifth child of the Czarina (Nance O'Neil) shall be a son, and his prophecy is fulfilled. Iliodor, a monk, who gains prominence by quelling an uprising by his oratorical powers, is admitted to royal circles. He is able to see through the falseness and hypocrisy of Rasputin. His licentious life disgusts him and he makes an attempt to reveal the sinner in his true colors, but Rasputin has such a hold on the Czar that Iliodor gets the worst of it. He is excommunicated and later persecuted, but escapes from the country. The Czar begins to doubt Rasputin's worth after Iliodor's attempted revelations, and to further solidify himself with the ruler the Black Monk administers a sleeping potion to the young heir and later pretends to effect his cure. Rasputin's decline commences when Anna (Ketty Galanta), his mistress and sole possessor of his secret, begins to tire of him and covet the love of Prince Felix (Conway Tearle). To appease her Rasputin agrees to attempt to betray the Prince's fiancee, the Princess Irene (Pauline Curley). He fails in his attempt and is beaten by Felix. At the outbreak of the war Rasputin allies himself with the German Kaiser (George Denueberg) and the Czarina, his cousin, who is pro-German in her sympathies. He attempts to make the Czar sign a separate peace with Germany, but for once the stronger nature of the ruler asserts itself. Prince Felix, in desperation, assassinates Rasputin, and the populace, learning that the dreaded advisor is dead, rise up, overwhelm the army and, electing leaders, cause the Czar's abdication.

Charles Craig as the Grand Duke, R. Paton Gibbs as Baron Frederick, William Shay as Theofan, Master Lawrence Johnson as the Czarevitch, W. Francis Chapin, Peter Barbierre and Mlle. Marcelle complete the cast.

"Lost in Transit"

(Pallas-Paramount—Five Reels)

REVIEWED BY PETER MILNE

"LOST IN TRANSIT" is probably the best George Beban picture of recent date. In it Mr. Beban assumes the role of a character comedian in practically every scene. The authors have given him no big opportunities to display his ability in handling dramatic scenes. And while his forte is pathos, "Lost in Transit" is so good in other respects there seems to be little use of crying over milk that isn't spilt and that isn't even bottled. As the Italian ragman of Kathlyn Williams' story, which Gardner Hunting prepared for the screen, the popular actor assumes a part that will doubtless place him still nearer the hearts of his admirers.

A little boy, Bob White by name, has such a prominent part that he practically deserves to be termed a co-star. In his many scenes with Mr. Beban he plays and smiles so naturally that we have a sneaking notion that the skirted sex will acclaim him as a "darling" over and over again. Helen Eddy and Frank Bennett, Vera Lewis and Henry Barrows have roles which they handle effectively.

The production is modest but realistic in every sense. The action progresses evenly, and though lacking in dramatic strength amply makes up for this omission in the way of comedy and color.

THE STORY AND PLAYERS

Kendall (Henry Barrows), who has refused to look upon his baby boy, since two years before, thereby causing the death of his wife, finally sends for him. The servants go to the station for the child, but on the way to the house he disappears from the cab. At the same time Niccolo (George Beban) discovers a foundling in his cart. His first thought is to take him to the police station, but the little fellow proves such a cheerful companion that he decides to keep him. After a while Paolo (Frank Bennett), Niccolo's rival in love, learns that the Kendall heir is missing and informs Mrs. Flint (Vera Lewis), who is conducting the search, of Niccolo's ward. So Niccolo has to part with his charge and Mrs. Flint gets a large reward. Later, however, a beggar is run down and, dying, he confesses that the child with him is really the Kendall boy. So the other is restored to Niccolo.

"The Angel Factory"

(Astra-Pathe—Five Reels)

REVIEWED BY PETER MILNE

THIS picture, a melodrama in which the principal figures are a girl of the slums and a social worker, is teeming with action and full of intense situations, so dear to the heart of every dyed-in-the-wool fan. All the conventional phrases of reviewing—"holds the interest from start to finish," "thrills upon thrills," "never a dull moment" and "builds to a smashing climax"—can be applied to "The Angel Factory," and with any added superlatives that go hand in hand with them.

Lucien Hubbard is author and Lawrence McGill directed. The picture has the usual excellent Astra finish. Particularly well is the climax handled. The light effects are excellent and a series of flashes to the various characters involved serve to plant them firmly in the spectator's mind before the shooting occurs. The subsequent unraveling of the mystery is done hastily, and so what might have been an anti-climax serves to put a good snappy ending on a picture that throughout is thoroughly strong.

Antonio Moreno and Helen Chadwick are two attractive and capable leads. Armand Cortez as the heavy is somewhat too humorous in action to be a typical villain, yet the comedy relief he provides is welcome. The rest of the cast is well selected and competent to the last degree.

THE STORY AND PLAYERS

Darrow (Antonio Moreno), settlement worker, provides work and a home for Florence (Helen Chadwick), who has been driven from home. By so doing he incurs the enmity of Tony (Armand Cortez), a gunman, who loves Florence. Darrow's snobbish fiancee, Betty (Margaret Greene), takes a dislike to the girl and, intending to embarrass her, invites her to come to a dance with Darrow. Her expectations, however, are not fulfilled, for Florence makes quite a hit. Tony, enraged at Florence's neglect of him, attempts to kill Darrow. From her window Florence sees him climb a pole until he is level with Darrow's office. She fires at him and he falls to the ground. But trouble arises when Darrow's revolver is found beside the dead man. Darrow is arrested. Florence's only hope in rescuing him lies in finding Sailor Bill (Francis Conlan), one of the men whom Darrow has befriended, who disappeared on the night of the murder. She discovers him just after he has been mortally wounded in a brawl. He confesses to the crime and all ends happily for the two lovers.

"An Alabaster Box"

(Vitagraph Blue Ribbon—Five Reels)

REVIEWED BY R. M. JOHNSON

IN this pretty picture, abounding in striking and beautiful photographic effects, Alice Joyce has a part that must be a delight to her. She depicts a lovable character, that of Andrew Bolton's daughter. She has vivaciousness, gentleness, charm and finally intensity of emotion.

Mary E. Wilkins-Freeman's book is not exactly easy to screen, so much depends upon the detailed narrative and the descriptive. The director, Charles Withey, has avoided screen explanation, depending almost entirely on the pictures themselves to tell the story. Unfortunatly this leaves altogether too much burden, in this instance, upon the audience. It is doubtful whether those who have not read the book will ever grasp the full plot.

Marc MacDermott has a most difficult characterization in the role of Andrew Bolton, bankrupt banker, who comes forth from a long prison term shatered in mind and body, with an altogether abnormal view of the world outside. Under the strain of tremendous excitement, beset by a mob of his old townspeople, he momentarily recovers his powers and denounces the rioters, and, striving to protect his daughter, falls dead. This scene is one of the best in recent photoplays.

THE STORY AND PLAYERS

Andrew Bolton, the town's one big man, goes to the wall mainly because the townspeople do not back him up in a crisis. Charges of embezzlement are brought and he goes to prison. His daughter Lydia, reared by an uncle, returns with money and tries to re-create the home of her childhood, buying the old house and refitting it as far as possible with the old furnishings. Then she brings her father home. It ends in utter failure when the villagers learn his identity.

Besides the two principal characters, Lydia Orr, or Bolton, taken by Alice Joyce, and her father, Andrew Bolton (Marc MacDer-

mott), there are the village minister, Wesley Elliott (Frank Crane); his sweetheart, Fanny Dodge (Patsy de Forrest), and her brother, Jim Dodge (Harry Ham), together with the child Lydia, acted by that adorable stage person little Aida Horton.

"A Stormy Knight"

REVIEWED BY JOSEPH L. KELLEY

(Bluebird—Five Reels)

"A STORMY KNIGHT" is a combination of mystery and comedy, the former predominating and the latter making a vain effort to be in the lime light. Waldemar Young did the continuity from an idea based on Jack Cunningham's story, "The Fourth Glove." Elmer Clifton directed. Franklyn Farnum and Brownie Vernon are co-starred. It is not a typical Farnum-Vernon production because the mystery element has been attempted in such large measure as to overshadow the comedy situations which although flashed in every scene fail to impress as humorous touches. Those who enjoy mystery—never-ending mystery—on the screen will enjoy every minute that this late production of Bluebird is shown. Those who have followed the Farnum-Vernon comedy-dramas and like them for their comedy offering will not be rewarded with the same brand of comedy or the same brand of drama which this Bluebird pair are accustomed to offer. The audience will get mystery—mystery piled high on the screen, and flashes of comedy which fail to register.

The opening scenes augur well for something clear and well defined in the way of dramatic situations but as the story progresses, mystery is added to mystery until the audience is lost in its complications. There is one thing that stands out prominently and it is to the credit of th ecameraman and technical man. The photography and lighting effects registered are some of the best that have been seen in photoplay productions. The storm effects are realistically done and the night effects are wonders. In the early scenes, flashes taken above the clouds are remarkable for their picturesque views of drifting cloud-banks. In some respects this production ranks high in feature pictures. Mr. Farnum handles a difficult role with dramatic feeling but he is handicapped by complexing situations and entangled mystery. Miss Vernon is given little opportunity to act.

"Under Handicap"

(Metro—Eight Reels)

REVIEWED BY JOSEPH L. KELLEY

METRO'S late production featuring Harold Lockwood is a modern Western drama. The opening scenes are laid in the East and discloses life as it is led by the idle rich. A short reel is devoted to these scenes. From this time on the action takes place in the West, disclosing life on a ranch. Jackson Gregory made the adaptation from the novel of the same name. Fred J. Balshofer directed. Antonio Gaudio did the camera work. It was produced at Metro's West Coast studio.

This offering should meet with the approval of the exhibitor and his patrons. It is the kind of story that is enjoyed by all classes. It is told in a straightforward, convincing way and a logical climax is reached. The scenarioist, however, could have brought his action to a more sudden ending. As the production is shown, some scenes drag a bit. There is not enough material for eight reels. In six reels, "Under Handicap" would be an above-the-average feature. There are many who will enjoy every foot of the reelage as it is run because Western drama has an appealing note and the average picture lover will overlook defects in story if the Western atmosphere is present on the screen. In this offering they will get their fill. The exhibitor can show this picture and feel assured that his patrons will leave his theatre having been satisfied.

Harold Lockwood is not the right type for a typical Western part. He fails to convince when he is called upon to register strong, virile action so characteristic of the Western man. Mr. Lockwood's "make-up," if it had been made to represent the hard, deep-lined face of the man-of-the-plains rather than the matinee idol, would have helped him to a marked degree in covering up some of his failings in interpreting the Western type. As superintendent of the construction job in the West, he resembled more the matinee idol. This is due more to his "make-up" than to his action. Anna Little playing opposite Mr. Lockwood carries her part of the Western girl with true, dramatic feeling. The audience will wonder why she isn't placed more in the forefront than the background. She screens like a winner and never once overacts. She possesses a natural grace of movement that wins an audience. Lester Cuneo in a character role executes his usual good acting. William Clifford who carries a "heavy" part gives an average performance.

The photography is up-to-the-minute. Pretty much all of the action takes place in the open and the exterior scenes with some picturesque "long shots" are some of the brightest spots in the production. The scenes aboard the overland train, shown in the early reel are well done and the thrill given in this reel is introduced at the right time and with a "punch." On the whole, this Metro production is a good feature and will leave the exhibitor saying nice things about the producer, the cast and the camera man. "Under Handicap" will "go over" leaving a nice percentage behind in the box-office. Other members of a good supporting cast are W. H. Bainbridge, T. H. Bibson-Gowland and James Youngdeer.

THE STORY AND PLAYERS

Greek Conniston (Harold Lockwood), is the son of a Wall Street millionaire. Roger Hapgood (William Clifford) is Greek's close friend. They are both fond of the idle life in society. Greek is called to the Coast by his father. On board the overland, he is struck by the appearance of a girl as she swings herself from the saddle to the step of the train under full head. The girl gets off the train at the next station and Greek and his companion also get off. They find themselves in the heart of the West. Their money nearly gone they decide to remain and after a long ride across the plains arrive at a ranch. Greek decides to remain and asks for a job. He learns that the girl, Argyl Crawford (Anna Little), is the daughter of the rancher, Crawford (W. H. Brainbridge). Hapgood, his pal, does not want to stay but Greek persuades him and they both settle down to live the life of the Westerner.

Greek is not liked by the cowboys until he proves that he is a man by beating the ranch foreman, Brayley (Lester Cuneo) in a fist fight. Hapgood in the capacity of secretary to Anna's father, owner of the ranch (W. H. Brainbridge), conspires with a contracting firm to defeat Anna's father in his plans to get the contract to reclaim certain land in the West. Greek who has by this time shown that he is capable of doing more than riding a horse is engaged to superintend the job. At first he works under the head superintendent but later succeeds him and is given full charge. Hapgood, who is now in full sympathy with Crawford's enemies, succeeds in placing many obstacles in the way of completing the job. Greek succeeds in overcoming all these and in the end completes the contract on time and wins a bride.

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WARNING TO EXHIBITORS!

The disappearance of a print of "THE SIN WOMAN" makes it necessary to warn exhibitors to book this feature ONLY through HOFFMAN-FOURSQUARE EXCHANGES.

RELEASES IN THE INDEPENDENT FIELD

For Manufacturers' Addresses, Names and Addresses of Buyers handling films in any territory, or any other additional information write—State Rights Department, Motion Picture News

American News Weekly
One reel each week exclusively on Army and Navy activities.

American Standard M. P. Corp.
May 5. Jones' Jonah Day (Sunshine) C..1 reel
May 7. When Justice Errs, D.....5 reels
May 12. (Educational Subject) .....1 reel
May 14. The Daughter of Darkness, Episode No. 1, D.....2 reels
May 19. Ghosts (Sunshine), C.....1 reel

Anti-Vice Film Company
Is Any Girl Safe?.....5 reels

Argosy Films, Inc.
The Celebrated Sticlow Case.....6 reels
Where D'ye Get That Stuff.....5 reels
Absinthe (King Baggott), Universal Reissue .....5 reels

Arizona Film Company
Should She Obey.....— reels

Arrow Film Corporation
The Deemster (Derwent Hall Caine)....7 reels

Bernstein Film Production
June —. Who Knows? .....6 reels

Bluebird Extraordinary
Sept.3.. Mother o' Mine (Rupert Julian and Ruth Clifford) .....5 reels

Cardinal Film Corporation
Joan the Woman (Geraldine Farrar).....11 reels

Century Comedies
(FEATURING ALICE HOWELL.)
Balloonatics .....2 reels
Automaniacs .....2 reels
Neptunes Naughty Daughter.....2 reels

Benjamin Chapin Productions
(CHARTER FEATURES CORP.)
My Mother.....2 reels
My Father.....2 reels
Myself .....2 reels
The Call to Arms.....2 reels

Christie Film Company
Father's Bright Idea.....1 reel
With the Mummies' Help.....1 reel
The Magic Maid.....1 reel
The Milky Way.....1 reel
His Last Pill.....1 reel

Claridge Films, Inc.
The Birth of Character.....5 reels
The Heart of New York.....5 reels

Clune Productions
Ramona .....8 reels
Eyes of the World .....9 reels

Corona Cinema Company
The Curse of Eve (Enid Markey).....7 reels

Cosmofotofilm Company
Incomparable Mistress Bellairs.....4 reels
Liberty Hall .....4 reels
The Black Spot.....4 reels
Victoria Cross.....4 reels
O, 18.....4 reels
His Vindication.....5 reels

Creative Film Corporation
The Girl Who Didn't Think (Jane Gail)..6 reels

Dixie Films
Tempest and Sunshine (Evelyn Greely)...5 reels
Just a Song at Twilight.....5 reels

Frank P. Donovan Productions
July—Billy Goes to War (Billy Quirk)....1 reel
July—Billy's Day Out (Billy Quirk)....1 reel
July—Billy's Elopement (Billy Quirk)....1 reel
July—Billy, the Governess (Billy Quirk)..1 reel
Aug.—Butting in Society (Lou Marks)..1 reel
Aug.—After Her Dough (Lou Marks)....1 reel
Aug.—Bunked in Bunkville (Geo. Ross)..1 reel
Aug.—His Dirty Career (Lou Marks)....1 reel
Aug.—Trying it Twice (Mabel Trinneer)..1 reel
Aug.—Helen of Troy (All-Star Cast).....5 reels
Sept.—His Foolish Way (Geo. Thelian)..1 reel
Sept.—At the Barber's Ball (Lou Marks)..2 reels
Sept.—Was She to Blame? (in prep.)....2 reels
Sept.—In and Out (Tammany Young)....1 reel
Sept.—His Flying Flivver (C. J. Van Duesen and Pearl Shepard).....2 reels

Ebony Film Corporation
A Natural Born Shooter.....1 reel
Dat Blackhand Waitah Man.....1 reel
Shine Johnson and the Rabbit's Foot.....1 reel

E. I. S. Motion Picture Corp.
Trooper 44 ..... 5 reels

Elmont Feature Film Co.
People vs. John Doe.....6 reels
God's Law .....6 reels

Enlightment Corporation
Enlighten Thy Daughter.....7 reels

Eugenic Film Company
Birth .....6 reels

European Film Company
Fighting for Verdun.....5 reels

Exclusive Features, Inc.
Where is My Father?.....7 reels

Export and Import Film Co.
Robespierre .....— reels
Ivan the Terrible.....— reels

Fairmount Film Corporation
Hate .....7 reels

Flora Finch Film Co.
War Brides.....2 reels

First National Exhibitors' Circuit, Inc.
On Trial .....
Charles Chaplin .....

Bud Fisher Film Corporation
July 9. Cows and Caws
July 16. Submarine Chasers
July 23. Cheese Tamers
July 30. Janitors
Aug. 6. A Chemical Calamity
Aug. 13. As Prospectors

Fox Film Corp.
(Standard Pictures)
The Spy ....
The Honor System..... ....
Jack and the Beanstalk..... ....
The Conqueror ....
Camille ....

Fraternity Films, Inc.
The Devil's Playground (Vera Michelena)— reels

Frieder Film Corporation
The Birds' Christmas Carol (Mary Louise) .5 reels
A Bit O' Heaven (Mary Louise).....5 reels

Friedman Enterprises
A Mormon Maid (Mae Murray).....6 reels

Frohman Amusement Corp.
The Witching Hour (C. Aubrey Smith, Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Connes).....6 reels
Conquest of Canaan.....5 reels
God's Man .....9 reels

Gold Medal Photoplays
The Web of Life (Hilda Nord, James Cruze, George Spencer).....5 reels

Grand Feature Film Company
Rex Beach On the Spanish Main.....5 reels
Rex Beach in Pirate Haunts.....5 reels
Rex Beach in Footsteps of Capt. Kidd....5 reels

Graphic Features
The Woman and the Beast.....5 reels

D. W. Griffith
Intolerance .....9 reels

Frank Hall Productions, Inc.
(A. H. Jacobs, Prod.)
Her Fighting Chance (Jane Grey).....— reels

Hanover Film Company
Maciste .....— reels
How Uncle Sam Prepares.....4 reels

Hawk Film Corporation
Monster of Fate ..... — reels

Herald Film Corporation
Around the World in 80 Days.....6 reels

Hiller & Wilk, Inc.
The Battle of Gettysburg..... — reels
The Wrath of the Gods (Sessue Hayakawa).5 reels

Hippodrome Film Co.
At the Front with the Allies..... ....

M. H. Hoffman, Inc.
The Sin Woman (Irene Fenwick, Clifford Bruce and Reine Davies).....7 reels
Who Knows? .....5 reels
Madam Sherry.....5 reels
Brady's Version of "Rasputin, Black Monk," a
The Bar Sinister (Hedda Nova and Mitchell Lewis) .....8 reels
The Fringe of Society (Ruth Roland and Milton Sills) .....7 reels
One Hour (Zeena Keefe and Alan Hale) 6 reels
The Silent Witness (Gertrude McCoy)....6 reels
A Trip Through China (Brodsky's Art Picture) .....8 reels
Her Fighting Chance (Jane Grey).....6 reels
Should She Obey? (Alice Wilson, Gene Genung and Norbert Myles).....6 reels
Whither Thou Goest (Rhea Mitchell and Orrin Johnson) .....5 reels

Iliodor Picture Corporation
The Fall of the Romanoffs (Iliodor, Nance O'Neil, Ekaterina Galanta, Alfred Hickman and Conway Tearle).....— reels

Juvenile Film Corporation
World War in Kidland.....1 reel
A Chip Off the Old Block.....1 reel
Chip's Elopement .....1 reel
Chip's Backyard Barn-Stormers.....2 reels
Chip's Rivals .....1 reel
For Sale, a Daddy.....1 reel
Chip's Carmen .....2 reels

A. Kay Co.
Twenty Thousand Feats Under the Sea.....
Golden Spoon Mary.....1 C
Some Barrier .....1 C
His Trial .....1 C
(Terry Human Interest Reels)
No. 1. Character as Revealed in the Face...Ed.
No. 2. Character as Revealed in the Eyes...Ed.

King Bee Comedies
Cupid's Rival .....2 reels
The Villain .....2 reels
The Millionaire .....2 reels
The Genius .....2 reels
The Modiste .....2 reels
Aug. 15. The Goat..... ..2 reels
Sept. 1. The Fly Cop.....2 reels
Sept. 15. The Star Boarder.....2 reels

Klotz and Streimer
Whither Thou Goest.....5 reels

Lincoln Motion Picture Company
The Realization of a Negro's Ambitions....2 reels
Trooper of Troop K.....3 reels

C. Post Mason Enterprises
The Wonder City of the World (Greater N. Y. by Day and by Night).....4 reels

Masterpiece Drama Productions
Who's Your Neighbor ....

Moral Uplift Society of America
It May Be Your Daughter..... ....

Mo-Toy Comedies
Midnight Frolic.
Jimmy Gets the Pennant.
Out in the Rain.
In Jungle Land.
A Kitchen Romance.
Mary and Gretel.
Dinkling of the Circus.
A Trip to the Moon.
Goldie Locks and the Three Bears.
Dolly Doings.
School Days.

B. S. Moss M. P. Corporation
The Power of Evil.....5 reels
Boots and Saddles.....5 reels
The Girl Who Doesn't Know.....5 reels
In the Hands of the Law.....5 reels
One Hour (Sequel to "Three Weeks").....

Newfields Producing Co.
Alma, Where Do You Love?.....6 reels

Paragon Films
The Whip .....8 reels

Continued on page 2042)

FEATURES—CURRENT AND COMING

Art Dramas, Inc.

Sept. 3. Behind the Mask (Catherine Calvert) U. S. Am. 5
Sept. 10. Blood of His Fathers (Crane Wilbur) Horsley 5
Sept. 17. Peg o' the Sea (Jean Sothern) Van Dyke 5
Sept. 24. (Undecided) (Catherine Calvert) U. S. Am. 5

Bluebird Photoplays

Sept. 3. Triumph (Dorothy Phillips) 5
Sept. 10. A Stormy Knight (Brownie Vernon and Franklyn Farnum) 5
Sept. 17. The Mysterious Mr. Tiller (Rupert Julian and Ruth Clifford) 5
Sept. 24. Flirting with Death (Brownie Vernon and Herbert Rawlinson) 5
Oct. 1. The Spotted Lily (Ella Hall) 5
Oct. 8. The Maverick (Franklyn Farnum) 5
Oct. 17. Bondage (Dorothy Phillips) 5
Oct. 22. The Desire of the Moth (Ruth Clifford, Rupert Julian) 5

Butterfly Productions

Sept. 3. Who Was the Other Man? (Francis Ford) 5
Sept. 10. The Little Pirate (Little Zoe Rae and Gretchen Lederer) 5
Sept. 17. The Spindle of Life (Ben Wilson and Neva Gerber) 5
Oct. 1. The Secret Man (Harry Corey Edith Sterling) 5

Fox Film Corporation

Sept. 2. "Jack and the Beanstalk" .....
Sept. 2. "Betrayed" (Miriam Cooper) 5
Sept. 9. "When False Tongues Speak" (Virginia Pearson) 5
Sept. 16. "The Yankee Way (George Walsh) 5
Sept. 23. "North of Fifty Three" (Dustin Farnum 5

Ivan Feature Productions

Mar. 18. Two Men and a Woman (James Morrison, Christine Mayo, Rube De Remer, Guy Coombs, John Reinhardt and Helen Arnold) 5
June — One Law For Both 9

Kleine-Edison-Selig-Essanay

Sept. 3. Efficiency Edgar's Courtship (Taylor Holmes) (Essanay) 5
Sept. 10. Pants (Mary McAllister) (Essanay) 5
Sept. 17. The Awakening of Ruth (Shirley Mason) (Edison) 5
Sept. 24. Men of the Desert (Jack Gardner) (Essanay) 5

Metro Pictures Corporation

Sept. 3. Under Handicap (Harold Lockwood) Yorke 7
Sept. 10. The Lifted Veil (Ethel Barrymore) Metro 5
Sept. 17. Their Compact (Francis X. Bushman and Beverly Bayne) Metro 5
Sept. 24. Silent Sellers (Mme. Petrova) Metro 5

Mutual Film Corporation

Sept. 3. Charity Castle (Mary Miles Minter) 5
Sept. 3. Reputation (Edna Goodrich) 5
Sept. 10. The Bride's Silence (Gail Kane) 5
Sept. 10. Outcast (Ann Murdoch) 5
Sept. 17. The Rainbow Girl (Juliette Day) 5
Sept. 17. The Girl Who Couldn't Grow Up (Marguerita Fischer) 5
Sept. 24. Sands of Sacrifice (Wm. Russell) 5
Sept. 24. The Runaway (Julia Sanderson) 5

Paramount Pictures Corp.

Sept. 10. Rebecca of Sunnybrook Farm (Mary Pickford) (Artcraft) 5
Sept. 10. The Hostage (Wallace Reid) 5
Sept. 17. On the Level (Fannie Ward) 5
Sept. 17. Double Crossed (Pauline Frederick) 5
Sept. 17. The Sunset Trail (Vivian Martin) 5
Sept. 24. The Countess Charming (Julian Eltinge) 5
Sept. 24. Bab's Diary (Marguerite Clark) 5
Oct. 1. The Ghost House (Jack Pickford & Louise Huff) 5
Oct. 8. Arms and the Girl (Billie Burke) 5
Oct. 8. The Trouble Buster (Vivian Martin) 5
Oct. 15. The Call of the East (Sessue Hayakawa) 5
Oct. 22. The World for Sale (J. Stuart Blackton's Production) 5
Oct. 29. Bab's Burglar (Marguerite Clark) 5
Oct. 29. The Son of His Father (Charles Ray 5

Artcraft Releases
(PARAMOUNT)

Aug. 12. Down to Earth (Douglas Fairbanks) 5
Aug. 26. Seven Keys to Baldpate (George M. Cohan) 5
Sept. 3. Rebecca of Sunnybrook Farm (Mary Pickford) 5
Sept. 10. Barbary Sheep (Elsie Ferguson) ... 5
Sept. 1. The Man from Painted Post (Douglas Fairbanks) 5
Sept. 15. The Narrow Trail (William S. Hart) 5
Sept. 22. The Woman God Forgot (Geraldine Farrar) 5

Pathe Exchange, Inc.

Sept. 2. Tears and Smiles (Baby Marie Osborne), Lasalida 5
Sept. 9. War and the Woman (Florence La Badie) 5
Sept. 16. The Angel Factory (Antonio Moreno, Helen Chadwick) 5
Sept. 23. Under False Colors (Fred'k Warde, Robert Vaughn, Jeanne Eagels, Anne Gregory) ..... —

Selznick Pictures

May —. The Lone Wolf (Hazel Dawn and Bert Lytell), Brenon ..... —
May —. Poppy (Norma Talmadge) ..... —
May —. A Modern Othello (Robert Warwick) —

Triangle Distributing Corporation

Sept. 2. Ten of Diamonds (Dorothy Dalton). 5
Sept. 2. The Man Hater (Winifred Allen) ... 5
Sept. 9. Idolaters (Louise Glaum) 5
Sept. 9. Polly Ann (Bessie Love) 5
Sept. 16. Mountain Dew (Margery Wilson) .. 5
Sept. 16. The Haunted House (Dick Rossen and Winifred Allen) ..... 5.
Sept. 23. Flying Colors (Wm. Desmond) ... 5
Sept. 23. Devil Dodger (Roy Stewart) 5
Sept. 30. Broadway, Arizona (Olive Thomas). 5
Sept. 30. The Tar Heel Warrior (Walt Whitman) 5

Vitagraph V-L-S-E.

Sept. 3. Soldiers of Chance (Evart Overton, Miriam Fouche, Julia Swayne Gordon) 5
Sept. 10. An Alabaster Box (Alice Joyce, Marc MacDermott) 5
Sept. 17. For France (Edward Earle, Betty Howe) 5
Sept. 24. Sunlight's Last Raid (Mary Anderson), Alfred Whitman) 5

Favorite Film Features
(VITAGRAPH)

Sept. 10. When Women Go on the Warpath (Clara Kimball Young, Sidney Drew, James Young, Flora Finch, Rose Tapley, James Lackaye, Wm. Shea, Kate Price) 5
Sept. 10. How Statutes Are Made (Fred Burns, Anne Schaefer, Robert Thornby). 5
Sept. 17. Winning the Step-Children (Florence Turner, Teft Johnson, Adele de Garde, and Kenneth Casey) ..
Sept. 17. Goodness Gracious (Clara Kimball Young, Sidney Drew, Kate Price Hughie Mack, Bobby Connelly, Ned Finley, Jas. Lackaye, and Etienne Girardot) ..... —
Sept. 24. The Reincarnation of Karma (Rosemary Theby, Lillian Walker, Courtney Foote, and Chas. Eldridge) ..... —
Sept. 24. A Lesson in Jealousy (Clara Kimbal Young, Sidney Drew, and Harry T. Morey) ..... —

Wholesome Films Corporation

The Penny Philanthropist (Peggy O'Neil and Ralph Morgan), D..... 5
Cinderella and the Magic Slipper (Special Children's Cast) Juv..... 4

World Pictures

tagu Love and Arthurd Ashley), 5
Sept. 3. The Marriage Market (Carlyle Blackwell, June Elvidge and Arthur Ashley) 5
Sept. 10. "The Marriage Market" (Carlyle Blackwell, June Elvidge) 5
Sept. 17. Betsy Ross (Alice Brady) 5
Sept. 24 The Woman Beneath (Ethel Clayton) 5
Oct. 1. The Corner Grocery (Lew Fields, Oct. 8. Madge Evans) 5
Oct. 15. Shall We Forgive Her (June Elvidge, Arthur Ashley) 5
Sept. 10. Betsy Ross (Alice Brady) 5
Sept. 17. Creeping Tides (Alexandra Carlyle). 5
Sept. 24. The Woman Beneath (Ethel Clayton) 5

Ultra Film Co.

A Day at West Point.....
West Is West.....
The Rustler's Frame-up at Big Horn.....

Unity Sales Corporation

The Bishop's Secret.....4 reels
The Lottery Man.....5 reels
The Marriage Bond.....5 reels

Universal Film Mfg. Company

Idle Wives .....
Where Are My Children?.....5 reels
Twenty Thousand Leagues Under the Sea .....10 reels
People vs. John Doe (Harry De More, Leah Baird).....5 reels
Robinson Crusoe (Robert Leonard and Margarita Fischer).....4 reels
Hell Morgan's Girl.....5 reels
Come Through .....7 reels

Variety Films Corporation

My Country First.....6 reels
The Pursuing Vengeance.....5 reels
The Price of Her Soul.....7 reels

RELEASES IN THE INDEPENDENT FIELD

(Continued from page 2041)

Peter Pan Film Corporation
(Mo-toy Troupe)

June 7. Mary and Gretel.....1 reel
June 14. Dinkling of the Circle.....1 reel
June 21. A Trip to the Moon.....1 reel
June 28. Goldie Locks and the Three Bears.1 reel
July 5. Dolly Doings.....1 reel
July 12. School Days.....1 reel
July 19. Little Red Riding Hood.....1 reel

Popular Picture Corporation

Corruption .....6 reels

Private Feature Film

Ignorance (Earl Metcalfe).....6 reels

Public Rights Film Corporation

The Public Be Damned (Charles Richman and Mary Fuller).....5 reels

Radio Film Company

Satan the Destroyer of Humanity.....7 reels
The Spirit of 1917 (James J. Harkness and Carl Sturmer).....— reels

Renowned Pictures Corporation

In Treason's Grasp (Grace Cunard and Francis Ford) .....5 reels

Selig Special

Beware of Strangers.....7 reels
The Ne'er-Do-Well.....8 reels
The Garden of Allah (Selig).....10 reels
Who Shall Take My Life?..... — reels

Frank J. Seng

Parentage .....7 reels

Sheriott Pictures Corporation

The Black Stork (Dr. Harry J. Haiselden) .....5 reels

Sherman Elliot, Inc.

The Crisis .....10 reels

Sherman Pictures Corporation

I Believe .....7 reels
The Land of the Rising Sun

Signet Film Corporation

The Masque of Life.....7 reels

Standard Newsfilm, Inc.

Demons of the Air.....2 reels

Submarine Film Corporation

The Submarine Eye.....7 reels

Superior Films Company

The Faucet..... 5 reels
The Cowpuncher.....6 reels

SHORT SUBJECTS CURRENT AND COMING

Educational Film Corp. of Amer.

SCENICS—EDUCATIONAL

Sept. 5. Land That Doesn't Wiggle Much.
Sept. 12. Tinklebottom Passes Through.
Sept. 19. Fading of Local Color.
Sept. 26. Tinklebottom's Finish.
DITMARS "LIVING BOOK OF NATURE"
Sept. 3. Kangaroos and Their Allies.

Falcon Features

The Stolen Play (Ruth Roland, Wm. Conklin) ..... 4 D
The Phantom Shotgun (R. Henry Grey, Kathleen Kirkham) ..... 4 D
A Man of His Word (Hoyt Ainley, Mary Dibley) ..... 4 D
The Secret of Black Mountain (Vola Vale, Philo McCullough) ..... 4 D

Foxfilm Comedies

July 9. Bing! Bang! (Charles Conklin) ..... 2 C

General Film Company

BROADWAY STAR FEATURES
(O. HENRY STORIES)

The Defeat of the City (Agnes Eyre, J. Frank Glendon) ..... 4 D
John Tom Little Bear (Al Jennings, Dan Duffy) ..... 2 D
Blind Man's Holiday (Carleton King, Jean Paige) ..... 4 D
The Last of the Troubadours (S. E. Jennings, Dan Duffy) ..... 2 D
The Duplicity of Hargraves (J. Frank Glendon, Chas. Kent) ..... 4 C-D
The Lonesome Road (S. R. Jennings, Chet. Ryan) ..... 1 D

ESSANAY
("THE BLACK CAT STORIES")

Pete's Pants (Ben Turpin) ..... 2 C
Vernon, the Bountiful (Virginia Valli) ..... 2 C-D
The Long Green Trail (Virginia Valli, Rodney La Rock) ..... 2 D
Don't Lose Your Coat ..... 2 C
Star Dust (Margaret Clayton) ..... C-D

George Ade Fables

The Wandering Boy and the Wayward Parents ..... 2 C
What Transpires After the Wind-Up ..... 2 C
What the Best People Are Not Doing ..... 2 C

KALEM
(AMERICAN GIRL SERIES WITH MARIN SAIS)

The Man Hunt at San Remo ..... 2 D
The Door in the Mountain ..... 2 D
Sagebrush Law ..... 2 D

("THE FURTHER ADVENTURES OF STINGAREE" WITH TRUE BOARDMAN)

Through Fire and Water ..... 2 D
A Bushranger's Strategy ..... 2 D
The Stranger at Dumcrieff ..... 2 D
A Champion of the Law ..... 2 D

(HAM AND BUD COMEDIES)

A Menagerie Mix-Up ..... 1 C
A Hobo Raid ..... 1 C
A Day Out of Jail ..... 1 C

JAXON COMEDIES

Tough Luck ..... 1 C
Love Letters ..... 1 C
Play Ball ..... 1 C
Speed Demons ..... 1 C
The Collectors ..... 1 C
Jolly Tars ..... 1 C
Wild Injuns ..... 1 C
Devilled Crabs ..... 1 C
The Triple Cross ..... 1 C

SPARKLE COMEDIES

Bragg's Little Poker Game ..... 1 C
Mixed Nuts ..... 1 C
Hearts and Harpoons ..... 1 C
Toodles ..... 1 C
Bangs Renigs ..... 1 C
Triple Entente ..... 1 C
Whose Hosiery? ..... 1 C
Wrong Wrights ..... 1 C

JOHNNY AND EMMA RAY COMEDIES

Casey the Fireman ..... 1 C
The Candy Jag ..... 1 C
Muggsy in Bad ..... 1 C
A Laundry Mix-Up ..... 1 C
A Peaceful Flat ..... 1 C
Cheating His Wife ..... 1 C
"A Bathtub Marriage" ..... 1 C

KLEINE
(GEORGE BICKEL COMEDIES)

Love, Luck and Loot ..... 1 C
A Mixed Color Scheme ..... 1 C
A Suit and a Suitor ..... 1 C
Nearly a Husband ..... 1 C
Some Statue ..... 1 C

SELIG

World's Library (every Wednesday) ..... 1 Ed.
The Smouldering Spark ..... 2 D
The Love of Madge O'Mara ..... 1 D
A Man, A Girl and A Lion ..... 2 D
Her Perilous Ride ..... 1 D
The Sole Survivor ..... 2 D
Her Heart's Desire ..... 1 D
Between Man and Beast ..... 2 D
Her Salvation ..... 1 D
Pioneer Days ..... 2 D
In After Years ..... 1 D
The House of Mystery ..... 2 D
The Convert of the North ..... 1 D
The Victor of the Plot ..... 2 D
The Voice That Led Him ..... 1 D
The Law North of 65 ..... 2 D

Inter-Allied Films

July 14. Cine Topics ..... 1 Ed.

Kleine-Edison-Selig-Essanay

CONQUEST-EDISON
Saturday, September 15, 1917

The Pied Piper of Hamelin (legend), by Robert Browning ..... 1 reel
Angling for Trout (scenic-sport) ..... Split reel
America's Greatest Wonder (scenic) ..... Split reel
Your Obedient Servant (drama), founded on the familiar story, "Black Beauty," by Anna Sewell. Featuring Peggy Adams and Pat O'Malley ..... 3 reels
Raising Ostriches in South Africa (Industrial) ..... Split reel
A Duke for a Day (comedy), by Homer Croy, featuring Mildred Havens and Ray McKee ..... 2 reels

Saturday, September 22, 1917

Man's Triumph Over the Mighty Forest (Industrial) ..... 1 reel
Getting Acquainted with Bees (nature). Photographed by George R. Coleman, of the University of California ..... 1 reel
An Ocean Residence (nature). The Hermit Crab, New York Aquarium ..... Split reel
The Story That the Keg Told Me (drama), by Adirondack Murray. A strong preachment against the lust of gold, with the most remarkable scenic and double-exposure effects ever photographed ..... 3 reels
Curius Scenes in Far-Off India (scenic). Split-reel
Wild Arnika (comedy), by E. H. Griffith, featuring Ray McKee and Peggy Adams. 2 reels

Saturday, September 29, 1917

Paul Revere's Ride (historical drama) ..... 1 reel
One Kind of Wireless (drama), by R. Lovell Combs, featuring Albert Macklin ..... 1 reel
Putting the Bee in Herbert (comedy-drama), by George Ade Davis, featuring Harry Benham and Ethel Fleming ..... 4 reels
The Healthiest Spot in India (scenic), Cashmere, the summer resort ..... Split reel
The Champion Baby (comedy), by Ray McKee ..... Split reel

ESSANAY SERIES—DO CHILDREN COUNT? (Featuring Little Mary McAlister)

Aug. 1. The Season of Childhood ..... 2 D
Aug. 8. The Little White Girl ..... 2 D
Aug. 15. The Bridge of Fancy ..... 2 D
Aug. 22. The Kingdom of Hope ..... 2 D

SELIG-HOYT COMEDIES

Aug. 6. A Dog in the Manger ..... 2 C
Aug. 20. A Trip to Chinatown ..... 2 C
Sept. 3. A Midnight Bell ..... 2 C
Sept. 17. A Contented Woman ..... 2 C

Metro Pictures Corporation

Monday, August 6, 1917

DREW—His Ear for Music (Mr. and Mrs. Sidney Drew) ..... 1 C

Monday, August 13, 1917

DREW—Her Economic Independence (Mr. and Mrs. Sidney Drew) ..... 1 C

Monday, August 20, 1917

DREW—Her First Game (Mr. and Mrs. Sidney Drew) ..... 1 C

Monday, August 27, 1917

DREW—The Patriot (Mr. and Mrs Sydney Drew) 1C

September 3

DREW——Music Hath Charms.....

September 10

DREW—Rubbing It In.....

September 17

DREW—Henry's Ancestors.....

September 24

DREW—His Curiosity .....

Mutual Film Corporation

Wednesday, September 5, 1917

MUTUAL—Mutual Weekly No. 140, 1 Top.

Thursday, September 6, 1917

CUB—Jerry Tries Again (George Ovey) ..... 1 C

GAUMONT—Real Life, No. 71, A Watering System for a Small Farm, Pets Which Will Never Be Popular, Handling the Mail—Parcel Post, Money Orders, etc. The Five Senses—in Business and Pleasure. A Leaf from "Life"; "Fresh Advances in the Champagne District."
"Her Thoughts of Him—Before and After the Engagement" (Animated drawing).

Wednesday, September 12, 1917

MUTUAL—Mutual Weekly No. 141, 1 Top.

Thursday, September 13, 1917

GAUMONT—Reel Life, No. 72—Tree Planting in the National Forests, An Unusual Colt, Hunting Turtle Eggs, Testing an Auto Tube, The Midnight Sun.

Week of Sept. 17

GAUMONT—Mutual Weekly No. 142, 1 Top.
GAUMONT—Reel Life, No. 73, Weaving the President's Portrait, Running An Airplane Without Danger, the Principle of the Gyroscope, When a Big Car Goes By, (Animated Drawing from "Life").

Serials

Sept. 17. The Lost Express, No. 1 (Featuring Helen Holmes) ..... 2 D
Sept. 24. The Lost Express, No. 2 (The Destroyed Documents) ..... 2 D

Paramount Pictures Corporation

September 3

KLEVER PICTURES—Seeing Things (Victor Moore).

September 10

KLEVER PICTURES — Camping (Victor Moore).
BURTON HOLMES—Madrid to Madeira. 1 Trav

ARBUCKLE COMEDIES

April 23. The Butcher Boy ..... 2 C
May 21. A Reckless Romeo ..... 2 C
June 25. The Rough House ..... 2 C

Pathe Exchange, Inc.

September 23, 1917

The Fatal Ring, No. 12 (The Desperate Chance. Cast—Pearl White, Henry Gsell, Warner Oland, Ruby Hoffman), Drama, 2 R, Astra.
The Seven Pearls, No. 2 (The Bowstring. Cast—Mollie King, Creighton Hale, Leon Barry), Drama, 2 R, Astra.
Pinched (Harold Lloyd, Harry Pollard, Bebe Daniels), Comedy, 1 R, Rolin.
In the Wake of the Huns, War Film, 3 R, Pathe.

Wednesday, September 26, 1917

Hearst Pathe News, No. 78, Topical, 1 R.

Saturday, September 29, 1917

Hearst Pathe News, No. 79, Topical, 1 R.

Triangle Komedies

Sunday, September 2, 1917

A Fallen Star ..... 1 C
His Foot-Hill Foil ..... 1 C

Sunday, September 9, 1917

A Dark Room Secret ..... 1 C
A Warm Reception ..... 1 C

Sunday, September 16, 1917

His Baby Doll ..... 1 C
His Unconscious Conscience ..... 1 C

Sunday, September 23, 1917

His Taking Ways ..... 1 C
Her Fickle Fortune ..... 1 C

Sunday, September 30, 1917

His Saving Grace ..... 1 C
Caught in the End ..... 1 C

KEYSTONE RELEASES

Sept. 2. A Shanghaied Jonah (Billy Armstrong, Maude Wayne, Guy Woodward).
Sept. 9. His Precious Life (Charles Murray, Slim Summerville, Louise Fazenda).
Sept. 16. Hula Hula Land (Billy Armstrong, Maude Wayne, Guy Woodward).
Sept. 23. The Late Lamented (George Binns, Mary Thurman, Claire Anderson).
Sept. 30. The Sultan's Wife (Bobby Vernon Gloria Swanson, Joseph Callahan).

Vitagraph

BOBBY CONNELLY SERIES

Sept. 10. Just What Bobby Wanted (Bobby Connelly).
Sept. 17. Bobby's Secret (Bobby Connelly).
Sept. 24. When Bobby Broke His Arm (Bobby Connelly).

THE FIGHTING TRAIL SERIES

Sept. 10, Epi. 1. The Priceless Ingredient (William Duncan and Carol Holloway).
Sept. 17, Epi. 2. The Story of Ybarra (William Duncan and Carol Holloway).
Sept. 24, Epi. 3. Will Yaqui Joe Tell? (William Duncan and Carol Holloway).

CHICAGO NEWS AND COMMENT

By WILLIAM J. McGRATH

LEAKS IN THE LOOP

Winfield Sheehan, general manager of Fox Film Company, spent four days of last week in Chicago. The Chicago Fox office was his center of gravity and he used up every minute of the four days studying present film conditions here, meeting with exhibitors and giving the Central West managers and sales-forces suggestions and instructions. He left Thursday night for Detroit.

I. Van Ronkel, manager of Bluebird Photoplays, announced last week that he will give 15 per cent. of the gross receipts taken in each week at the Playhouse theatre to the tobacco fund for the soldiers. The Playhouse is at present being conducted under Bluebird management.

Mary Mac Lane, the "filly-de-soul," whose recent writings and use of the personal pronoun in her philosophies, have brought her much fame, announced last week that she had accepted an offer of the Essanay Company to appear in a picture. It is to be a picturized version of one of her books, "Men Who Have Made Love to Me." Miss Mac Lane is at present stopping at the Blackstone Hotel.

Unity Photoplay's latest and lucky acquisition for this territory, "Babbling Tongues," has made a big hit as the result of its showing at the Ziegfeld last week. All of the local newspaper reviewers spoke well of it. Manager Mintz, of Unity, and Frank Zambreno, the president, are therefore much elated.

Lottie Pickford passed through Chicago on Thursday. She is on her way East to sign a contract with Pathe, it is said.

Omer Dowd, of the Freider Film Corporation, left Wednesday for New York, where he will spend two weeks on business.

Ralph Proctor, manager of the Standard Film Company's local offices, returned home on Wednesday last from a two weeks' vacation in the wilds of Wisconsin. He and Bryant Washburn, Essanay star, made the trip accompanied by their wives. Laying around in the shade, fishing, swimming, sleeping and eating were the principal parts of their program.

"Within the Law," held up here by Major Funkhouser, is expected to be shown in Chicago without submitting to the major's recommended and silly deletions. The local Vitagraph office has fought the case hard and on September 15 it goes before Judge Robert Crowe here, in the circuit court, for a decision on the mandamus proceedings that Vita has instituted against the restraint of the picture.

Mrs. Elizabeth Sears has been installed as publicity agent in the American Film Company's general offices here. She takes the place of Bob McKnight.

George F. Bromley, formerly connected with the local Triangle office, has been given the manager's berth in the Omaha branch office.

H. Wallick, formerly connected with the St. Louis office of Triangle, is now a member of the sales-force of the local office.

Margarita Fischer has just signed a contract with President Samuel S. Hutchinson, of the American Film Company, and will start work in a new American picture on September 10. The name of the picture has not yet been announced.

The American theatre at Ashland Boulevard and Madison street, opened last week for the Winter season. As a new departure in its policy there will be six vaudeville acts, together with a film program.

The Wholesome Film Company finished their production, "The Penny Philanthropist," last week at the Rothacker Film Company's Studio. Manager Weisfeldt announces that 12,000 feet of film was "shot" for the picture. This will be cut down to 5,000 feet and the picture will probably be ready on September 15.

Manager Eckhardt, of the local Fox office, had several thousand folders printed last week containing the verbatim grant of injunction made by Judge Alschuler against the efforts of Major Funkhouser, censor, to stop the showing of "The Spy" here. They were distributed to exhibitors throughout the territory.

The next step toward the organizing of a new film men's club for Chicago, to take the place of the defunct Reel Fellow's Club, was made this week. A meeting was called for Monday night, September 10.

Aid Illinois Soldiers

The Citizen's Unit of Chicago, a very active recruiting organization here, presented the latest official British Government war pictures at Orchestra Hall on last Friday evening. The proceeds of the showing will go toward the purchase of extra equipment, clothing and luxuries for the boys of the First Regiment, Illinois Engineers.

"The Retreat of the Germans at the Battle of Arras," is the title of the British picture shown. The United States Naval Military Band rendered a musical selection before and during the show.

Jewel Exchange to Be Established in Chicago

Leon J. Bamberger, general publicity man for the Jewel Productions, Inc., was in town last week establishing an office for the new exchange. The Jewel Company are in the field to buy and sell features.

The Chicago offices selected are on the fifteenth floor of the Consumer's building. Eli Van Ronkel, brother of Ike Van Ronkel, manager of Bluebird's office here, will be manager of the office.

Pyle Closes Many Orders for Bartolas

Charles Pyle, manager of the Bartola Musical Instrument Company's office in Chicago, returned last Wednesday from a two weeks' trip through the East, signing up contracts for Bartola organs and orchestras. Here are a few of the results of the trip:

Jake Wells, the biggest theatre man in the South, ordered a $10,000 Bartola for his Bijou theatre at Richmond, Virginia. The Royal Pastime Amusement Company of New York bought a Bartola-de-Luxe for their Regan theatre at 116th street and Lenox Avenue. The Kingsbury-Bendsley Company, operating the Rex theatre at Waltham, Mass., bought a Bartola "AA" for that house. J. H. Lake, of the Garden theatre, Iowa City, ordered a Bartola Grand for his house.

Fairbanks Drops Off in Chicago for Short While

The film press and a number of exhibitors of Chicago got an hour's glimpse of Doug Fairbanks and his company last Tuesday. A luncheon also accompanied the glimpse. On his way to New York from the coast, where he will film some scenes for his forthcoming picture, Doug and his party dropped off the train here at 11:30 o'clock on Tuesday morning. They were rushed to the Fort Dearborn Hotel, where the local management of the Paramount-Artcraft office had a luncheon spread. At 12:30 again the Fairbanks smile and its retinue said goodbye.

Besides the members of his company at the luncheon and the meeting of the film press was John Fairbanks, brother of Doug and treasurer of the Fairbanks' film interests; Mrs. Fairbanks and Douglas, Jr. Between mouthfuls of chicken salad and smiles Doug managed to express his admiration for Chicago as a film center. He also suggested that one thing that the Breezy Burg needed was a big, exclusive motion picture house. Hints from the party that he build such a house were taken seriously by him.

"Reaching for the Moon" is to be the title of Doug's next picture. Oh yes, and Bennie Zeidman was present and pulsing as usual at the stopover luncheon.

WITH greatest sorrow it becomes our painful duty to announce the death of our esteemed president, Mr. Henry J. Brock, which occurred on September 7th, 1917.

Inter Ocean Film Corporation

Business Offerings

SCENARIOS WANTED. — Strong Two-Reel Western stories for male lead. Mail to Great Western Film Corporation, 520 Van Nuys Bldg., Los Angeles.

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Motion Picture News

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Accessory News

— SECTION OF MOTION PICTURE NEWS —

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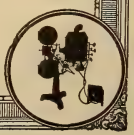


Accessory News

SECTION OF MOTION PICTURE NEWS

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

12° Projection Angle

AT the recent meeting of the Society of Motion Picture Engineers, held in Chicago, a standard was adopted and recommended to the trade which is of the greatest possible value to the future of motion pictures.

This standard is the fixing of the maximum possible angle of projection, in order that the result on the screen may be as near as possible 100 per cent. This angle was decided upon and fixed with a maximum of 12 degrees. In other words, the angle formed by the projection rays to the center of the screen and a perpendicular from the screen at that point shall not exceed 12 degrees.

Theatre owners today are complaining because in many instances patronage is falling off. This is natural, but can be obviated. We have carried on a campaign through the NEWS for better physical film conditions, as one of the essential remedies for the present trouble. We now bring up another—distortion on the screen.

DR. HERMANN KELLNER of the Bausch & Lomb Optical Company, who took this matter up in detail at the Chicago meeting, showed diagrams actually proving that pictures thrown upon the screen at a greater angle than the 12 degrees standard set are decidedly detrimental to the business. Representatives of machine manufacturing companies who were also present submitted actual proof of this same condition.

We know that a campaign on this point will not be upheld by architects who do not care for anything but their own reputation in obtaining a beautiful interior. It makes no difference to them whether the theatre is patronized or not. If the house does not pay they blame it to poor management, yet the management may be the best in the world and the pictures the best obtainable.

We do not wish to minimize the advantages in proper architectural design and beauty, but we do wish to impress upon the minds of the theatre men the fact that they are selling a definite commodity to the public, namely, the picture on the screen, and that this is the only excuse which they have for bringing the public into their house.

Why, therefore, hesitate in making the picture on the screen as near absolutely perfect as possible?

There is no use in denying the fact that the eye strain to an audience viewing a picture with a 30 degree projection angle is far more severe than one viewing a picture with a 12 degree angle or less. This latter angle causes approximately a 2 per cent. distortion, whereas the 30 degree angle will cause distortion out of all proportion to the increase in the projection angle.

TAKING the question from the purely financial standpoint, the theatre man is throwing away money and ruining his reputation in allowing the architect to "get away" with this absolute disregard for the primary object for which the house is being built—Motion Pictures.

Some of the leading theatre men throughout the country have realized this and have sacrificed a few seats in the balcony in order to make the projection angle of such a size that the pictures which they are selling the public are as near perfect as they can be made. It is not our problem to tell the theatre man where to put his booth, for in the case of any house it is only necessary for the owner to demand of his architect that he see to it that the plans call for the proper projection angle and that it is adhered to. This is the business of the architect and is his problem. It is what he is hired for.

This is only one of the many problems which confront the industry today, but it is far from being the least important. We hope that every reader of MOTION PICTURE NEWS will consider this matter and that, should any one of them at any time have anything to do with the erection of a hall or theatre in which pictures are to be shown, that they will absolutely insist upon this standard of a 12 degree maximum projection angle, not only for the good of pictures in general but for their own personal financial advantage.

E. K. GILLETT.

EQUIPMENT OPERATING

PROJECTION

By I. G. SHERMAN

QUESTIONS ANSWERED

Local 306's New Wage Scale

THE following wage scale has been adopted by the motion picture machine operators of Greater New York, Local 306, I. A. T. S. E., and will go into effect Monday, September 24. Exhibitors are being given the customary two weeks' notice:

WAGE SCALE

Minimum Wage Scale of the Moving Picture Operator's Union, Local 306, I. A. T. S. E.

Class 1—All houses charging from 5 to 10 cents Admission.

From 9 A. M. or later to 11 P. M. daily, 2 shifts, each shift not to exceed 7 hours per day per man, each man to receive not less than	$24.50
From 10 A. M. or later to 11 P. M. daily, 2 shifts, each shift not to exceed 6½ hours per day per man, each man to receive not less than	22.75
From 11 A. M. or later to 11 P. M. daily, 2 shifts, each shift not to exceed 6 hours per day per man, each man to receive not less than	21.00
From 11 A. M. or later to 12 Midnight, daily, 2 shifts, each shift not to exceed 6½ hours per day per man, each man to receive not less than	22.75
From 12 Noon or later to 12 Midnight (not later), daily, 2 shifts, each shift not to exceed 6 hours per day per man, each man to receive not less than	21.00
From 2 P. M. or later to 11 P. M. daily, with 1 hour for supper, not less than	22.00
From 5 P. M. or later to 11 P. M. daily, not less than	21.00
From 5 P. M. or later to 11 P. M. daily, with 2 Matinees per week, with one hour for supper	24.00
Extra Matinees	1.50
One days work in class 1 consisting of not less than 3 hours nor more than 8 hours shall receive pro rata at the rate of 6 days per week.	
Supper hour (first hour)	1.00
Supper hour (second hour)	.50
Overtime per hour	.75
Overtime per half hour	.38
Operators working in Film Exchanges, Studios or Laboratories, shall not work more than 8 hours per day, and receive the same scale as per Class 1.	

Class 2—Any house charging not more than 50 cents Admission.

From 9 A. M. or later to 11 P. M. daily, 2 shifts, each shift not to exceed 7 hours per day per man, each man to receive not less than	29.40
From 11 A. M. or later to 11 P. M. daily, 2 shifts, each shift not to exceed 6 hours per day per man, each man to receive not less than	25.20
From 2 P. M. or later to 11 P. M. daily, with 1 hour for supper not less than	33.60
One day's work in Class 2 consisting of not less than 3 hours nor more than 8 hours shall receive pro rata at the rate of 6 days per week.	
Supper hour (first hour)	1.20
Supper hour (second hour)	.60
Overtime per hour	.70
Overtime per half hour	.45
Vaudeville and Burlesque houses, not to exceed 8 hours per day, with 1 hour for supper	33.60
All houses and hours not specified in Class 2 shall be rated at 60c per hour.	

Class 3.

Lectures, Clubs and all other special performances	5.00
Setting up and taking down a Machine	2.50
Setting up and taking apart a Booth	2.50

Class 4.

All School performances	4.00
Any house not employing a steady Operator, and running a week or more, 2 men, one man at each machine, not more than 8 hours per day per man, not less than	39.20

No man is permitted to work more than 8 hours per day.

Prices and hours not provided for in this schedule shall be referred to the Executive Board of this Union.

To recognize 7 days as constituting a week, excepting when calculating the salary for a fraction of a week, when 6 days shall constitute a week.

All Operators will strictly confine themselves to operating Moving Picture Machines ONLY during working hours.

All members of this Union, holding positions as Managers, can relieve Union Operators for SUPPER ONLY. (This applies to Exhibitors also.)

American Photo Player Issues House Organ

THE first number of "Fotoplayer Notes," a house organ to be issued monthly by the American Photo Player Company, San Francisco, is attractive in appearance and full of facts pertaining to the company's products. The make-up and the selection of matter for its pages are a tribute to the skill of Jack Levy, in charge of the publicity and advertising department.

Following a Foreword, dwelling briefly on the importance of music for a thorough enjoyment of pictures, is a detailed description of the Tivoli organ, manufactured by the firm. A double page, in two colors, is taken up with reproductions of a number of letterheads from theatres whose managers have expressed satisfaction with the instruments installed by the Photo Player Company.

National Anti-Misframe League

Pledge

AS a motion picture operator who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the operating-room, I promise that I will to the best of my ability return films to the exchange in first-class condition. Furthermore, I will when it becomes necessary remedy all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

Roll of Honor

1. JOHN A. BRUMLEY, Middletown, Ohio.
2. HARRY SCHAFFER, Versailles, Ohio.
3. E. H. RUSH, Versailles, Ohio.
4. LAWRENCE E. WIGGANS, Imbler, Ore.
5. WALTER WIGGANS, Imbler, Ore.
6. JOE M. BENNETT, Lynchburg, Va.
7. DAWSON KLINE, Grinnell, Iowa.
8. M. E. MALIGE, Lapwai, Idaho.
9. F. CLARENCE GROTE, Arlington, Md.
10. WALTER A. BEMIS, Hoboken, N. J.
11. DAN B. VAN ALST, Montgomery, N. Y.
12. ROBERT WASMUTH, Dayton, Ohio.
13. EMIL BEYER, Union County, N. J.
14. WILLIAM COOK, Union County, N. J.
15. T. A. FULTON, Union County, N. J.
16. HENRY J. BRYNIARSKI, Union County, N. J.
17. GEORGE CUSHING, Union County, N. J.
18. J. MURRY, Union County, N. J.
19. THOMAS JACK, Union County, N. J.
20. SOL LEBIANCE, Union County, N. J.
21. CHARLES A. GROSHINSKY, Union County, N. J.
22. WILLIAM ENGLE, Union County, N. J.
23. EARL WILMOTT, Union County, N. J.
24. CAESAR HARRISON, Union County, N. J.
25. LOUIS WISBOGLE, Union County, N. J.
26. MORRIS COLEMAN, Union County, N. J.
27. DUNCAN PRATHER, San Angelo, Texas.
28. GEORGE E. ZIEGLER, Paris, Ill.
29. GLENN SMITH, Crawfordsville, Ind.
30. IRA A. WADDELL, Detroit, Mich.
31. JAMES NELSON, Douglas, Ariz.
32. WILLIAM A. REED, New London, Conn.
33. L. J. RIEGLER, Canton, Ohio.
34. L. MULLER, Canton, Ohio.
35. L. R. MCMILLEN, Wichita, Kan.
36. FRED FISK, Wichita, Kan.
37. RAY FINNEY, Wichita, Kan.
38. E. E. HODGES, Wichita, Kan.
39. GEORGE HOLWAGNER, Wichita, Kan.
40. LEON A. RING, Bayonne, N. J.

Members previously recorded..... 333
Members registered this week..... 40

Total membership to date..... 373

Notice! Anti-Misframe League Members

Membership cards are now ready and are being sent out as fast as possible. There are a number of operators, however, who have neglected to send in the desired information. If they will fill out the blank and mail to me, button and membership card will be forwarded to them.

Member's name.....

Home address.....

Name of theatre where employed.....

Address of theatre and name of manager.....

.....

This notice does not apply to those who have already sent in this information, but it is for those who have neglected doing so, many of whom have merely given their name and name of city, without any street address, making it impossible for the post office employes to deliver the letters addressed to them. Now let us all get together and raise our "Army of 1,000," and show that we are sincere in our efforts to better conditions in general. I. G. S.

The North Pole Has Moved

DAWSON KLINE, Grinnell, Iowa, writes: "I wish you would enter my name on the Roll of Honor of the Anti-Misframe League. Some of the films we get show a lack of common sense on the part of the operator who ran them previous to us. Punch holes, misframes, etc., etc. I have just purchased a set of 'Hawkins' Electrical Guides' and can recommend them very highly. [So can I—Ed.] I have two Simplex projectors and a transverter in my operating room. This room itself has excellent ventilation, the air being forced through a duct in the floor and is exhausted through an 18-inch vent flue leading to the roof and open air. Say, Mister, talk about being cool, the North Pole hasn't anything on us. Six thousand people call Grinnell their home town, and we show them the best only, choosing our pictures from the Triangle, Paramount, and in the Fall Artcraft programs. The theatre is a new house, seating about 600 people, whom we try our best to please. I have some questions to pop later."

Comment: Grinnell, as I remember it, lies midway between Oskaloosa and Marshalltown, on the main line of the Iowa division of the Chicago, Rock Island and Pacific R. R. When I was there, twelve years ago, it was a town of slightly over 3,000 population, and it would give me great pleasure to again visit that pleasing little city. Is the Gifford Hotel still in existence? The system of ventilation seems to leave nothing to be desired; it is too bad that some of the theatres in some of our larger cities cannot be made to realize what proper ventilation means, not only to the operator, but as a preventative of panic in case of a film fire. With the equipment you have you should be able to satisfy your patrons, and when you say you are trying your best to please them you are going a long way toward building up a successful and lasting business. Your request will be taken care of, and we will await your pleasure regarding the questions you wish to propound later. In conclusion I want to say that the "North Pole" sounds good, when I think of the extremely hot weather we have been "enjoying" here in the city these past few weeks. Would be pleased to receive photographs of your theatre, equipment, etc.

Operators in Los Angeles Up in Arms

THE action of members of Local 150 of Moving Picture and Projecting Machine Operators' Union of Los Angeles, with respect to the collection and distribution of films which became effective Monday of this week, has caused three operators to lose their positions, approximately ten theatre managers to renew their contracts to employ only union operators for the next year, and promises, according to rumor, to disturb conditions in the Exhibitors' organization here. When officers of Local 150 learned a number of managers who were members of the Exhibitors' Association had opened a school to teach operating, this information was passed to the officers of the International Alliance Theat-

Why Take Any Chances?

You know that for your theatre to be a success it is absolutely essential to show clear and sharply defined pictures.

You know that the clearness of your pictures depends upon the lens of your projector.

Then why take any chances with an inferior lens, when a

Marlux

projection lens insures clear illumination and sharp definition of every detail in every part of every picture.

The Marlux costs no more than any *good* lens, and gives better results.

Your Dealer will be glad to explain to you the advantages of the Marlux, or write direct to

CROWN OPTICAL COMPANY
Rochester, N. Y.

Perfect Projection Makes Satisfied Patrons

Do you realize that the MOST PROSPEROUS THEATRES in your vicinity are the ones that are giving the BEST PROJECTION?

The quality of Films you show are a large factor in your success, but PERFECT PROJECTION IS MORE NECESSARY TO MAKE SATISFIED PATRONS.

Can you get PERFECT PROJECTION with your old equipment?

We are able to take back your old machine in part payment on a new one, and sell you a new machine on small monthly payments.

Write today for our catalog and liberal terms.

AMUSEMENT SUPPLY COMPANY.

Largest Exclusive Dealers to the Moving Picture Trade.

Dealers in Motiograph, Simplex, Edison and Standard Machines, Transverters, Motor Generators, Rectifiers and Everything Pertaining to the Moving Picture Theatres.

Third Floor, Mallers Bldg.,
Cor. Madison St. & Wabash Ave., Chicago, Ill.

We sell on the installment plan.

MOTION PICTURE MACHINES
Use The SIMPLEX
The Dependable Machine Made by a Dependable Company—

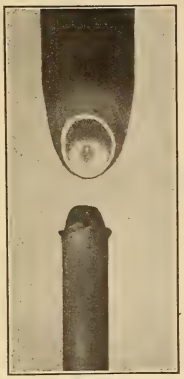
Motor Generators and General Supplies
MINUSA Gold Fibre Screens
SPEER CARBONS for Perfect Projection

We are equipped to give you expert service. We repair machines with tools made by the factories. No other concern can offer better service than we. *Try us.*

Lewis M. Swaab 1327 VINE STREET PHILADELPHIA, PA.
NOT IN THE TRUST

You are wasting your opportunities if YOU ignore advertising.

A PICTURE PROJECTED WITHOUT A FLICKER



Front View

Side View

By Using SPEER HOLD-ARKS

Exhibitors should endeavor to gain the confidence of their patrons. Prove to them that the same intense bright light is used every day. No flickers or sputters and a perfect picture.

The demands of the public to-day are very severe, but to satisfy them means success. It also means the adoption of the famous "Speer Hold-Arks" as the negative carbon.

Write today for descriptive literature

"THE CARBONS WITH A GUARANTEE"

SPEER CARBON COMPANY
ST. MARYS, PA.

rical Stage Employes, and President Charles C. Shay is expected in Los Angeles shortly to personally recommend action of the union operators in the immediate future. By officers of Local 150, it is stated, that if the exhibitors continue to operate their school for teaching, a strike will be called which will affect all theatres whose managers are members of the Exhibitors' Association. Because of this threatened action, it is stated, that nine exhibitors will withdraw from active membership in the association at the next regular meeting.

The trouble grew out of the local serving notice on theatre managers, that on and after August 20 operators would discontinue the practice of calling at exchanges for films and taking them back to the exchange after they had been used at the theatre. Some of the exhibitors translated this to mean an initial step working toward plans for the demand in the increase in the wage scale.

"Ye Towne Knocker," by I. G. S.

SOMEwhere in
* * *
NEW YORK, Aug. 25th.
* * *
ROYAL sounds like
* * *
A KING or a
* * *
QUEEN or
* * *
SOMETHING
* * *
MAGNIFICENT
* * *
ILLUSTRIOUS and
* * *
MAGNANIMOUS.
* * *
BUT the
* * *
ROYAL THEATRE on
* * *
WESTCHESTER avenue
* * *
AND 150th street
* * *
WHILE it may
* * *
BE POMPOUS
* * *
CAN NOT be called
* * *
UNSELFISH.
* * *
ITS LOGE seats
* * *
ARE so close
* * *
TO EACH other
* * *
THAT when
* * *
I WANTED to put
* *
MY HAND in
* * *
MY pocket it got
* * *
INTO the pocket of
* * *
A MAN two seats
* * *
AWAY.
* * *
EIGHT couples are
* * *
SUPPOSED to occupy
* * *
SPACE that is
JUST sufficient to
* * *
SEAT seven
* * *
COMFORTABLY.
* * *
THE THEATRE has a
* * *
PATRIOTIC atmosphere.
* * *
USHERETTES wearing
* * *
UNIFORMS resembling
* * *
RED CROSS nurses.
* * *
THE STAGE crew look
* * *
LIKE REGULAR soldiers.
* * *
WE WERE glad the
* * *
ORCHESTRA omitted to play
* * *
"STAR SPANGLED BANNER."
* * *
FOR if we had been
* * *
COMPELLED to stand up
* * *
WE NEVER could
* * *
HAVE been sure
* * *
OF GETTING back in
* * *
THE SAME place.
* * *
WE WISH that
* * *
Mr. KEITH or
* * *
Mr. ALBEE or
* * *
WHOEVER has the say
* * *
WOULD GIVE us
* * *
CUSTOMERS a little
* * *
MORE elbow
* * *
ROOM.
* * *
I THANK you.

(With apologies to K.C.B.)

An Exhibitor's Suggestion

MR. RAYMOND O. GILLETTE, who with his brother Ralph owns and operates a theatre in Greene, N. Y., writes: "I wish to become a member of the worthy league—National Anti-Misframe League. Although I am an exhibitor, I get a peek at the projection department before reading the balance of the NEWS, as I am greatly interested in the betterment of film condition and

have confidence that through this league we may be the cause of reaching the goal. I have a suggestion which I would like to make to operators who double reels—that is, put two 1,000-foot reels on one. Many operators double the reels and where they join the two together they usually make punch holes so as to determine quickly after the last run where to make the necessary cut to enable them to replace tail piece and leader. I manage to watch about the time the patch goes through the machine and, upon finding same, place a small piece of paper on the bottom reel. Then when I rewind I can easily locate the patch. I enclose 'my bit' toward the fund for a gold button for Brother Pastre, and I will be so-called 'recruiting officer' in this district and will try and do my share toward making the league the success it deserves to be. I close with best wishes to the league members and yourself."

Comment: Your method, while not new, is nevertheless one that would be worthy of consideration by those operators who practice doubling up, and I am passing it along for their benefit. Thanks for your words of appreciation, also your kind offer to serve as recruiting officer for the Department of the East. The more the merrier, and the sooner will we reach the 1,000 mark.

Two Robinson Crusoes

Sam A. Lurvey, South West Harbor, Maine, *writes: "I would like to become a member of the Anti-Misframe League. I am also anxious to know about the two Robinson Crusoe pictures, one is four and the other five reels. Which is the best; are they anything alike, and who has the renting of them in Maine? Who handles Hell Morgan's Girl for Maine? Can you tell me of one or two good western pictures in the state rights field? I saw one picture last week, in the Star theatre, Bar Harbor, "War Brides," and believe me, it was what I call some picture. I read the* NEWS *from cover to cover each week and get much information from its pages."*

In Reply: Your name has been added to those who are interested in the betterment of general conditions in the film industry, and now to reply to your inquiry: I know nothing of either of the pictures you mention further than one of them is as you say a four-reeler while the other is five reels. The four-reeler, a Universal, features Margarita Fischer and Robert Leonard, and can be obtained from the New England Universal Film Company, Boston, Mass.; the other, a five-reeler, is released by the Warner Brothers and can be obtained from the Globe Feature Film Co., 20 Winchester street, Boston, Mass. "Hell Morgan's Girl" can also be obtained from the N. E. Universal Film Company, they having bought the state rights for the New England territory. It is conceivable that the two pictures would bear a similarity as far as the story be concerned, but to say which one is "best" is beyond us.

Had His Doubts—Now Enlists

ALLAN MILLHORN, Oklahoma, writes: "Am a constant reader of the NEWS, and especially the Projection Department, and have been keeping up with the League since it started. In the beginning I had my doubts about its life, but it has stood the test of time perfectly so I am now offering my humble self for enlistment in the army of progressiveness in the hope that we may abolish some of the evils practiced in the operating room. It has always been my motto to ship film out in the most perfect mechanical condition, and it will certainly give me great pleasure to always receive them in like condition. In conclusion, I wish long life to the A. M. F. L. and that we may have the support of the nation's progressive operators, which is in numbers considerably more than the goal we are trying to reach of 1,000 members."

Comment: This brother is a member of the union, and while he comes out fearlessly and says that he had his doubts, he is now willing to put his shoulder to the wheel and help push. His motto is worthy of himself and should be emulated by operators throughout the country. In his letter the brother refers to another operator whose letter appeared in the issue of August 25 under the caption of "Another Crank On Inspection." The statements made by the writer of that letter is vouched for by Brother Millhorn, who is a member of the same local. Brother Millhorn's operating room equipment consists of two Power's 6B's, with a 75-ampere Ft. Wayne generator set, with which he is obtaining excellent screen results. It is a pleasure to add to the Roll of Honor the name of this man, who is willing to lend his aid in eliminating some of the many evils operators have to contend with.

Better Satisfaction

This notice is addressed to the minority of our subscribers who do not regularly answer advertisements.

The service described is, however, open and free to all who wish our help.

We do not wish to discourage you from writing direct to our advertisers; in fact, you do not do enough of it for your own good, but we do want you to get the proper goods to fit your needs.

There are many, perhaps you, who are too busy to write each company separately; therefore we are offering our co-operation, which means that you will receive full information on any subject which you may designate by merely filling out the coupon, designating by numbers the goods in which you are interested.

Your inquiries thus received will be forwarded to reputable manufacturers, even though the goods on which you wish information are not advertised in the "News."

1. Arc Controllers
2. Advertising Novelties
3. Brass Rails
4. Building Materials
5. Cameras
6. Camera Lenses
7. Carbons
8. Chairs
9. Chair Upholstery
10. Change Making Machines
11. Condensers
12. Converters and Transformers
13. Developing and Printing
14. Developing Materials
15. Developing Tanks
16. Disinfectants and Perfumes
17. Economizers and Rheostats
18. Electric Signs
19. Elevators and Escalators
20. Exterior Lighting
21. Film Cabinets
22. Film Carriers
23. Film Cleaners
24. Film Dyes
25. Film Stock
26. Fire Extinguishers
27. Floral Decorations
28. Gas Engines
29. Heating
30. Heralds
31. Interior Lighting
32. Interior Telephones
33. Lithographs
34. Lobby Display
35. Metal Ceilings
36. Motors
37. Mural Paintings
38. Musical Instruments
39. Paints
40. Perforating Machines
41. Printing Machines
42. Programs
43. Projection Booths
44. Projection Lenses
45. Projection Machines
46. Projection Machines (Home)
47. Reels
48. Rewinders
49. Safety Exit Locks
50. Screens
51. Slides
52. Stage Settings
53. Studio Lights
54. Ticket Selling Machines
55. Ticket Taking Machines
56. Uniforms
57. Ventilating and Fans
58. Vacuum Cleaners

Gentlemen: Please send me descriptive matter on the subjects marked in the above lists.

Name.....

Theatre.....

City.....

State.....

G. E. Operators Join League

BRADLEY JAMES and John W. Schwern, inspectors and operators for the General Electric Company, send in their names for enrollment in the A. M. F. L., which they say is just the thing they have been looking for, as they send out a large number of reels daily. They give from six to seven shows each day and thoroughly inspect each reel before returning it. We welcome them to the fold and express the hope that they too will be able to offer some suggestions that will be of practical use for other readers of the department.

Film Cement

SAM L. MARR, Waycross, Ga., writes: "I am going to ask a special favor of you in regards to film cement. I want to know if there is a cement on the market that you can recommend as being first-class under all circumstances. I have had a lot of trouble lately in obtaining a cement that will hold. I have been using for some time the cement known as "2 in 1," but it does not seem to hold any more. I have tried different kinds lately and do not find any of them to be very satisfactory, and if there is a special make that you can recommend, or if you have a good recipe that you would not mind giving out, it would be greatly appreciated."

Answer: Complaints have become numerous regarding the poor quality of cement and it may be that owing to the war there is a scarcity of some of the ingredients that enter into the make-up of cement, which is responsible for these complaints. I am not in a position at this time to recommend any make of cement, but for your information will reprint a formula which appeared in the issue of August 26, 1916. The following is the formula for a cement which I myself used for some years and I found it gave very good results: Equal parts of amyl acetate and acetone. This will not turn white or dissolve the film as cement using ether in its composition will. It has the further advantage that it can be used either on regular or non-inflammable stock, but it MUST BE HANDLED QUICKLY. I think you will be able to purchase these ingredients from your local druggist. Remember, after applying this cement to the film you must WORK FAST, and BE SURE TO KEEP THE BOTTLE TIGHTLY CORKED WHEN NOT IN USE.

Mackler and Stewart Delegates

THE annual convention of the New York State Federation of Labor, recently held at Jamestown, New York, was honored by the presence of Governor Charles Whitman, who delivered a most stirring address to the delegates assembled. Brothers Harry Mackler and Edgar Stewart were the representatives of the progressive moving picture operators' organization of New York City—Local 306. It is reported that Mackler was very much interested in the manufacture of knit goods, which is one of the principal industries of that up-state city, and he expects to stop off on the return trip and purchase a pair of gloves, either in Fonda or Gloversville, as a souvenir.

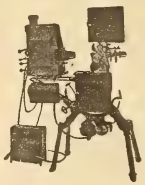
Say we: Are the gloves to be used on some of the obstreperous East Side managers? We await the answer.

Moving Picture of Typhoon Fans

ERNST GLANTZBERG, president of the Typhoon Fan Company, has had a moving picture made of the manufacture and installation of a Typhoon cooling and ventilating system. His son Fritz was filmed as an expert controller of Typhoon fans. The film is shown in theatres where the Typhoon fans are used in keeping the spectators cool regardless of the temperature outside.

The film was first run at the Exposition in Chicago, and met an instantaneous and enthusiastic reception. Whenever and wherever it is shown now, movie fans find it as interesting as the most exciting photoplay feature. When the film is started, the Typhoons in the house where the picture is being shown are shut off, and when Fritz turns the power on the completed fan in the film, the real Typhoons are turned on in the picture house and the illusion is complete.

The public has a big count against systems which in the past were advertised as making a theatre cooler inside than out. They are naturally a bit skeptical of any cooling system until they see Typhoons. In these Typhoonized theatres when real Typhoons are turned on simultaneously with the Typhoons in the picture, the applause is spontaneous and vigorous-evidence of the fact that the crowds realize that there is no "hot air" about Typhoons.



"Seventeen Years of Knowing How"

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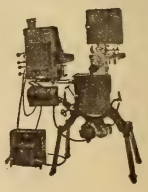

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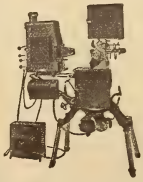

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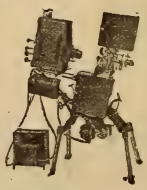

THE CAMERA

Photographic Resolving Power

WITH the increasing importance of photography as an adjunct to scientific investigation have come many researches into the chemistry and physics of photographic processes, and a most interesting subject which has been experimented upon in recent years is the resolving power of photographic emulsions.

The resolving power of lenses and optical systems was long ago worked out, and may be expressed by well known formulae, but photographic resolution is a thing of mystery to photographers of the old school, although no modern student of photography, and especially cinematography, can afford to be in ignorance of the effects of light action upon plates and films, as revealed by the study of resolving power. The present article is, therefore, an attempt to set forth in collective form the findings of various investigators on photographic resolving power.

In optics resolving power is defined as the distance which must separate two objects (*lines, for instance*) which are very close together, in order that they may be recognized as double in the image. Thus optical resolving power is limited by the resolving power of the eye, and it has been found that two points or lines, extremely close to one another, will not be recognized as two unless they subtend at the eye an angle of at least 1′ of arc. Another factor which limits very fine resolution, such as is the ideal of the microscopist, is the fact that light-waves, although very small, are, nevertheless, of finite dimensions.

The formulae for computing the resolving power of objectives show that optical resolving power increases with increase of angular aperture, and is also greater for light of short wave-length than for light of long wave-length.

The measurement of photographic resolving power, or, in other words, the distance by which two lines or points on a photographic plate must be separated in order that they may appear double is not an angular measurement, but a linear measurement and appears to have first been given consideration by Wadsworth.[1] He considered that two lines in close proximity would be separated on a photographic plate if the distance between their centers was equal to four times the diameter of a silver particle in the emulsion. Investigation has shown, however, that no such high resolution is afforded by photographic emulsions as was postulated by Wadsworth, so the subject was taken up experimentally by Dr. C. E. Kenneth Mees in 1907.[2]

The apparatus devised by Mees for his first work upon photographic resolving power is of interest; his arrangements were briefly as follows: A long narrow box was used, about 6½ inches square and 11 feet in length. At one end of this box was mounted a spectroscopic slit, which could be illuminated by an adjacent Nernst glower, while at the other end of the long box was mounted a rigid camera built of brass tubing. The camera was provided with a spectroscopic (*telescope*) objective of 6-inch focal length and aperture f5.6. Mees states that this objective worked fully up to its computed optical resolving power, and it was focused by a slow-motion screw. The plate holder of this special camera was fitted to insure exact incidence between the position of the focussing screen and the sensitive plate, and to complete the arrangements the whole apparatus was fastened to a beam and swung from the ceiling by ropes. The suspension of the testing camera was a precaution against vibration, which must be rigorously excluded during all photographic exposures which are of exacting nature as regards fineness of definition.

Some of the results secured by Dr. Mees may now be briefly described. When a thin line of light is projected by a lens upon a photographic plate the breadth of that line in the developed image will be dependent on the amount of exposure given. It would be a tedious undertaking to photograph the slit many times with different exposures, but the information yielded by sixty exposures was secured at one exposure by Mees, through the artifice of placing before the spectroscopic slit a wedge of neutral-tint black glass which varied, as regards the amount of light transmitted, from one end to the other in the proportion of one to sixty. The slit, was, therefore, not reproduced on the developed plate as a black line, but the image was much broader at the end corresponding to the most transparent end of the wedge. This would obviously be the case, as prolonged light action on a photographic plate always causes the image to spread beyond its true optical boundaries.

This spreading of the photographic image is known as "irradiation," and is inherent in rapid emulsions, as the light scatter, by reflection, is very considerable in coarse grained plates and films. It would appear, therefore, that the finer the grain of the emulsion used, the less would be the irradiation, and, consequently, the greater the resolving power. The experiments of Dr. Mees showed that while the irradiation did decrease with decrease in the size of grain, after a certain degree of fineness was passed the spreading effect set in again, so that an extremely fine grained (*slow*) emulsion showed irradiation to almost as great an extent as did a course grained (*rapid*) emulsion.

It could therefore be considered that while, as was generally known, the irradiation in course grained emulsions was due to reflection from the surface of the silver particles, the irradiation with very fine grained emulsions must be due to diffraction at the edges of the silver grains. Plates having grains midway in size between the exceedingly fine grain of a Chlorobromide emulsion, and the very course grain of an "Extra Rapid" plate of common variety, showed the least amount of irradiation, which is a fact worthy of study by cinematographers.

Leaving gradation and chromatic qualities out of consideration, cinematographic results were superior, as regards definition, some few years back, when cine negative film was of somewhat lower speed, and consequently finer in grain. This is not a point to be strongly emphasized, however, as it appears that available negative cine film is still capable of realizing the best performance of the camera objectives in use.

Experimental evidence resulted in the conclusion that light scatter due to diffraction would be small on the surface of the emulsion film, but would increase with the distance to which light penetrated the film, while reflection scatter would be almost equal in extent throughout the film. (*By film is here meant the emulsion layer or coating of a plate.*) This point was investigated by taking photomicrographs, through the back of the plate, of the illuminated slit image, and comparing these with the appearance of the same image as it appeared on the face of the film. With an extremely fine grained (*chlorobromide*) plate the light scatter was found to be much greater at the back than at the front of the emulsion layer, but with a medium grained (*process*) plate the scattering was the same when viewed from either the front or the back. From these determinations relative to the action of the silver grains in an emulsion upon the incident light Mees drew the following conclusions:

(1) That the resolution of a photographic plate is dependent on the amount of irradiation displayed by the emulsion.

(2) That irradiation is not directly proportional to the size of grain, but is caused by two different forms of scatter arising from (a) reflection and (b) diffraction.

(3) That the resolving power is likely to be much smaller than that indicated by the theory of Wadsworth (*previously mentioned*).

With the light scattering action of the various classes of emulsions thus determined, Dr. Mees next undertook the estimation of the actual resolving power of these same emulsions, or, in other words, their ability to separate or differentiate fine details in close proximity to one another.

For this purpose the spectroscopic slit at the end of his long testing box, was replaced by ruled gratings, having alternate transparent and opaque lines of equal width. A series of gratings, of varying fineness (*or periodicity*), were used in the

[1] "Astrophysical Journal." Vol. 3 (1896) pp. 188 and 321.
[2] "British Journal of Photography." Vol. 56 (1909), pages 989-993.

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tests; the procedure being to photograph the grating (*greatly reduced, of course*) upon the plate at the camera end of the testing apparatus. Upon microscopic examination of the small images thus produced the resolving power of the various emulsions could be computed, as the grating constants and the scale of reduction were, of course, known. Briefly, the determinations were as follows:

For an ordinary fine-grained emulsion, lines will be just resolved if they are separated by 0.018mm.

For coarser grain, as in all fast emulsions, a distance between lines of 0.030mm. is necessary for resolution.

As it is well known that the resolving power of objectives is greater for light of short wave-length than for light of long wave-length, it is interesting to note the effect of light of different colors upon the resolving power of photographic emulsions. Experimenting on this point with plates bathed in Pinacyanol, Dr. Mees found that higher resolving power was attained by exposure to red light than by exposure to blue light, which is just the converse of optical resolution, although of course, there is no connection between the two cases. The data concerning resolving power for exposures to red and blue light need not be given, for in some experiments made by Dr. Scheffer (*to be subsequently detailed*) the photographic resolution was found to be about equal for both red and blue light. According to a published abstract[3], Mees finally concluded that his results on photographic resolving power for light of different colors might have been influenced by the presence of chromatic aberration in the spectroscopic objective with which his test gratings were photographed.

The next to undertake experiments upon photographic resolving power was Dr. W. Scheffer[4], who investigated the problem by ingenious and readily applicable methods.

Scheffer devised a small circular camera made of metal, which had an accurately turned flange, or focal-plane, against which the sensitive plate was seated. This camera used no plate holders, the plates being loaded direct into the camera before each exposure.

To the back of this special camera was mounted a microscope of considerable power (*giving a magnification of 280 diameters*) with which the focussing screen was examined when focussing the objective. The objective, mounted, of course, to the front of the camera, was a "Planar" of 22mm. focal length and *numerical aperture* 1. The central definition of these Planars is of proverbial excellence, and Dr. Scheffer states that the one he used was about up to theoretical resolving power.

The simplicity of Scheffer's arrangements lies in the fact that his camera was attached to a vertical pillar, or support, and mounted upon an optical bench, upon which his light source (*an arc*) and test objects could be arranged in similar manner. Like Dr. Mees, Scheffer also proposed to photograph gratings ruled with lines, and to study the resolution in the developed plates. Inasmuch as the grating pattern could be made to photograph smaller by increasing its distance from the camera, a great number of gratings, of various periodicities, were not required by Dr. Scheffer in his experiments, which is an advantage incident to the use of an optical bench.

The pattern of the test grating used by Scheffer is of interest; the grating was divided into two sections of equal width, one half being ruled with two series of parallel lines crossing each other at right angles, while the other half contained but a single series of lines.

At the dividing line between the two halves of the screen was cemented a small disc of tinfoil of known size. The measurement of the transparent image of this tinfoil disc in the developed plates, permitted the exact computation of the scale to which the test object had been reduced in photographing. When photographing this composite screen to study its resolution by various types of plates, Scheffer found that the cross-line

(*Continued on page* 2061)

[3] "British Journal of Photography." Vol. 57 (1910), pp. 678-679.
[4] Ibid., pp. 453-457 and 576-578.

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MUSIC AND THE PICTURE

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In our last issue dated September 15, we stated—in answer to an inquiry made by "The Alhambra Amusement Co." relating to the "American Society of Authors, Composers and Publishers" that "J. W. Stern," a New York Music Publisher, is not a member of this society. On September 3, we received a notice from the "American Society of Authors, Composers and Publishers" that "J. W. Stern" is now one of their members. Kindly note this as we presume it is of great importance to you if your theatre management has ordered you not to play any compositions subject to a music tax—*The Editor.*

Motifs for the Theatre Organist

By William Richard Waghorne

(Reprinted by Courtesy of Metronome)

THERE is no doubt but that the organ in the theatre, as an adjunct to the orchestra and as a solo instrument, has come to stay. The fact that the music in these houses during the last ten years—I am referring particularly to the picture houses—has undergone a revolution, and that an ever increasing number of houses is offering good remuneration for the services of a capable performer, makes the theatre situation a rather interesting one to the organist.

What is demanded of the theatre organist; what especial qualifications must he have?

It is rather hard to say just what constitutes a good theatre performance, there are so many things to take into consideration. Certainly the points of view of the church organist and his theatrical brother are as far apart as the poles. I do not mean to say that the church organist would not make a good picture player; on the contrary, practically every organist has been connected with the church at some time or other, and the very newness of the theatre as a home of the king of instruments compels us to look to the church as the cradle of the organist, both sacred and secular.

But much more is demanded of the man at the console when he is part of a paid performance. People who would stand for poor, sloppy playing in a church would never tolerate the same thing in a theatre. The theatre organist, then, should be something of a soloist who is willing to leave all the heavy contrapuntal school behind him (such compositions being entirely out of place), but whose grounding in the classics should have been thorough. He should not be above practising his Bach, only he must not perpetrate it upon his theatre audience.

It is necessary that he possess an agile and fluent technique, with a strong sense for orchestral color; be facile in his registration and have the happy knack of being able to follow the emotional line of the picture closely.

That he should be able to extemporize musically is, of course, necessary; although a very little of this goes a long way, and should not be indulged in at all if he cannot write or think an interesting musical sentence.

He should also be a good sight reader and understand the mechanism of his organ, so that any slight cyphers may be adjusted as quickly as possible.

In my two incursions into theatrical playing I have often found it necessary to think up quickly some little characteristic theme, phrase, motif, or whatever you care to call it, to fill in a short

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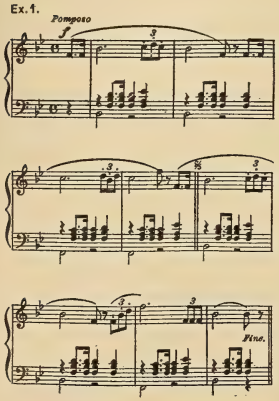
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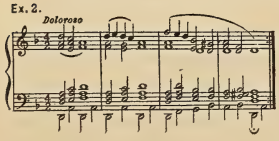
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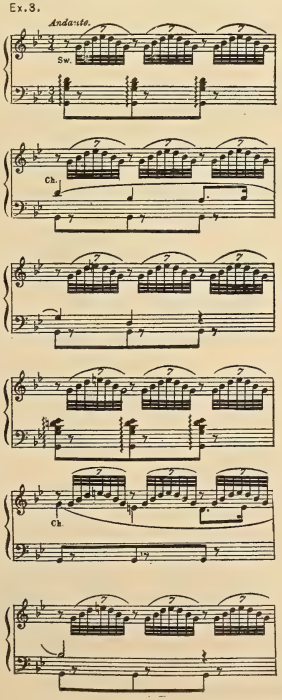
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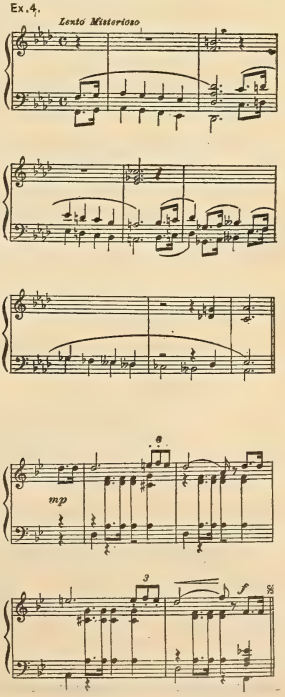
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gap between two of the long pieces which I had set to the picture; something wholly foreign to the general scheme of what had just passed or what we were coming to. It requires a man of very brilliant imagination to unfailingly respond on such occasions, and there are those of us who fall below the specifications, occasionally.

As a help to the picture organist in occasions such as these, the following little sketches may help to fill in an awkward gap, or even save the audience from a meaningless extemporization; but more, may help to block out little musical scenes for himself, not only at the instrument, but where it will be productive of much more good, at his desk, out of communication with any musical instrument.

The example above (No. 1) I have used in short military scenes. Something with a suggestion of pomposity and free from a superabundance of excitement. It might be used at the appearance of some particular soldier-hero. Although the solo could be played upon the trumpet in the Great, I would not advise this except in a very unusual place, as whenever the effect can be obtained by the more subdued tones of the instrument it is better that it be done so. Incidentally it may be well to remark here that many more programs are spoiled by overplaying, in the dynamical sense, than by the reverse.

Played upon the Vox Humana with a very soft 16 and 8-ft. pedal uncoupled, No. 2 makes an excellent frame for a grief-laden picture which is free from too violent emotion. It should, of course, be played very slowly.

The third example has a rather unusual registration. Swell Bourbon with sub and super couplers for R.H. The L.H. solo part to be played on the Choir Clarinet alone. No Flute or Coupler should be used with the Clarinet to thicken it, as the pure reed tone is required. This might be called "By the sad sea waves." A desolate beach scene or something along that order.

(*Continued next week*)

"THE LITTLE PIRATE"

(Butterfly Production)

Theme: "Adoration" (4/4 Andante) by Borowski

1—Legende (9/8 Moderato) by Friml until—T: "It seemed to him, etc."
2—Piano solo-improvise to action until—T: "Margery their only child."
3—Theme until—T: "George Drake an old friend."
4—Barcarolle (6/8 Moderato) by Rivela until—T: "Why? you have a new car."
5—Vision (characteristic) by Blon until—T: "They soon discovered, etc."
6—Popular Rag until—S: "Change of scene."
7—Theme until—T: "By the next evening."
8—Ein Maerchen (Melodious Fantasia) by Bach until—T: "I have come for the securities."
9—Le Retour (Allegro Vivace) by Bizet until—S: "Letter I'm going to aunt, etc."
10—Theme until—S: "Sheriff's office."
11—Dramatic Tension by Winkler until—T: "Margerie in her room."
12—Vanity (Allegro Caprice) by Jackson until—T: "She was holted, etc."
13—Creepy Creeps (Mysterioso) by Bendix until—T: "Steady on the flying jib."
14—Pizzicato (Mysterioso) by Lake until—T: "The riderless pony was found."
15—Finale from Ariele (Allegro) by Bach until—T: "That's not the way, etc."
16—Whims (3/4 Allegro Giocoso) by Schumann until—S: "Virginia with Aunt in garden."
17—Theme until—S: "Flashback to little pirates."
18—Prelude (4/4 Andante Serioso) by Kistler until—S: "Barking dog."
19—Mysterioso by Becker until—T: "At daybreak the pirates, etc."
20—Three graces (Allegro) by Herman until—T: "The boat is leaking."
21—Hurry No. 4 by Becker until—T: "The answer to her Prayer."
22—Dramatic Andante by Ascher until—T: "I was going straight."
23—Theme until * * * * * * END.

"THE SOUL OF SATAN"

(Fox Production)

Theme: "Last Spring" (Dramatic Melody) by Grieg

1—Jovitta (Mexican Serenade) by Armand until—T: "But this was ten years ago."
2—Dolorosa (Melodious Moderato) by Tobani until—T: "Romance as it must exist."
3—Romeo and Juliette Waltz by Gounod. Note: begin with figure 1 until—T: "A phase of life that Miriam does not dream."
4—Ein Maerchen (Melodious Fantasia) by Bach until—T: "Calvert ever following, etc."
5—Silence ad. lib. Tympany Rolls only until—T: "In Norwalk ready for the plucking."
6—Brunette (Valse de concert) by Severn until—T: "And many many times in later months."
7—Enter Act Clarice (Tempo di Valse) by Loud. Note: Watch kids with dinner bell important effect until—T: "(On card) won't you meet me at the post-office."

8—Theme until—T: "Sid ventures to start up again."
9—Piano improvise to action (short scene) until—T: "While Alden Lee, etc."
10—Eva Prelude (4/4 Lento) by Masssenet until—T: "Recent raids have made Sid, etc."
11—Organ improvise to action (short scene) until—T: "They live one lucky Carson."
12—Good brilliant waltz until—T: "Like a bird fluttering, etc."
13—Continue pp. with ad. lib. Tympany rolls until—S: "Dancing."
14—Continue ff until—S: "They all dance the old Virginia reel or lancers."
15—Piano solo improvise to action on lancers or Virginia reel until T: "While Joe's wife and her friends."
16—Birds of Spring (Mazurka) by Williams until—T: "And so Alden waited and waited."
17—Organ improvise to action (short scene) until—T: "And lucky Carson, etc."
18—Repeat "Birds of Spring" (same as cue No. 19) until—S: "Automobile lights in the dark."
19—Theme Tremolo ff (watch telephone bell) until—T: "I've got to talk to him alone."
20—Continue to action (no tremolo) until—T: "Into the wolves' den."
21—Short Orch. Rest organ or piano improvise to action until—T: "The gentle guiding hand, etc."
22—Select very short melodious moderato (about 24 bars) until—T: "Juanita bides her time, etc."
23—Eldorey (Dance Characteristic) by von der Mehden until—T: "The fact that Miriam is married, etc."
24—Lanette (valse) by Henton until—T: "One Sunday morning."
25—Theme until—T: "Good bye dear."
26—Organ improvise to action until—S: "Miriam in Garden."
27—Ecstasy (Dramatic Allegro) by Zamecnik until—T: "Joe del Vez and I got married."
28—Theme Tromolo ff until—S: "The fight."
29—Hurry to action (watch shots) until—T: "Through the valley of the shadow."
30—Theme until * * * * * * END.

"TO-DAY"

(Pathe Special)
(Reviewed on page 4107)

"Lamento" (Dramatic 'Cello Solo) by Gabriel-Marie is the Theme

1—Heure Mystique (Mysterioso) by Sudessi until—S: "Interior of Apartment—lady enters."
2—Alla Ballerina (Valse lente) by Braham until—T: "Fred Morton, an untiring business man."
3—Continue to action until—T: "I am so worried about Fred."
4—Melody (4/4 Moderato) by Kretschmer until—T: "Always Mother! Always."
5—Romance (6/8 Allegretto) by Rubens until—T: "My troubles are your troubles."
6—Theme until—T: "The creditors meeting."
7—Short Orchestra Rest-Piano or Organ improvise to action until—T: "Lilly, this is no longer our home."
8—After Sunset (Dramatic 4/4 Moderato) by Pryor until—T: "Fate writes a new page."
9—Tympany Rolls ad. lib. (about 8 seconds).
Followed by
10—Sweet Ponderings (Melodious Moderato) by Langey until—T: "Marian, I will tell you the truth."
11—Theme until—T: "I have been sitting in here all day."
12—Serenade (Allegretto Grazioso) by Ern until—T: "Don't forget our engagement for Thursday."
13—Organ improvise to action (short scene) until—S: "Wall Calender in view."
14—Popular One Step until—S: "Fred alone at his desk."
15—Organ improvise to action (short scene) until—S: "Flash-back to cabaret."
16—Hawaiian Hula Dance until—Exterior scene near taxi.
17—Gentle Waltz by McKee until—T: "I ought to telephone home."
18—Theme until—T: "This is a fine time to be coming home."
19—Organ improvise to action (short scene) until—T: "Prosperity."
20—Pastel Menuet (3/4 Allegro Giocoso) by Paradis until—T: "Reads increasing business, etc."
21—Continue to action until—T: "All I hear is expense! expense!
22—Illusion, Intermezzo (2/4 Moderato) by Bustanoby until—S: "Lilly looking at her dress."
23—Theme ff until—T: "Perseverance wins its reward."
24—Romance (4/4 Andante con moto) by Gruenfeld until—S: "Morton enters Marian's apartment."
25—Piano improvise pp. until—S: "Old lady at piano."
26—Piano improvise to action ff until—S: "Old lady leaves piano."
27—Dolce far Niente (Moderato Serenade) by Hosmer until—T: "Don't forget your appointment."
28—Short Orchestra Rest-Piano or Piano improvise to action until—T: "I promised Marian to be at the bridge party."
29—Theme (watch Door Bell) until—T: "By what name shall I introduce you?"
30—Rustles of Spring (Dramatic Agitato) by Sinding until—T: "Mr. Fortune's romantic."
31—Silence until—S: "Lily recognizes Fred."
32—Repeat "Rustles of Spring" ff until—S: "The FIGHT."
33—Continue fff with ad. lib. Tympany Rolls until—T: "I did it because I love her."
34—Theme until * * * * * * END.

"TRIUMPH"

(Bluebird Production)
(Reviewed on page 1860)

Theme: Nocturno Op. 15 No. 2 (2/4 Larghetto) by Chopin

1—Alita (Characteristic Allegro) by Losey until—T: "In the Days that follow."
2—Theme until—T: "The Dudley Weyman Reportoire."
3—Berceuse (Andante Tranquillo) by Delacour until—T: "In August David Called, etc."
4—Doloroso, Poeme D'Amour (4/4 Moderato) by Tobani until—T: "Bitter with Cynicism, etc."
5—Select two or three "Melodious Moderatos" until—T: "Your little Fairy will, etc."
6—Theme until—T: "Paul Nihof did not waste, etc."
7—Lanette (Valse Lento) by Henton until—T: "At the first Opportunity."
8—Canzonetta (2/4 Allegretto) by Godard until—T: "Is she going to play that part."
9—Theme until—T: "Paul Nihof at last, etc."
10—Dramatic Tension by Reissiger until—S: "After the Rehearsal."
11—Piano Solo improvise to action until—T: "This show does not open."
12—Dramatic Tension by Winkler until—T: "Go and talk to Montieth."
13—Theme until—T: "Well if you want fame."
14—L'Dieu (heavy Dramatic) by Favarger until—T: "You go to the Theatre."
15—Dramatic Maestoso by Ascher until—T: "At the end of the show."
16—March to action until—T: "It's a winner." ....
17—New Era (Overture) by Heed until—T: "I murdered a man."
18—Dramatic Andante by Ascher until—T: "Finish the Play, Nellie."
19—Dramatic Overture (Olympia) by Ascher until—T: "And so she died."
20—Pastel Menuet (3/4 Allegro Giosoco) by Paradis Note—watch for railroad effects until— * * * * * * * END.

"SEVEN KEYS TO BALDPATE"

(Artcraft Production)
(Reviewed on page 1856)

Note: Watch carefully for such effects as Telephone Bells, Shots, Tympany Rolls for gruesome effects, etc., and especially watch out twice during entire picture for an imitation of a quick-working typewriter.

No theme

1—Sweet Jasmine (Allegretto) by Bendix (repeat if necessary) until—T: "The arrival at Asquevan fall."
2—Open with Railroad effect followed by
3—After Glow (Tone Picture) by Cobb until—T: "The road to Baldpate Inn."
4—Ghost Dance by Salisbury. Note should not be played in dance form, but slower. Tempo ad. lib. until—T: "We are getting to open up soon, etc."
5—Violetta (Concert Piece) by Herman until—S: "Cohan at typewriter."
6—Imitation of quick-working typewriter (as long as necessary) followed by
7—Poor Relations (characteristics Mysterioso) by Bendix until—T: "The fight near the safe"
8—Hurry to action until—T: "Get me police headquarters quick."
9—Long Mysterioso until—T: "Myra Thornhill went through my pocket."
10—Continue to action until—T: "Do you believe in love at first sight?"
11—Organ improvise to action (short scene) until—S: "Ghost in view."
12—The Ghost of the Violin by Snyder. Note: must be played slowly and Tempo ad. lib. in order to retain the mysterious character of this number until—T: "There are others in the Inn with Myra."
13—Essence Grotesque (Mysterioso) by Lake until—T: "I'll get that money for you."
14—Midnight Elopement (Galop) by Fahrbach until—T: "Get to Reuton with that money as soon as you can."
15—Long Mysterioso until—T: "Say President meet your wife."
16—Continue pp. until—T: "Half an hour later."
17—Short Orchestra Rest until—S: "The fight in the Inn."
18—Heavy Agitato to action until—T: "I just heard a shout and a woman's scream."
19—Daphne (Air de Ballet) by Puerner until—T: "Bad business this carrying guns."
20—Open with Tympany Rolls followed by—
21—Raindrops (Intermezzo Allegretto) by Saumell until—T: "Hello, Betty, some one has just handed me 200.000."
22—The Booster (a rag) by Lake to action pp. or ff. Tympany Rolls also Cymbal Crash, etc., during fights, etc., until—T: "My name is Langdon."
23—Mystery Waltz by Rolfe until—T: "This is my world, etc."
24—Silence until—S: "Cohan at typewriter."
25—Imitation of quick-working typewriter followed by—
26—Serenade (Allegretto) by Rubinstein until— * * * * END.

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New 1800-Seat House in Chicago

The Irving theatre, a new 1,800-seat house, opened at Crawford avenue and Irving Park Boulevard, Chicago, Saturday evening, September 1, with Mary Miles Minter in "Charity Castle," the first of Miss Minter's new series of Mutual-American productions.

Omaha to Have New $300,000 Theatre

THE first announcement has been made of detailed plans for the new Rialto theatre to be built by A. H. Blank, of Des Moines, Ia., at the corner of Fifteenth and Douglas streets, Omaha, Neb. This theatre will be on such a modern scale it is expected to establish a new epoch in the motion picture theatre business in the Omaha territory.

Contracts have been let and ground has been broken for the new theatre building. Mr. Blank, by the time the building is opened in February, will have invested close to $300,000. The theatre building will occupy a full quarter of a block and will be equal to four stories in height. The exterior walls will be wholly of polychrome terra cotta, white and old ivory, the base and colors artistically used to bring out the beauties of its architecture. The theatre will seat 2,500 and room for a large orchestra and a magnificent pipe organ is arranged.

Features of the new theatre will be an exhibition room forty feet long, where pictures will be reviewed and tested before shown in the theatre; a playroom for babies, with a nurse attendant in charge; a rest room and a ladies' parlor, the latter 30 by 20 feet, and other new ideas. Stores will occupy part of the ground floor and there will be theatre offices on the second floor.

Simplex Sales Are Large

THE following is a partial list of Simplex sales reported for the week ending September 1.

The Home, Navy, Hippodrome, theatres of Washington, D. C., and the Alexandria Amusement Co., Alexandria, Va. purchased Simplex Projectors from the Webster Electric Co., while Lewis Swaab, supplyman of Philadelphia reports the sale of Simplex to the Sherwood theatre and the Eagle Silk Mill, Shamokin, Pa.

B. F. Porter, Broadway's Projection Engineer kept busy during the week making sales for Simplex and among the theatres equipped were the Atlantic Gardens, Clinton Star of New York and the Bijou theatre at New Haven, Conn.

The Lyric Amusement Co., Deming, N. M., The Denham theatre, Denver, Colo., (Messrs. Barnes & Barnes) Casper, Wyo. Messrs Beirs & Wrightsman, Fort Collins, Colo., puchased Simplex Projectors and were taken care of by the Swamson & Nolan Supply Co. of Denver, Colo.

From the Columbus Theatre Equipment Co., of Columbus, Ohio, comes word that the Rialto theatre, Elyria, Ohio, and the Lyric theatre, Marietta, Ohio, have installed Simplex, while Messrs Hollis & Smith, Pittsburgh's supplymen have equipped the Grand theatre, Barnesboro, Pa., with Simplex.

The Oliver Motion Picture Supply Co., Cleveland, Ohio, reports the sale of Simplex to the Cleveland branch of the General Film Company, and Mr. Barncord, Winslow, Ariz., purchased two machines from the Pacific Amusement Supply Co., of Los Angeles, Cal. all of which helps to keep things humming around the Simplex Factory.

DIRECTORY OF NEW THEATRES

ILLINOIS

The Fifth Avenue theatre, Rock Island's newest motion picture house, opened last week. The new theatre is located at 2530 Fifth avenue.

It is announced that work will soon begin on what it is claimed will be one of the largest theatre buildings in the outlying part of Chicago. It will be erected at the northeast corner of Marshallfield avenue and West Forty-seventh street by James Svehla, a furniture dealer, and is expected to cost in the neighborhood of $250,000. The plans which have been prepared by Architects George L. and C. W. Rapp provide for a building two stories high which will occupy a lot 121 x 208 feet and will contain in addition to the theatre four stores and a number of offices.

NEBRASKA

G. C. Duncan will open the Colonial, big, new house at Lincoln, on October 5, showing "Betsy Ross." This theatre, one of the best in the state of Nebraska, seats 800 people and is up-to-the-minute in every respect.

W. R. Ballinger & Sons, owners of the Opera House Motion Picture Theatre, at York, have have opened a new theatre named the Sun. It is one of the best houses in Nebraska.

W. N. Desky, widely known exhibitor of Brush, Colo., is now building a new theatre at Gottenburg. He has named it the Sun.

J. F. Mullen opens the Electric theatre at Falls City, on September 15.

The Antioch Amusement Company, Allicanse, under the management of J. J. Siegle, has rented the hall, and as soon as improvements are made will open up a first-class picture show.

WISCONSIN

Work on the rebuilding of the New Majestic theatre, Kenosha, is progressing rapidly, and the contractors hope to have the theatre ready for re-opening early in September. It will be one of the most modern motion picture theatres in this section of Wisconsin. The work of remodeling will largely increase the seating capacity.

MAINE

Michael St. Leger and Myron E. Smith, who are to have the Opera House as a moving picture theatre expect to be located there and ready for opening in a couple of weeks. The new booth for the two machines is in readiness. The machines are not yet installed. A new picture screen has been placed on the stage and black screens fitted to all the windows of the Opera House.

CANADA

The Liberty theatre, at Trail, B. C., a new house has opened recently.

The rapid growing section of New Toronto, a suburb of Toronto, has a moving picture theatre. The theatre is located in the Mimico District on the Lake Shore Road, and was opened a few days ago.

T. J. Peart, Toronto, Ont., has built a two-story moving picture theatre and office building on Fifth street, Lake Shore Road, New Toronto. This district has become a bustling industrial centre within the past few years. The new building will be completed by Christmas.

KANSAS

The third motion picture house in Horton will be opened in the near future by Burbank & Norris, who have leased the Horton Opera House. The theatre is being repainted and redecorated.

OHIO

Manager Mott, of the Lyric theatre, Wooster, opened his new theatre last week. Everything was in readiness for the opening at that time. The new theatre is one of the finest in the State. It is ventilated according to the latest rules of the State Board of Health; it has a comfortable seating capacity, and it is built on the sloping floor style, giving each patron an excellent view of the screen. A $4,500 piano and orchestra instrument has been installed. The theatre will have a seating capacity of about 700.

MASSACHUSETTS

The Roslindale theatre building appears on the road to completion. For the past two years a great hole with partly finished cellar has greeted the eyes of persons passing the junction of Washington and South streets. A ledge covering the entire site upset the first builders. Walls are now being erected and residents of the district say that a modern "movie" theatre is to be erected.

WEST VIRGINIA

The moving picture theatre of Fulton will open in the near future. Several improvements and repairs are being made. High-class pictures only will be shown.

TENNESSEE

Memphis has an up-to-the-minute motion picture theatre for colored people in the handsome New Daisy, which was opened the week of August 29. In this modern house the dream of the manager, Joe Maceri, has about been realized. The New Daisy is one of the most beautiful photoplay theatres in the South. It was erected at a cost of over $50,000, and is equipped with every appliance that will in any manner add to comfort and perfect projection of pictures. Manager Maceri has planned liberally for its fitting out and expense has been secondary.

NEW YORK

Eugene Holloway and Wade Zerbe last week disposed of the Theatorium to J. Elbert Morris and others. The transactions were completed on Tuesday afternoon. Mr. Morris was given formal possession of the Theatorium Monday, September 3.

William J. Smith and Arthur A. Colt leased the Prospect theatre at Ninth avenue and Seventeen street, to Rialto Pictures Corporation for Herman Huebsh; also the Parkway theatre, at St. John's place and Schenectady avenue, Brooklyn, for the R. N. Building Company.

INDIANA

The newly remodeled Castle theatre in South Michigan street, near Wayne, South Bend, was opened last week.

Manager Barnett, of Chicago, says no expense has been spared on the equipment and decorations.

Photographic Resolving Power

(*Continued from page* 2056)

section of the screen was always better resolved, by a given emulsion, than the part containing the single series of lines. No reason for this is advanced by Dr. Scheffer in his published account of the experiments, although he found that the single line screen was best resolved, at about half the exposure required for good resolution of the cross-line screen. The limit of resolution was considered to be reached when it was no longer possible to differentiate between the single-line and the cross-line sections of the screen as imaged on the photographic plate.

In his study of the effects of irradiation Scheffer introduced a new term by which the scattering properties of an emulsion film may be described. A film which scatters the light considerably (*in general a rapid emulsion with large silver grains*) is termed highly turbid, which is analogous to turbid or muddy water, while a more transparent film (*slow-grained emulsion*) is said to be of low turbidity, and may be compared to clear water. It is obvious, therefore, that an emulsion of high turbidity will show considerably more irradiation than a less turbid, or more transparent, film.

Dr. Scheffer's experiments were carried out in the following manner. The chromatic qualities of the various plates were first determined in a spectrograph, and the exposures on the various plates were made to light corresponding in color to their maximum sensitiveness, this being accomplished by screening the exposing light with color-filters of appropriate hue. The line-screens being photographed were moved along the optical bench to various distances from the testing camera and exposures made. When the exposed plates were developed, the degree of resolution could be ascertained; the test object was considered no longer resolved when the difference between the single-line and the cross-line portions of the screen could not be readily distinguished. It should be pointed out here that the images secured on the test negatives were microscopically small, and required enlarging to fifty diameters before the resolution could be examined.

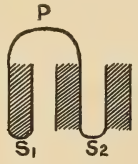

Fig. 1.

Scheffer does not utilize the size of the screen elements, or lines, as the unit of resolving power, but states his results in periods. The definition of a period will be best understood by reference to Fig. 1, where the shaded areas are the lines of a screen or grating. The units, or elements, of the grating are denoted by S_1 and S_2, while the period of the grating is indicated by the line P. If, for instance, a grating has 35 periods per mm.: P=1/35. Assuming, of course, a grating with lines and spaces of equal width, the distances S_1 and S_2 are therefore 1/70 mm.

Some of Dr. Scheffer's results may now be expressed as follows:

(1) Extra Rapid Plate.
Screen of 35 periods per mm.—Resolved.

(2) Slow Plate (Fine Grain).
Screen of 75 periods per mm.—Resolved.

(3) Wratten Lantern Plate.
Screen of 106 periods per mm.—Resolved.

(4) Extra Fine Grained Plate (Almost Grainless).
Screen of 150 periods per mm.—Resolved.

Scheffer's results as regards the resolving power of emulsions for light of different colors are in contradistinction to the first results of Dr. Mees, for, whereas, the latter investigator found the resolution on a given plate (*bathed in Pinacyanol*) to be higher for red light than for blue; Scheffer found the resolving power, with red light, of a Pinacyanol bathed plate, was the same as an unbathed plate of like variety, exposed to blue light, and that resolution was destroyed in the case of exposures by blue light on the red-sensitized plate. These tests were made upon lantern plates, but Dr. Scheffer found that with coarser grained emulsions the best resolution was obtained with light of short wave-length. The line-screen test object was photographed upon an ortho plate strongly sensitive to orange—exposures being made with both orange and violet light. The exposures were in such ratio as to produce negatives of equal density for equal time of development. The test object was not resolved on the negative made by orange light, but the plate exposed to blue light showed good resolution. From this experiment Scheffer concludes that there is a connection between the color of the emulsion film and its resolving power. An emulsion of pronounced color, such as is possessed by some bathed plates may vary in its transparency to light of different colors, with a consequent effect upon resolution in the case of objects photographed by light of various colors.

As resolution is impaired by the spreading of light in the emulsion film, it is easy to appreciate that any great degree of overexposure decreases the resolving power of a plate, but Scheffer points out that resolution is also influenced by the length of time for which a plate is developed. With short development the highest resolution is not attained, as is also true in the case of development to a high degree of contrast. With a suitable exposure and normal development, however, the utmost in photographic resolving power is secured, not only in the case of

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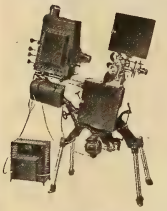

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objects of extreme contrast, such as the test gratings, but also in the case of photographic pictures possessing many slight differences in contrast, or in other words, an extended scale of gradation.

In 1910 Dr. Mees communicated the results of some further work upon photographic resolving power to the International Congress of Photography at Brussels.

With a somewhat modified testing camera, employing a microscope objective of 35 mm. focus, he repeated some of his test exposures; his later findings concurring with those of Dr. Scheffer insofar as resolution with red and blue light was concerned.

A feature of Dr. Mees' communication of 1910 was the description of a new test object which he had devised for use in the determination of the resolving power of photographic plates. The original form of this test object was used to study the resolving power of color screen-plates, but the form finally adopted for testing photographic resolution is essentially similar to Fig. 2 This consists of a fan shaped series of lines, which are considerably separated at the base but converge until they almost intersect at the vertex of the pattern. This design is photographed in the testing camera at a considerable reduction, the height of the image being only 1 mm. in the resulting negative.

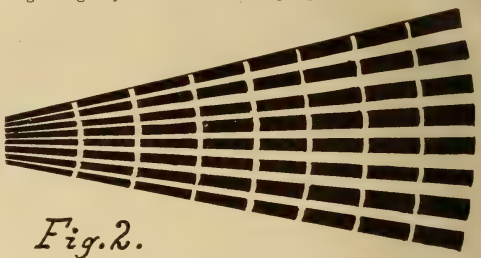

Fig. 2.

The negative is now examined under a microscope fitted with a micrometer stage, which permits of the test plate being moved along under the objective of the microscope. When such a pattern, reproduced as a tiny image on a photographic plate, is examined with the microscope, it is seen that its lines are not resolved (*or separated*) at the apex, but as it is moved across the visual field of the microscope, a point is finally reached where the lines are seen to be resolved; and as the spacing of the lines and zones of the test object are known, and also the scale of the photographic reduction, a numerical value can be computed for the resolving power of the plate being tested. This ingenious method of Dr. Mees is useful in comparing various types of emulsion, but does not furnish as much information on the factors which govern resolving power, as some experimental methods which have since been devised. (*To be continued next week*)

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Controlled by FAMOUS PLAYERS-LASKY CORPORATION
Adolph Zukor, *Pres.*, Jesse L. Lasky, *Vice-Pres.*, Cecil B. DeMille, *Director General*

A Paramount Picture

PHOTOPLAY MAGAZINE SCREEN SUPPLEMENT

"It's a Corking Idea!"—

"It's a corking idea—I think so much of it that I want to pin down my usual territory right now." That's what one of the biggest, best-known, most efficient state rights buyers in the country writes after reading the first announcement of

PHOTOPLAY MAGAZINE-SCREEN SUPPLEMENT

It didn't take him a minute to appreciate the box-office possibilities of twelve single-reel subjects presenting such stars as Douglas Fairbanks, William S. Hart, Bessie Love, Warren Kerrigan, Henry Walthall, Charlie Chaplin, Louise Glaum, Dorothy Dalton, Mary Miles Minter, Lucille Lee Stuart, the Sidney Drews, Charles Ray, Viola Dana, Mabel Taliaferro and a host of others; "the stars as they are"—many stars in each release. He *knew* such attractions would book like wildfire. He demanded a territorial franchise right then. Many, many other applications have been received. More are arriving daily. If *you* want exclusive territory on the greatest state rights attraction ever offered, wire or write

JAMES R. QUIRK, PUBLISHER
PHOTOPLAY MAGAZINE
CHICAGO, ILLINOIS

William Russell and His Chinese Cook "Yim"

ALBERT E. SMITH
presents
MARY ANDERSON
with Alfred Whitman
in
"Sunlight's Last Raid"
A Five Part Blue Ribbon Feature
by Cyrus Townsend Brady
Directed by William Wolbert

A Love Drama of the Plains, Full of the Splendid Daring and Thrills that Make Vitagraph's Western Dramas Capacity Attractions

GREATER VITAGRAPH

BOBBY SMILES—

and the ticket-seller gets busy!

Theatre audiences everywhere hail VITAGRAPH'S BOBBY CONNELLY SERIES as the most delightful kiddie pictures ever screened.

ONE REEL EACH WEEK.

THE EXHIBITORS' VERDICT IS AN AVALANCHE OF BOOKINGS

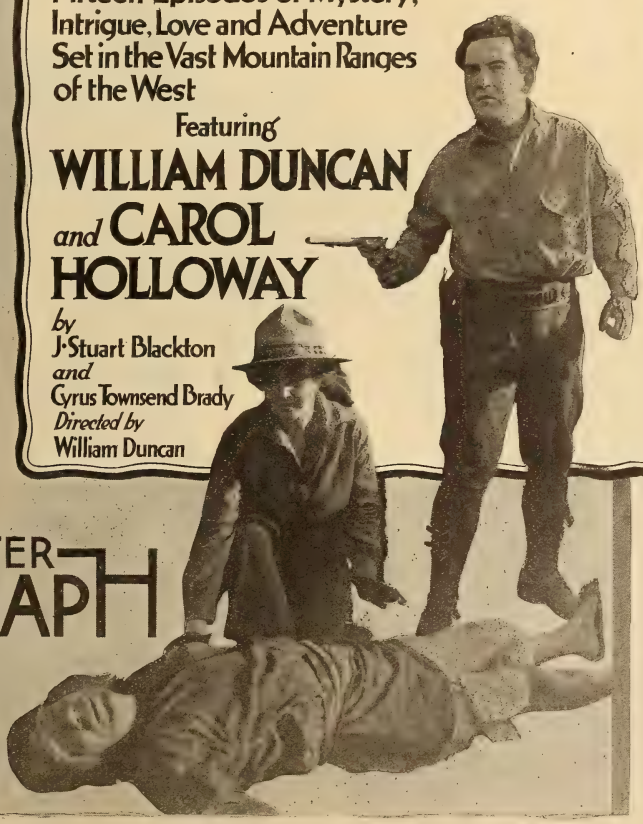
Thousands of exhibitors have seen "The Fighting Trail" and with one voice pronounce it the *screen's greatest melodrama.*

And as proof positive of their opinion, release date saw every record of advance booking broken by a deluge of contracts.

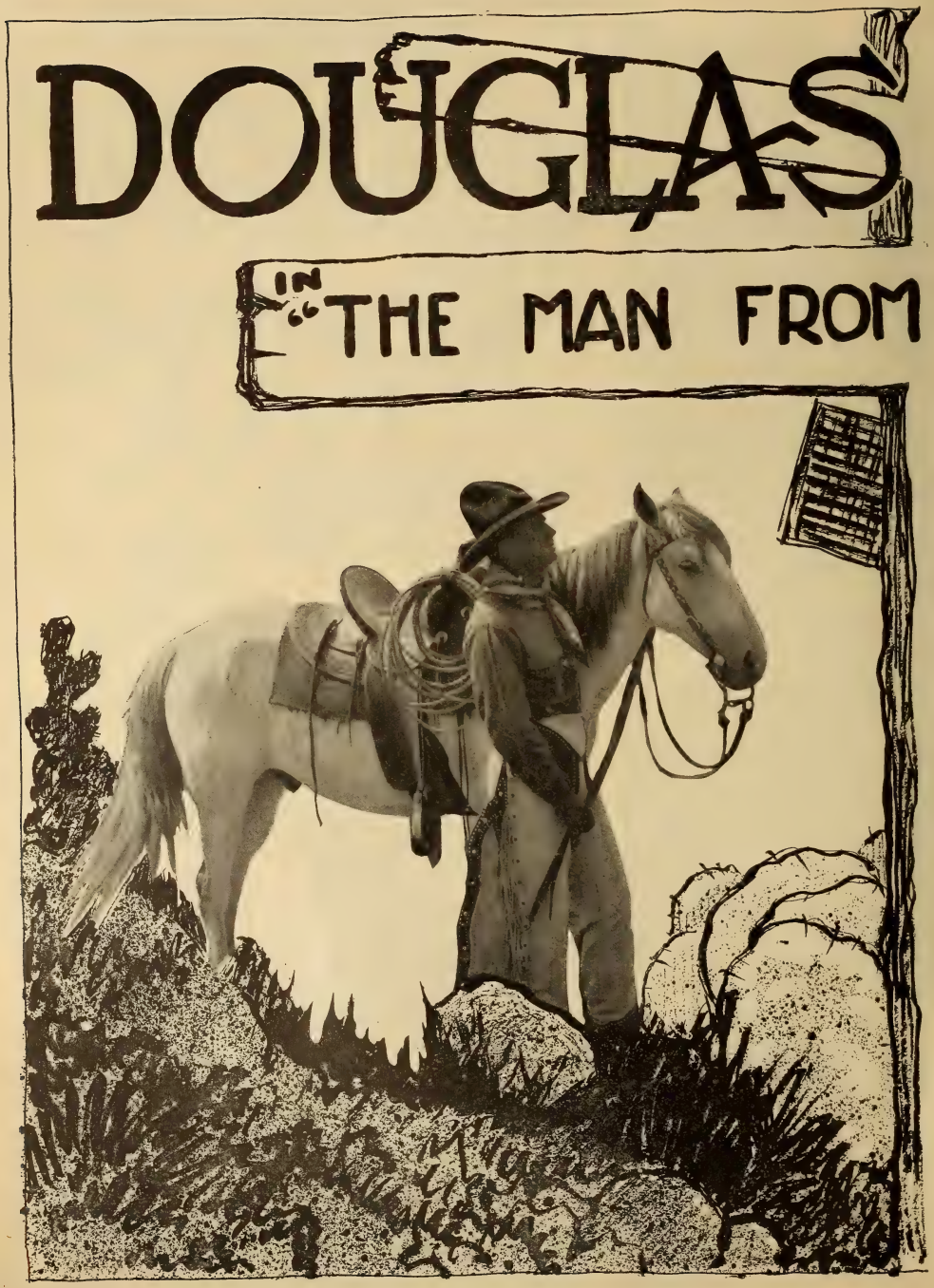
Exhibitors by the testimony of their own eyes and by the endorsement of actual bookings, affirm Vitagraph's claim that "The Fighting Trail" is the *greatest melodramatic photoplay serial ever produced.*

BOOKINGS NOW AT ALL VITAGRAPH EXCHANGES

ALBERT E. SMITH
presents
GREATER VITAGRAPH'S
Marvelous Melodramatic Photoplay Serial of the Great Outdoors
"THE FIGHTING TRAIL"
Fifteen Episodes of Mystery, Intrigue, Love and Adventure Set in the Vast Mountain Ranges of the West
Featuring
WILLIAM DUNCAN *and* CAROL HOLLOWAY
by
J. Stuart Blackton
and
Cyrus Townsend Brady
Directed by
William Duncan



GREATER VITAGRAPH


DOUGLAS
IN
"THE MAN FROM

FAIRBANKS

PAINTED POST"

"Doug" has put more *speed* into his "draw."

As the lonely man from Painted Post who goes gunning for a cattle thief and gets a girl,—you'll find he'll *draw* more people than anybody you ever heard of; and also, he's *right there* with the "gun stuff."

Story by Jackson Gregory
Picturized by Douglas Fairbanks
Staged by Joseph Henaberry

An Artcraft Picture

ARTCRAFT PICTURES CORPORATION
729 SEVENTH AVE. NEW YORK CITY
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, *Pres.*, JESSE L. LASKY, *Vice-Pres.*, CECIL B DEMILLE, *Director General*

ARTCRAFT PICTURES

to all those who have liked the work of FRITZ

ON AUGUST 29, 1917, Fritz made his last appearance before the camera in the closing scene of "The Narrow Trail," my first Thomas H. Ince production for Artcraft. Hereafter, he will live in retirement with all the comforts of horse life.

I have ridden Fritz constantly for more than two years, and he has served me so faithfully and has been so steadfast and courageous whenever called upon to perform a hazardous feat, that I feel all who have been so kind to us in our work upon the screen will know and understand my motives. I love the old fellow dearly, and cannot, after all his loyalty, subject him further to a chance of injury.

I wish to tell all who like the little Pinto that he will be right with me wherever I may go—until the Boss Ranger comes along and summons one or both of us across the Big Divide.

With deepest gratitude from Fritz and myself,

William S. Hart

Please don't worry about me. I'm going to be with the boss just the same.

FRITZ.

The Perfection Policy-
Contract or Open Booking

THE inauguration of Perfection Pictures marks a new era of prosperity for the exhibitors of America. Fifty-two Perfection Pictures will be released during the coming year—one each week. Each will be a feature of distinct merit in five or six reels, made by the "Perfection Process"—an evolution in motion photography. Contracts are now being allotted either on the open-booking basis or on a basis of fifty-two pictures for the year.

¶ Perfection Pictures are released at a price that enables the exhibitor to make a good profit. They are backed up by the most gigantic campaign of National advertising ever launched in the motion picture industry. By the use of National magazines like Saturday Evening Post, newspapers all over the country and publicity aids of every conceivable variety, Perfection Pictures are being made known everywhere.

¶ Stories of the highest class—light, wholesome, thoroughly enjoyable dramas and comedy-dramas with an appeal for people of every class—are provided in Perfection Pictures. Authors whose names are found on the contents pages of America's leading magazines are contributing the stories for Perfection Pictures.

¶ A new evolution in motion photography—the Perfection Process—(the result of years of experiment by scientists and laboratory experts of note) raises Perfection Pictures to the top-notch photographically, while the supervision of all productions by experts in their respective lines insures costuming, stage settings, properties and accessories being accurate in every particular.

¶ With such assurance of high quality and a booking policy that is applicable to any demand, exhibitors will be eager to secure exclusive territory for the exhibition of Perfection Pictures. Territory is being allotted now. You are urged to communicate with your nearest Kleine exchange for full details.

GEORGE KLEINE SYSTEM

Sole distributors of Perfection Pictures throughout America
Branches in all principal cities

Perfection Pictures

"The Highest Standard In Motion Pictures"

TAYLOR HOLMES

The Surprise Star of "Efficiency Edgar's Courtship"

Presented by GEORGE K. SPOOR *IN*

"FOOLS FOR LUCK"

A comedy-drama taken from the Kennett Harris story "Talismans" in the Saturday Evening Post. The tale of Philander Jepson whose life was ruled by omens and portents —and what happened to him when he walked under a ladder. Directed by L. C. Windom. Screen time: 65 minutes.

Released October 8th.

Read What the Critics Say of "Efficiency Edgar's Courtship"

NEW YORK AMERICAN Says: "The moment an introductory "close-up" of Mr. Holmes is flashed on the screen you wonder why this manly, natural, brilliant young comedian has not before been seen in motion pictures. No screen star ever won an audience more completely."

NEW YORK TRIBUNE Says: "Mr. Holmes just took the film world by storm. There was no dissenting voice. His success is assured and it is probable that if he chooses he can make all of the screen comedians look to their laurels. * * brimful of personality and good nature—yes, and efficiency."

PRODUCED BY

ESSANAY

DISTRIBUTED THROUGH

GEORGE KLEINE SYSTEM

Perfection Pictures

The Highest Standard In Motion Pictures

Perfection Pictures
"The Highest Standard In Motion Pictures"

BRYANT WASHBURN

The Popular Star of "Skinner's Dress Suit"

Presented by GEORGE K. SPOOR

in

"THE FIBBERS"

From the story by James W. Adams. Presenting a ragged hobo in the role of a Fairy Prince to a young couple who were battling the wolf at their door—and deceiving each other the while.

Proving that "fibbing"—even of the harmless, well-meant sort—is a dangerous pastime. Featuring the famous star of the "Skinner" Pictures. Screen time 65 minutes. *Released October 15th.*

PRODUCED BY
ESSANAY

DISTRIBUTED THROUGH
GEORGE KLEINE SYSTEM

Perfection Pictures
"The Highest Standard In Motion Pictures"

Perfection Pictures

"The Highest Standard In Motion Pictures"

LITTLE MARY McALISTER

Presented by GEORGE K. SPOOR

in A Quaint Little Comedy-Drama Entitled

"PANTS"

The kind of picture that always satisfies. Scenes laid in the home of a millionaire and in the squalid tenement district of a big city. Featuring Filmdom's foremost child star — the heroine of the "Do Children Count?" Series.

Brimming over with human interest and a direct-to-the-heart appeal. Not a juvenile story —but one that will please both old and young. Screen time, 65 minutes. Now playing to capacity business at the best theatres.

PRODUCED BY

Essanay

DISTRIBUTED THROUGH

GEORGE KLEINE SYSTEM

Perfection Pictures

The Highest Standard In Motion Pictures

Perfection Pictures
"The Highest Standard In Motion Pictures"

SHIRLEY MASON

Presented by Thomas A. Edison, INC., *IN*

"THE APPLE TREE GIRL"

A film version of George Weston Mason's story as published in "The Ladies Home Journal." Has been read by millions. Now you can bring it to them on the screen of your theatre.

An entrancing heroine whose desire it is to make everybody admire her. An ideal role for Shirley Mason—Screenland's most winsome ingenue. Five reels. *Released October 1st.*

PRODUCED BY
Thomas A. Edison, INC.

DISTRIBUTED THROUGH
GEORGE KLEINE SYSTEM

Perfection Pictures
The Highest Standard In Motion Pictures

How And Where You Can Book Perfection Pictures

¶ Perfection Pictures may be booked either on the open booking plan or on a contract of 52 pictures for the year—a new Perfection Picture every week.

¶ Perfection Pictures are distributed through the exchanges of the GEORGE KLEINE SYSTEM throughout America. There's a Kleine Exchange in every important city.

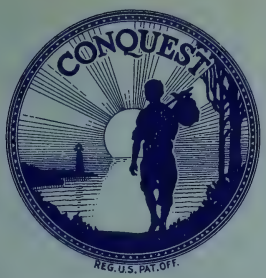
¶ And there's a ***service*** back of Perfection Pictures that provides expert help in booking, intelligent co-operation in the supplying of advertising accessories and, vitally important, ***prompt shipments*** and ***on time deliveries.*** Look up the Kleine Representative in your territory. Go see him! Let him explain the Perfection Policy and how you can profit by it.

GEORGE KLEINE SYSTEM

Sole distributors of Perfection Pictures Throughout America

EXECUTIVE OFFICES: 63 EAST ADAMS ST., CHICAGO, ILL.

Exchange	*Address*	*Exchange*	*Address*
Atlanta	71 Walton St.	Minneapolis	16 N. Fourth St.
Boston	14 Piedmont St.	Montreal	6 McGill College Ave.
Buffalo	Palace Theatre Bldg.	New Orleans	714 Poydras St.
Chicago	207 S. Wabash Ave.	New York	729 Seventh Ave.
Cincinnati	113 W. Seventh St.	Philadelphia	1309 Vine St.
Cleveland	Sincere Bldg.	Pittsburgh	123 Fourth St.
Dallas	1812½ Commerce St.	Salt Lake City	127 E. Second South St.
Denver	729 18th St.	San Francisco	183 Golden Gate Ave.
Detroit	Film Exchange Bldg.	Seattle	2012 Third Ave.
Indianapolis	Lyric Theatre Bldg.	St. Louis	3315 Olive St.
Kansas City	413 Ozark Bldg.	Toronto	39 Adelaide St., W.
Los Angeles	209 Knickerbocker Bldg.	Washington	601 F St., N. W.



The Meaning Of This Mark

The design pictured above is a symbol of all that is finest and best in the way of short motion picture subjects. Like the Sterling mark on silver or the name Pierce-Arrow on a motor car, the pictured trade mark stands for quality—it is the insignia of

CONQUEST PROGRAMS

Films for all the family

In Conquest Programs exhibitors can secure a diversified program that is sure to contain something of interest to every patron. Feature stories in three or four reels—the works of such celebrities as Robert Louis Stevenson, Richard Harding Davis, Ralph Henry Barbour—snappy comedies, laughable cartoons, scenics of amazing beauty, novelties in microscopic photography that baffle description, are regularly found in Conquest Programs. They are truly "Films for all the family." A new Conquest Program, comprising a total of seven reels, is released each week. Nine Conquest Programs are now available at the exchanges of the GEORGE KLEINE SYSTEM.

PRODUCED BY
Thomas A Edison, INC.

DISTRIBUTED THROUGH
GEORGE KLEINE SYSTEM

Robert Louis Stevenson's Famous Story

"KIDNAPPED"

Presented by Thomas A Edison, INC. *as*

THE FEATURE OF CONQUEST PROGRAM NO. 9

Lives there a man or boy who has not thrilled to the famous story by Robert Louis Stevenson titled "Kidnapped"? It is numbered among the classics of literature of all ages. Millions have reveled in its adventure—its romance—its breeziness. Now in motion pictures it is doubly attractive.

Conquest Program No. 9, released the week of Sept. 8th, also includes an uproarious comedy "Friends, Romans and Leo"; a novelty in the way of an animated silhouette titled "Little Red Riding Hood"; a beautiful scenic depicting quaint Provincetown, Cape Cod; and a microscopic study of the minute forms of life found in pools and ponds.

PRODUCED BY
Thomas A Edison, INC.

DISTRIBUTED THROUGH
GEORGE KLEINE SYSTEM

RUSSIAN ART FILM CORPORATION

PRESENTS

OLGA ZOVSKA

and the renowned company of stars from

THE MOSCOW ART THEATRE

in a repertory of plays by famous authors.

"PICTURES THAT ARE DIFFERENT"

OLGA ZOVSKA

Goldwyn Pictures

The National Verdict Is:

NO LONGER an organization of promises, and at last *a company of definite achievement,* Goldwyn Pictures Corporation takes pleasure in quoting for the benefit of the trade and all lovers of good pictures, the important motion picture and amusement journals, the critics of the great daily newspapers and powerful exhibitors in several sections of the country about the first Goldwyn production, "Polly of the Circus."

FROM AMERICA'S GREAT DAILY PAPERS:

NEW YORK TRIBUNE: There is only one criticism of "Polly of the Circus." It is going to make us all dreadfully dissatisfied with the usual photoplay. Goldwyn's first production is a picture of wonderful charm and power.

NEW YORK SUN: "Polly of the Circus" is a good augury that the name of Goldwyn shall not perish from the earth.

NEW YORK WORLD: This first Goldwyn production is a rare combination of pictorial and story-telling effectiveness.

NEW YORK EVE. TELEGRAM: The artistic merit of "Polly of the Circus" is beyond question.

NEW YORK EVE. POST: This first Goldwyn picture should appeal to all who appreciate wholesome entertainment.

PHILADELPHIA PRESS: Goldwyn's first production is a triumph of the screen. . . . A continuous series of thrills.

PHILADELPHIA NORTH AMERICAN: Goldwyn has arrived in more senses than one. "Polly of the Circus" has a strong claim on the "ideal picture" distinction.

CLEVELAND PLAIN DEALER: Goldwyn's great first release, "Polly of the Circus," is a picture you will see twice. It is an unusual play and presents Mae Marsh in a role that fits her like a glove.

CHICAGO EVE. POST: The whole production is a work of art, not merely a vehicle for the exploitation of a star.

NEW YORK AMERICAN: "Polly of the Circus" is a triumph for Goldwyn, for Margaret Mayo and lovely Mae Marsh.

NEW YORK EVE. SUN: This first Goldwyn picture gives promise of many good things to come.

NEW YORK HERALD: Here is a production of the highest order, and the work of Mae Marsh reveals all of her appealing powers.

NEW YORK TIMES: "Polly of the Circus" is a sincere effort to improve the motion picture art.

NEW ORLEANS TIMES PICAYUNE: Brains win. "Polly of the Circus" is by far the greatest motion picture presentation that has ever been shown in the city of New Orleans. Mae Marsh is new and more appealing than ever before. Brains directed her. Brains adapted the story to the screen and brains made it so clear and effective that there has never been a screen subject that approached closer to perfection than this one.

NEW YORK GLOBE: "Polly of the Circus" is leagues ahead of the average picture. Mae Marsh possesses all of her old-time appeal.

NEW YORK EVE. MAIL: You will thrill with every tenth or twelfth turn of the camera crank.

NEW YORK EVE. WORLD: As a Goldwyn picture, "Polly of the Circus" is even greater than it was as a great stage success.

PHILADELPHIA PUBLIC LEDGER: "Polly" is something of real and unusual beauty. It is a memorable production.

PHILADELPHIA INQUIRER: "Polly of the Circus" reaches the highest points strived for by previous producers.

PHILADELPHIA EVE. LEDGER: "Polly of the Circus" is a gem of cinema art. Progress is written over the whole film. It has a refinement of handling almost new to motion pictures.

CLEVELAND LEADER: The lighting and effects and thrills in "Polly of the Circus" must have given the people who achieved them supreme satisfaction as artistic work most creditably done. . . . Goldwyn sets a high standard for itself.

MINNEAPOLIS JOURNAL: Here is a magnificent production that will pack to capacity the motion picture theatres of the world.

BOSTON EVENING RECORD: Here at last is art in the movies. The outstanding features of "Polly of the Circus" are its unparalleled lighting effects, its wonderful night photography and its exquisite settings and backgrounds.

ALICE COON BROWN, OHIO STATE JOURNAL: "Polly of the Circus" is an exceptional film. If the other Goldwyn pictures are as well done as this one, all of us have a lot that is worth while to look forward to.

Goldwyn Pictures

"Goldwyn Has Made Good"

IN every section of the United States "Polly of the Circus" has received the unqualified praise of the great exhibitors who are the mediums through which this and all other pictures reach the discerning American public.

From Managers and Exhibitors:

J. A. QUINN, RIALTO THEATRE, LOS ANGELES: "Polly of the Circus" played to capacity business at opening, notwithstanding Billy Sunday and Ringling Brothers' Circus as opposition. Enthusiastic praise from patrons and press. I have seen "Baby Mine" and your Maxine Elliott pictures and predict a phenomenal success for Goldwyn. Congratulations.

JOSEPH GROSSMAN, STANDARD THEATRE, CLEVELAND: Overwhelmed by crowds that attempted to enter theatre. All house records for years broken by "Polly." Audience pleased immensely. My congratulations.

L. V. CALVERT, NEW GARRICK THEATRE, MINNEAPOLIS: Opened to capacity business. "Polly" is a wonderful production and a huge box office attraction.

N. L. NATHANSON, ST. DENIS THEATRE, MONTREAL: "Polly of the Circus" broke all records at opening at the St. Denis. Received a tremendous ovation.

J. R. MUIR DOMINION THEATRES, LTD., VANCOUVER: Played to capacity at "Polly of the Circus" opening. My patrons are delighted. Hearty congratulations for your achievement.

The Motion Picture Trade Press:

MOVING PICTURE WORLD: In "Polly of the Circus" we have a great picture. It grips and deeply stirs. . . . Mae Marsh shines her brightest. . . . "Polly of the Circus" will go strong in any house.

NEW YORK MORN. TELEGRAPH: Goldwyn's first production is an artistic triumph. "Polly of the Circus" sets a new standard for artistry on the screen.

MOTION PICTURE NEWS: Mae Marsh in "Polly of the Circus" again demonstrates her right to be termed the best actress of the shadow stage. . . . Such realistic effects as the picture brings forth have never been paralleled on the screen before. . . . "Polly" sets a high mark for Goldwyn.

Goldwyn Pictures Corporation

16 East 42d Street New York City

Goldwyn Pictures

Maxine Elliott Releases Are Shifted

GOLDWYN will present Maxine Elliott for her screen debut in "Fighting Odds," by Roi Cooper Megrue and Irvin S. Cobb instead of in "The Eternal Magdalene," as previously announced. "Fighting Odds" will be released everywhere October 7.

Despite enthusiastic indorsement of "The Eternal Magdalene" by the National Board of Review, censor boards in Pennsylvania and the city of Chicago raise certain objections to the production—objections with which, quite naturally, Goldwyn disagrees in entirety.

But, rather than cause our exhibitor customers inconvenience through late delivery of the scheduled picture, Goldwyn brings forward "Fighting Odds" and will thresh out the points at issue in the two localities.

"Fighting Odds" is a powerful emotional drama of Big Business and a wife's loyalty and devotion to her husband who is made the catspaw of unscrupulous financiers. This big play gives Miss Elliott the finest dramatic opportunity she has ever had, and millions of people will welcome her to the screen in this big role.

The same big campaign of exploitation being conducted throughout America for "The Eternal Magdalene" is now being duplicated for "Fighting Odds."

Advisory Board:
SAMUEL GOLDFISH
Chairman
EDGAR SELWYN
IRVIN S. COBB
ARTHUR HOPKINS
MARGARET MAYO
ROI COOPER MEGRUE
ARCHIBALD SELWYN
CROSBY CRAIGE
PORTER EMERSON BROWNE

Goldwyn Pictures

Goldwyn presents

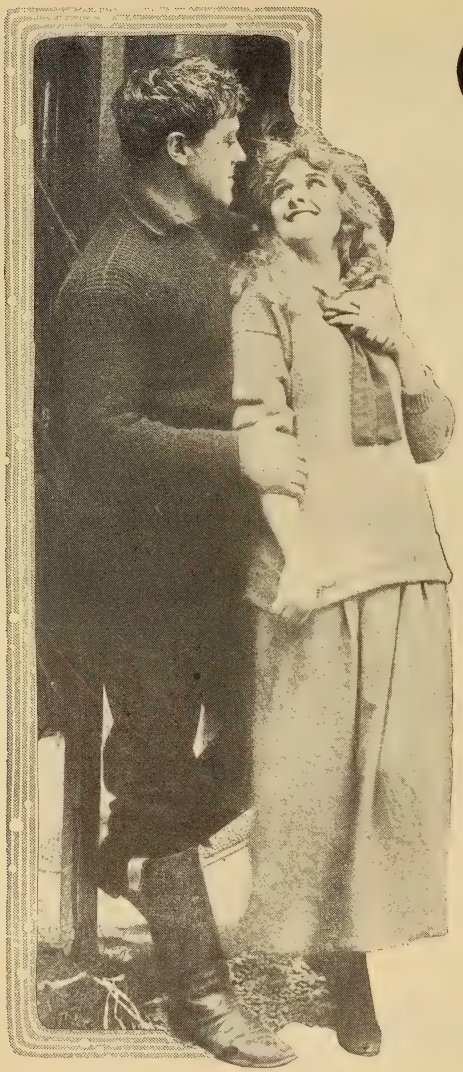
The Internationally Famous Beauty and Theatrical Favorite

Maxine Elliott in Fighting Odds

By Roi Cooper Megrue and Irvin S. Cobb

The Most Widely Advertised Feminine Personality in All The World in a Drama of a Beautiful Wife's Loyalty and Devotion.

A magazine's success is measured by its advertising. Look at the "News!"



Goldwyn
presents

Under a Policy of
Wide Open Booking

George Loane
Tucker's
remarkable production
of

Hall Caine's
greatest story

The Manx-Man

with
Elisabeth Risdon
and Henry Ainley

This remarkable production is exclusively distributed throughout North America by Goldwyn by arrangement with the late Henry J. Brock.

Bookings and reservations are now being accepted at all Goldwyn branch offices and trade showings will be held in each branch as quickly as possible. It is available to all exhibitors on the open booking plan. This splendid picture played to capacity for one month at the Criterion Theatre, New York City.

Goldwyn Distributing Corporation
16 East 42nd Street New York City

Two New Hoffman - Foursquares

The Fringe of Society

THE BIG PUNCH Picture
by Pierre V. R. Key

A Picture Drama Which Will Be One of the Sensations of the Season with ZEENA KEEFE and ALAN HALE

Produced by George Backer Film Corporation

FEATURING
RUTH ROLAND and MILTON SILLS
with
LEAH BAIRD
(Specially Engaged)
and
J. Herbert Frank

One Hour

An Original Society Photo-drama of distinction with a Big Theme

ZEENA KEEFE AND ALAN HALE

Produced by Harry Rapf

Sequel to THREE WEEKS

Booking's at all Hoffman-Foursquare Exchanges and at

M. H. HOFFMAN, INC. 729 SEVENTH AVE. NEW YORK

We have secured good advertisers to talk to YOU. Listen to them!

Century Comedies Present

Alice Howell

IN "BALLOONATICS"

Directed by

J. G. BLYSTONE

Released September 1st

COMING RELEASES

"AUTOMANIACS" Released October 1st

"NEPTUNE'S NAUGHTY DAUGHTER" November 1st

"HER BAREBACK" CAREER" December 1st

Convincing evidence that CENTURY COMEDIES—featuring ALICE HOWELL—are the foremost Comedy attractions now on the market proven by the entire theatre circuit booking of CENTURY COMEDIES by MARCUS LOEW, largest and shrewdest moving picture theatre Owner in the United States. Marcus Loew is successful. Pretty good idea to follow the lead of successful theatrical men. It's your tip.

NOTE—For the past two weeks double-page advertisements appeared in the Motion Picture News and Moving Picture World giving addresses of all the Branch offices of the LONGACRE DISTRIBUTING COMPANY, who are now exclusive Distributors of CENTURY COMEDIES throughout the United States and Canada. Refer to either publication for address of the office nearest you and write for particulars, or address the Home office of the LONGACRE DISTRIBUTING COMPANY, Mecca Building, New York City.

Century Comedies 1600 BROADWAY NEW YORK CITY

What Exhibitors Say of Mutual's New Fall Features —"*Big Stars Only*"

By JOHN R. FREULER

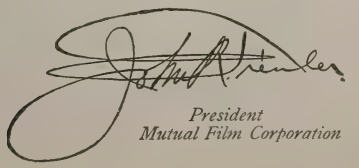
THE WEEK OF SEPTEMBER 3rd marked the start of a new chapter in film history. That week the Mutual Film Corporation began the new season of 1917-1918 by releasing two amazing box-office attractions—Edna Goodrich in "Reputation" and Mary Miles Minter in "Charity Castle."

Letters have come to me from prominent exhibitors everywhere praising the high quality of these new productions. Manager F. L. Newman, of the Royal Theatre—one of Kansas City's finest houses—says of "Reputation": "I think it is as fine a production as I have ever seen. The lighting effects and photography are excellent. The story could not be better. The introduction of the dancers in the cabaret scene is wonderful, also the way Miss Goodrich had the opportunity to display beautiful gowns.

Manager Leo A. Landau, of the Butterfly Theatre, Milwaukee, Wis., writes regarding "Reputation": "In point of story, scenery, cast, settings, star, titles, in fact, in every particular, I would call it a 100 per cent production. No exhibitor can desire more than 'Reputation' gives."

These letters are conclusive proof of the box-office value of the new Mutual Pictures. Eight of these big star attractions in five or six reels are released by Mutual this month—***two each week!*** The week of Sept. 10th: Ann Murdock in "Outcast"—first of Charles Frohman Successes in Motion Pictures, and Gail Kane in "The Bride's Silence." The week of Sept. 17th: Juliette Day in "The Rainbow Girl," and Margarita Fischer in "The Girl Who Couldn't Grow Up." The week of Sept. 24th: William Russell in "Sands of Sacrifice," and Julia Sanderson in "The Runaway"—second of the Charles Frohman Successes in Motion Pictures.

Those fortunate exhibitors who have secured exclusive territory for the showing of these new Mutual Pictures—"Big Stars Only"—for the coming 52 weeks are assured big box-office returns. If you haven't talked to your Mutual manager recently or reviewed some of these new attractions, you're resisting opportunity.



President
Mutual Film Corporation

SAMUEL S. HUTCHINSON
President AMERICAN FILM COMPANY, INC.,
presents
WILLIAM RUSSELL IN
"SANDS OF SACRIFICE"
A tensely dramatic photoplay in five acts. Directed by Edward Sloman. Released the week of September 24th.
"Sands of Sacrifice"
A story of the big out-doors. Scenes laid amid the giants of the forest and on the scorching sands of the desert. Depicting a good woman's influence in the life of a reckless dare-devil who feared neither God nor man. The kind of a picture you'll be proud to exhibit. Booking NOW at all Mutual Exchanges.
Produced by
AMERICAN FILM COMPANY, INC.
SAMUEL S. HUTCHINSON, President
Distributed by
MUTUAL FILM CORPORATION
JOHN R. FREULER, President
BIG STARS ONLY

THE LOST EXPRESS
SIGNAL'S NEW MYSTERY SERIAL!

HELEN HOLMES IN THE LOST EXPRESS

BOOKED

IN ADVANCE OF RELEASE DATE

IN 1258 THEATRES!

385 EXHIBITORS

WHO NEVER BEFORE HAD BOOKED A HELEN HOLMES SERIAL, BOOKED

"THE LOST EXPRESS"

BEFORE RELEASE DATE!

873 OTHER EXHIBITORS

BOOKED IT IN ADVANCE BECAUSE THEY KNEW FROM PREVIOUS EXPERIENCE THE BOX-OFFICE VALUE OF HELEN HOLMES — SIGNAL-MADE SERIALS DIRECTED BY J. P. McGOWAN

LET THESE FACTS GUIDE YOU!

"THE LOST EXPRESS" MEANS 15 WEEKS OF PROSPERITY. FIRST CHAPTER RELEASED SEPT. 17. WIRE YOUR MUTUAL EXCHANGE

BIG STARS ONLY

Produced by
SIGNAL FILM CORPORATION
Samuel S. Hutchinson, Pres.

Distributed by
MUTUAL FILM CORPORATION
John R. Freuler, Pres.

CHARLES FROHMAN SUCCESSES in Motion Pictures

EMPIRE ALL STAR CORPORATION *Announces*
The forthcoming presentation of

JULIA SANDERSON
IN
"The RUNAWAY"

By MICHAEL MORTON

Second of the Charles Frohman Successes in Motion Pictures. The play that packed theatres all over the country for season after season. In six acts. Directed by Dell Henderson. Superbly mounted. Enacted by an all-star cast. Bookings on all Frohman Successes can be made NOW at Mutual Exchanges.

Coming Charles Frohman Successes in Motion Pictures:

ANN MURDOCK *in*
"The BEAUTIFUL ADVENTURE" - "The RICHEST GIRL"
Directed by Dell Henderson *Directed by Albert Capellani*
"The IMPOSTOR" *Directed by Dell Henderson*
OLIVE TELL *in* "The UNFORESEEN"
Supported by an all-star cast headed by David Powell. Directed by John B. O'Brien.

Produced by
EMPIRE ALL STAR CORPORATION
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OLIVE TELL

BEST PICTURES EMPIRE BEST SERVICE

ANN MURDOCK

BIG STARS

WORLD PICTURES BRADY-MADE
WILLIAM A. BRADY,
Director-General,
WORLD-PICTURES
present
ALICE BRADY
in
"Betsy Ross"
Story by HENRY A. DU SOUCHET
Directed by TRAVERS VALE and GEORGE COWL

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offers to Exhibitors who book

"The Public Be Damned!"

exceptional opportunity to benefit from the nation-wide publicity which is now being given this picture and the entire subject of food conservation and price regulation by governmental and private campaigns now being energetically pushed. Give your audiences a chance to see the picture on which HERBERT HOOVER, now official Food Administrator of the United States, has placed his emphatic approval—and help yourself while doing a patriotic duty!

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JOSEPH M. SCHENCK

Presents

Norma Talmadge

in

"The Moth"

A screen version de luxe of a famous story of passion and intrigue in a fast social set—showing the brilliant star of "Poppy" and "Panthea" as a young wife whose loveless marriage has set her cruising in dangerous waters. Beautifully presented, with a brilliant cast.

Directed by Edward José

From the novel of William Dana Orcutt

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has secured for early release

Clara Kimball Young

AND HER OWN COMPANY

in

"MAGDA"

from the famous play of the same name

Miss Young's performance in "Magda"—a role made famous by Bernhardt and Dusé—is the finest achievement of this supreme artist of the screen.

Directed by Emile Chautard Scenario by Margaret Turnbull

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PRESENTS

RITA JOLIVET

THE INTERNATIONAL STAR

IN

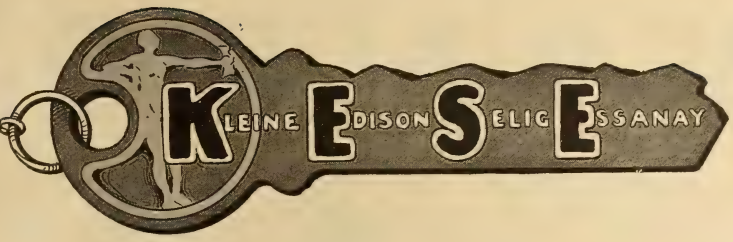
"LEST WE FORGET"

Directed by LEONCE PERRET

The renowned star, Rita Jolivet.

More than a photoplay—a spectacular screen presentation of the drama of the war nations—this tremendous production has been six months in the making. ***"Lest We Forget" is the greatest screen spectacle ever filmed!***

The French nurse suffers at the hands of the German officers.



Just a Few of Many Testimonials

"THE BARKER"

Featuring
LEW FIELDS.
Written by
Charles K. Harris—

"The Heart of Texas Ryan," with Bessie Eyton, is a fine subject.—M. H. Whitham, Allendale Theatre, Buffalo, N. Y.

"SWEET ALYSSUM"

Featuring
KATHLYN WILLIAMS.
Written by Charles Major—

"AT PINEY RIDGE"

Featuring
FRITZI BRUNETTE
and all star cast—

In my opinion, the Selig picture, "The Princess of Patches" is perfect. I like the star and style of story. Your picture has been said by authoritative parties to be the best show ever seen in Clarion.—R. C. Phelan, Orpheum Theatre, Clarion, Ia.

"THE CIRCULAR STAIRCASE"

Featuring
EUGENIE BESSERER.
Written by Mary Roberts Rinehart—

"At Piney Ridge" was a good picture and I like the style of the story. "Into the Primitive" I consider an excellent picture. —Manager Bartoo, the Bartoo Theatre, Battle Mountain, Nevada.

"THOU SHALT NOT COVET"

Featuring
KATHLYN WILLIAMS and
TYRONE POWER—

"THE COUNTRY THAT GOD FORGOT"

Featuring
TOM BANTSCHI,
GEORGE FAWCETT, and
MARY CHARLESON—

"THE CARPET FROM BAGDAD"

Featuring
KATHLYN WILLIAMS.
Written by
Harold McGrath—

"THE MILLIONAIRE BABY"

Featuring
GRACE DARMOND and
HARRY MESTAYER.
Written by
Anna Katherine Green—

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Madame

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In Her First

Petrova Picture

To be released on or about
October, 22, 1917

Petrova Picture Company

Frederick L. Collins, President
25 West 44th Street, New York

Pathé

Frederick Warde

the eminent actor, and

Jeanne Eagels

the stage favorite, are the stars of

Under False Colors

a five part Gold Rooster Play, produced by Thanhouser that is bound to please your audience. Sensationally dramatic it shows how the devotion to her cause of a fair young Russian revolutionist does not prevent her from falling in love with a fine young American.

Coming Soon

Admirers of

Antonio Moreno

(and their numbers are legion) will be glad to know that his first feature as a Pathé star, the five part Gold Rooster Play

The Angel Factory

is fully equal to most "specials" in quality and that in story, cast and production it leaves nothing to be desired.

Produced by Astra

Coming Soon

Pathé

"In spite of the intense heat we did a capacity business both days on

THE FATAL RING with PEARL WHITE"

Says a well known Canadian exhibitor;

"We wish to compliment you on 'The Fatal Ring' featuring Pearl White. We opened with this serial on Thursday and Friday, August 2nd and 3rd. In spite of the intense heat which we are having we did a capacity business on both days and turned away a great many people at all performances. This is one of the best serials ever filmed and will, we feel sure, achieve the success for exhibitors which it truly deserves."—*Geo. Ganetakos, General Manager, Independent Amusement L't'd, Operating the Moulin Rouge and the Strand, Montreal, Canada.*

From the very start we have told you that this serial would get the business for the Exhibitor, rain or shine, hot or cold!

Numerous letters from exhibitors now tell us that we were right!

Produced by Astra
Directed by Geo. B. Seitz

Written by Fred Jackson
Scenarios by B. Millhauser

Mollie King and Creighton Hale in The Seven Pearls

Pathé

"Gets off to a fascinating start," "The first two chapters promise a good serial," "A wonderfully melodramatic plot which gives brilliant promise," "Action keyed at lightning speed", "A wealth of fast action and exciting mystery," "Mystery, thrilling fights, love interest, and about everything that contributes to holding the attention."—

These are a few excerpts from reviews in the various trade magazines on Pathe's latest money-getting serial. All the world loves exciting adventure, mystery, breathless action and suspense, and all the world loves a love story. That's why Pathé serials made in the Pathé way outdraw day in and day out the greatest features.

Ask the nearest Pathé Exchange to screen for you several episodes of "The Seven Pearls". You'll want it in your house.

Produced by Astra

Written by Charles W. Goddard, the famous playwright

Pathé

Booked for 5480 days over the
B.F. Keith and affiliated circuits

The Retreat of the Germans at the Battle of Arras

Each of the three episodes of "The Retreat of the Germans at the Battle of Arras" has been booked over the great Keith circuit for a total of over 1800 days or 5480 days altogether. The total rental is

over a quarter of a million

Making this the biggest single booking ever made in the history of motion pictures.

Messrs. Keith and Albee are two of the greatest showmen in the world. They know Box Office Value when they see it!

Ask the nearest Pathé Exchange about "The Retreat of the Germans" - the pictures that pack them in.

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— MR. EXHIBITOR—RUB THIS MAGIC LAMP IN YOUR THEATRE AND WISH FOR ALL THE GOLD YOU WANT AND YOU'LL GET IT

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Broadway Showing
at $1.00 Scale
September 24th

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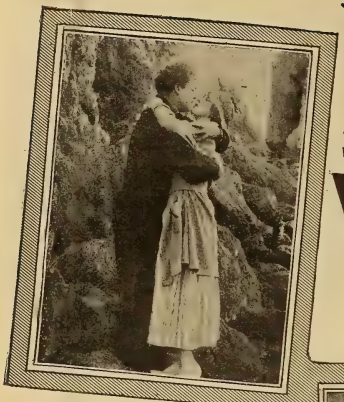
Presents
THE VIRILE
STANDARD PICTURE

WHEN A MAN SEES RED



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WILLIAM FARNUM

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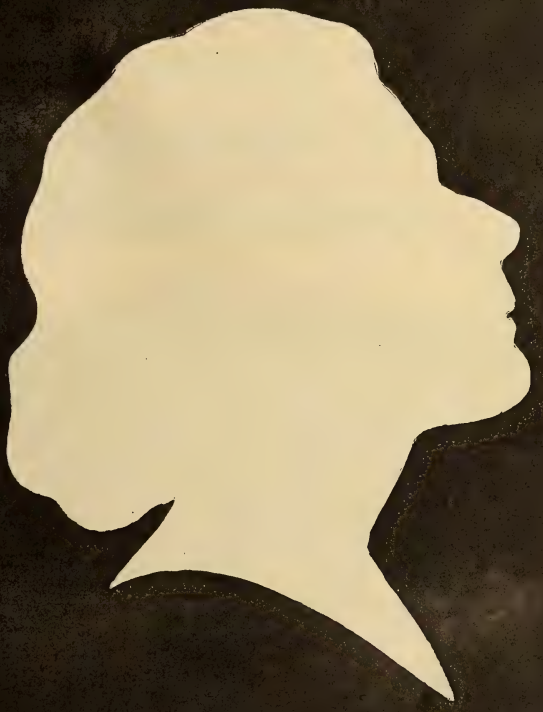
presents



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A THEDA BARA SUPERPICTURE

Portrayal of the most wonderful love-story in the world that only great artistes may attempt. A STANDARD PICTURE. Booked on the open market as an individual attraction, and cannot be booked unless seen by the exhibitor.

FOX FILM CORPORATION

FOX SPECIAL

One a week Releases for October!

Sept. 30- **Gladys Brockwell,** the versatile star in a gorgeous production of **"Conscience,"** a startling novelty

Oct. 7-

Virginia Pearson

the Rose of Dixieland in

"Thou Shalt Not Steal,"

A virile American drama based on the Seventh Commandment

Oct. 14-

June Caprice, the Sunshine Maid, in a patriotic punch play

"Miss U.S.A."

FOX FILM CORPORATION

FEATURES

52 a year

Biggest steady box office builders ever offered to Exhibitors

Oct. 21-

George Walsh who smiles by the Mile, in the liveliest, rip-roarer he has ever made

"This is The Life"

Oct. 28-

Dustin Farnum, whose success in "THE SPY" makes doubly interesting his appearance in

"The Scarlet Pimpernel"

BOOK NOW! BEFORE YOUR COMPETITOR GETS THESE SURE FIRE, EVER POPULAR-SCINTILLATING STARS.

EVERYBODY IN THE WORLD HAS BEEN STARTLED BY THE REVELATIONS

—Of His Amazing Experiences at the German Court Up to the time the United States Entered the Great War, By

JAMES W. GERARD

Former Ambassador to Berlin

The Spies and Treachery He Tells of Send a Shiver Down Your Back and You Begin to Wonder Who Your Neighbor Is.

EVERY PERSON IN EVERY CITY—MAN, WOMAN AND CHILD — IS INTERESTED IN THIS VITAL SUBJECT

THE SPY

WILLIAM FOX'S

Vital and Timely Motion Picture with

DUSTIN FARNUM

Is Spreading Throughout the Land Startling Revelations in Motion Picture Form of the Kaiser's System of Spies, Who Number Thousands in America Alone.

YOUR PATRONS

Are Reading Every Day of Attempts to Blow Up Bridges and Public Utilities by Spies in Their Own Neighborhood — How a Swedish Diplomat Was Tricked Into Sending Code Messages to the Kaiser for One of His Spies.

THIS IS A BIG SITUATION MR. EXHIBITOR

The People Demand Information. Spies Are Everywhere. Book "The Spy" Now at Your Nearest Fox Exchange and Give Your Patrons What They Want!

STANDARD PICTURES

FOX FILM CORPORATION

ABOVE EVERYTHING

THE LATEST KING-BEE

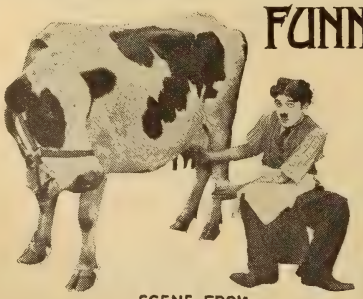
BILLY WEST COMEDIES

"THE FLY COP"

"THE CHIEF COOK"

WITHOUT ANY "IF, AND, OR BUT"

FUNNIEST TWO REELERS EVER MADE



SCENE FROM "THE CHIEF COOK"

DIRECTION ARVID E. GILLSTROM

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NORMA TALMADGE
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THE TRIANGLE PLAYS THAT MADE THEM FAMOUS

Nine Keenan productions will be re-issued at intervals of four weeks, commencing with "The Sin Ye Do," October 7.

Seven Norma Talmadge features, one every four weeks, commencing October 21 with "The Devil's Needle."

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TRIANGLE

Roy Stewart

in

"THE DEVIL DODGER"

Released September 23d

Out of the West comes a new gunman ready to round up the crowds for your theatre.

TRIANGLE

Belle Bennett
and Roy Stewart
in

"BOND OF FEAR"

Released September 23d

A story of the guilty who faced judgment in the desert without law.

TRIANGLE

Keystone Comedy

"THE LATE LAMENTED"

Released Sept. 23d

A Keystone with a punch that lays out Gloom.

PARALTA PLAYS

PICK OF THE PICTURES

J. WARREN KERRIGAN

Directed by OSCAR APFEL

in "A Man's Man"

Written by PETER B. KYNE

A Mighty—Virile—
Swinging—
Stalwart—Thundering
—DRAMA of Life
and Love,
Danger and Daring

He can hold
in esteem
an Enemy
who braves his chance
on equal terms.
But naught will save
from his wrath
the foe
who strikes
like the snake
without warning.

Sends ripples down your spine,
Grips your heart,
And causes that quick catch
in your throat.

Seven Parts; and when it says "The End" you wish there were seven more.

More Action than the Falls of Niagara
More Stuff than the Encyclopaedia Britannica
And a Song of Love
As Tender as a Sprig of Thistledown Blown by the
Gentle Gust of an Autumn Breeze

Will Draw the Crowds as the Moon Draws the Seas

Sold Under Either Star Series Booking Method or The Paralta Plan

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TRIANGLE DISTRIBUTING CORP.

PARALTA PLAYS

PICK OF THE PICTURES

Bessie Barriscale

in "Madam Who"

Directed by Reginald Barker

Written by Harold MacGrath

The Secret Service Classic

She grasps the rim
of despair.
She scorches her soul
with the fires
of hate.
Even her love
she denies—
for the sake
of her country's
honor.

Mystery Stalking—Mystery Weaving—Mystery Rampant

Brilliant lights. Gaiety. Music. Splendid men, women. Click on window-pane. One man pales. Somewhere, mad rider tearing across country. Far off—two divisions surrounded. Their fate? Who knows? Madam Who?—— Brilliant lights. Gaiety. Music—— And then....?

The mystery of American History. The picture that holds the secret of your success.

Bessie Barriscale

Directed by JAMES YOUNG

in "Rose O' Paradise"

By the author of "Tess of the Storm Country"

Written by GRACE MILLER WHITE

The Sunshine Picture You NEED in These Stern Times

MAKE YOUR PATRONS HAPPY AND GATHER IN LAUGHING DOLLARS

NOTE—A *most extraordinary* Nation-Wide advertising campaign is now on foot. It will cause your public to DEMAND that you show this picture.

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. . . a great director plus — a great story

Here is the sort of cooperation that will make motion pictures the one universal art: Herbert Brenon conferring with Author Rupert Hughes on his coming photoplay "Empty Pockets" the swiftest, most dramatic story of New York life ever written.

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immediate sale of territorial rights for

Herbert Brenon's

the remarkable visualization of living beings, the weaknesses of a **Czar**, the schemes of a **Kaiser**, the cunning of a **Rasputin**

with one of the most exceptional casts ever assembled

The Historic Characters and the Artists who re-created them:

NICHOLAS II, Emperor of Russia	Alfred Hickman
RASPUTIN	Edward Connelly
ILIODOR	By Himself
PRINCE FELIX	Conway Tearle
GRAND DUKE NICHOLAS	Charles Craig
WILHELM II, Emperor of Germany,	George Denuerburg
BARON FREDERICK	R. Paton Gibbs
THEOFAN	William E. Shay
THE INFANT, CZAREWITCH,	Master Lawrence Johnson
ALEXANDER KERENSKY	W. Francis Chapin
GENERAL KORNILOFF	Peter Barbierre
ANNA	Mlle. Kitty Galanta
PRINCESS IRENA	Pauline Curley
SONIA	Mlle. Marcelle
AND	
THE CZARINA	Nance O'Neil

NICHOLAS II EMPEROR OF RUSSIA

NEW YORK REVIEW
Saturday, Sept. 8th
By S. W. Weller

"THE FALL OF THE ROMANOFFS" IS BRENON'S FINEST ACHIEVEMENT

——The production is superb. It is probably Mr. Brenon's finest technical achievement. In forgetting "A Daughter of the Gods," "The Fall of the Romanoffs" is big in every way.

MOVING PICTURE WORLD
Sept. 22nd
By Edward Weitzel

Among the many excellences to be found in "The Fall of the Romanoffs," Herbert Brenon's eighteenth feature novel, based on the Russian revolution, one attribute stands out to bold relief—the swift onrush of events—— To Herbert Brenon belongs a large share of the credit for putting "The Fall of the Romanoffs" before the public in an able and impressive manner. ——The cast could hardly be better.

EXHIBITOR'S TRADE REVIEW
Sept. 22nd
By T. O. Eisenhood

"THE FALL OF THE ROMANOFFS" IS BRENON'S BEST

——The outstanding feature of the whole production is the feeling of reality, the feeling that the events on the screen are a true and real depiction of the events in history co-ored in actual life and history. Brenon has made his characters on the screen live and act as they really did in actual life. Brenon has gathered his cast of players with great care, and the characters of this great historical drama, lived and acted in the picture, that can be accorded a producer for his work on the pictures. It is the best thing that he has ever done.

RASPUTIN, THE SACRED DEVIL OF RUSSIA AND ANNA, ONE OF HIS ACCOMPLICES

EXTRAORDINARY

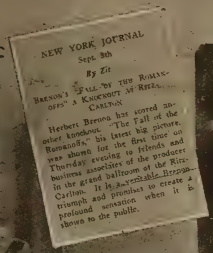
the massive historical photodrama

The FALL of the ROMANOFFS

with ILIODOR

(the Mad Monk) former confidant of

RASPUTIN



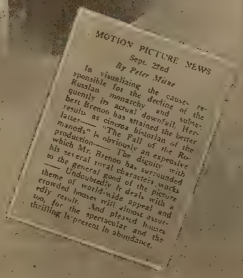
NEW YORK JOURNAL
Sept. 8th
By Zit

BRENON'S "FALL OF THE ROMANOFFS" A KNOCKOUT AT RIALTO CARLTON

Herbert Brenon has scored another knockout. "The Fall of the Romanoffs," his latest big picture, was shown for the first time on Thursday evening to friends and business associates of the producer in the grand ballroom of the Rialto Carlton. It is generally brought triumph and promises to create a profound sensation when it is shown to the public.

ALEXANDER KERENSKY

WILHELM II.
EMPEROR OF GERMANY



MOTION PICTURE NEWS
Sept. 22nd
By Peter Milne

In visualizing the causes responsible for the downfall of Russian monarchy leading up to the events which led to the overthrow of the Romanoffs, Herbert Brenon has produced the greatest picture of the year. "The Fall of the Romanoffs" is a stupendous production, unequalled as a dramatic document of the times. The picture is an impressive and powerful one, and has a strength which Mr. Brenon has never before displayed in his directorial work. The picture has a general appeal as a picture of general interest and its theme undoubtedly is the greatest one which has ever been presented to the screen. And although a tragedy of world-wide death, picture is not overdone with gruesome scenes, for the pictorial beauty and the entertaining features are sufficient to overbalance the tragic elements. Plenty of thrilling is present in abundance.

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(HIMSELF)

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"The Manx-Man," by Hall Caine

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The Sensational Sex Drama

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A Series in 12 Episodes

"Hunting Big Game in the Frozen North"
Educational Feature in 5 Reels

"Perils of Our Girl Reporter"
A Serial of Adventure in 15 Episodes

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"WE OPERATE EVERYWHERE"

Many a packed house is directly traceable to an advertisement in the "News."

NEW RUSSIA FILM

"THE RUSSIAN

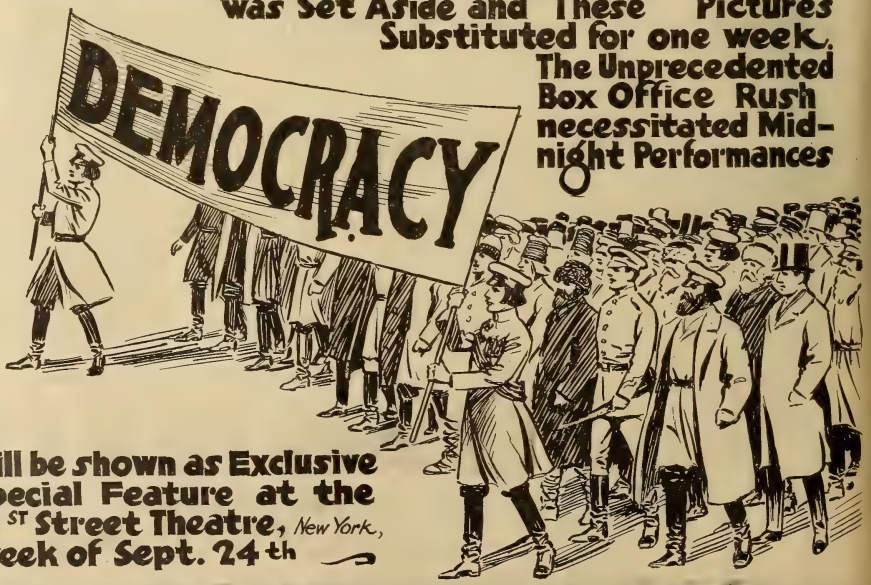
With which is embodied "BEHIND

One Hundred and People Played in This Drama the World Has

AMERICA MUST SEE WITH ITS OWN EYES THIS EPOCH MAKING SPECTACLE IN WHICH RUSSIA'S MILLIONS THREW OFF THE YOKE of AUTOCRACY AND JOINED THE ADVANCING HOSTS OF DEMOCRACY.

At the Rialto, New York, the Entire Regular Program was Set Aside and These Pictures Substituted for one week.

The Unprecedented Box Office Rush necessitated Midnight Performances



Will be shown as Exclusive Special Feature at the 81ST Street Theatre, New York, week of Sept. 24th

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REVOLUTION"

THE RUSSIAN BATTLE LINES"

Eighty Million -The Greatest Ever Seen.

THE ONLY OFFICIALLY AUTHORIZED PICTURES EXCLUSIVELY PERMITTED TO BE SHOWN IN THIS COUNTRY BY THE

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For Territorial Rights and Booking in New York State

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IVAN FILM PRODUCTION'S

PRESENTATION OF

THE FAMOUS STELLAR-TRIO

GRETCHEN HARTMAN

MILTON SILLS IN

MARIE SHOTWELL

EDMUND LAWRENCE'S

POWERFUL EUGENIC ARGUMENT

MARRIED IN NAME ONLY

STORY BY

IVAN ABRAMSON & EDMUND LAWRENCE

Ivan Film Production Inc.

130 West 46th Street, New York

An amazing drama, the greatest work of a tremendous star —

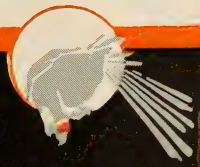
Wonderful

EMILY STEVENS

in the E. Phillips Oppenheim master piece

A SLEEPING MEMORY

Directed by George D. Baker under the personal supervision of Maxwell Karger



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Seven Acts of Stevens Power

METRO

Watch for it !

BIG!

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Surpassing Screen Success of the Season

"For the Freedom of the World"

produced by

IRA M. LOWRY

for the S. & M. Film Company

A real Super-Feature in Eight Parts
Story by Captain Edwin Bower Hesser

Featuring

E. K. LINCOLN

with

Barbara Castleton and Romaine Fielding

The Year's Important Production

New York Office

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THE ONLY

FRENCH OFFICIAL WAR PICTURES

THE FRENCH LEGIONS IN BATTLE—ON PARADE—AT PLAY. INTIMATE GLIMPSES OF POILUS, OF GENERALS AND THE AMERICAN MEMBERS OF THE LEGION OF HONOR.

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NEW JERSEY	DISTRICT OF COLUMBIA	NORTH CAROLINA
PENNSYLVANIA	DELAWARE	SOUTH CAROLINA

Keep Busy and Patriotic at the Same Time!

Another Good Buy for Your Territory is:

"Belgium, the Kingdom of Grief"

First Pictures of the German Invasion.
It Answers the Question, "Why is This War?"
In Eight Reels. Now Nearly Ready.

THE ENTIRE UNITED STATES RIGHTS FOR SALE!

For State Rights and Further Information

M. L. FULTON

Great Northern Hotel **Chicago, Illinois**

CIRCULATION

¶ An audit has been made of the circulation of the various media in the interest of the advertiser.

This is a considerable and commendable step forward.

The audit is by no means conclusive—as to true circulation value.

But it does the obvious.

It distinguishes, first of all between paid circulation and free distribution—**and rules out the latter.**

Then it indicates where the copies are going—**to the trade proper,**
where they should all go;
to those in the trade who are not purchasers of advertised good,s **which is waste circulation;**
to the public, which is also **utter waste.**

The audit rules out newsstand circulation, or at least that part of it which by the very **location of the newsstand** can reach only the public.

Here is the audit report on MOTION PICTURE NEWS; and we point with pride to this remarkable showing, since our circulation has been scientifically and systematically built to the end of true value and the elimination of waste.

Exhibitors	82.5%
Otherwise connected with the industry (Operators, Exchange Men, Supply dealers, etc.)	10.2%
Unidentified	6.4%
Not connected with the industry	0.9%
	100.0%

Less than one per cent of our readers are not connected with this industry.

And we point also emphatically to these paid subscription figures:

Paid in advance	97.8%
Not paid in advance but obligated to pay	2.2%
	100.0%

—AND CIRCULATION VALUE

You have got to go deeper, however, than audit figures to determine circulation value—considerably deeper.

Even paid subscriptions do not indicate circulation value.

The copies—of a paid subscription—may never be taken from their wrapper.

1. The subscription may have been sold against the reader's inclination; a persuasive solicitor and the merit of a medium often have little in common.
2. The subscription may not be cancelled simply through the inertia of the subscriber.
3. The paper may have lost its reading value, or had this value exceeded by another publication.

Not circulation figures—but **readers, regular, cover-to-cover, fifty-two-times-a-year readers** make circulation value.

A thousand such subscriptions mean more than a hundred thousand of the **paid** but **unread** kind.

And you, Mr. Advertiser, can determine any publication's reading value. You don't need audits; you need only your own eyes and your sound judgment.

I make the general statement that I can read through any magazine, glance over its subscription getting methods and gauge its clientele and reading value.

You can do the same.

We invite your estimate of this or any issue of MOTION PICTURE NEWS.

NOTE.—There are other ways of estimating circulation value; and since these are matters of business value, we will submit them in future articles on this subject.

LITTLE MARY McALISTER
THE TALK OF THE NATION

Both for her patriotic work for Uncle Sam and in the remarkable pictures

"DO CHILDREN COUNT?"

By Charles Mortimer Peck

12 Independent Photoplays

George H. Hines, of the Auditorium theatre, South Bend, Ind., says:

"They are the greatest and most pleasing 25 minute dramas ever screened, not only for the 'kiddies', but grown-ups."

BOOK

HENRY B. WALTHALL	JACK GARDNER
in the stirring heart dramas	in the thrilling western plays
"THE TRUANT SOUL"	"OPEN PLACES"
"THE SAINT'S ADVENTURE"	"THE RANGE BOSS"
"BURNING THE CANDLE"	"LAND OF LONG SHADOWS"
"LITTLE SHOES"	

SKINNER!

Stands for Screen success

"SKINNER'S BABY" "SKINNER'S BUBBLE"

"SKINNER'S DRESS SUIT"

with BRYANT WASHBURN

All have made tremendous profits for exhibitors. Why not you? Seize this exceptional opportunity and book all, a week apart. Taken from the books by Henry Irving Dodge

ALSO BOOK

"The Golden Idiot" "The Breaker" "Filling His Own Shoes"

"The Man Who Was Afraid"

DISTRIBUTED BY GEORGE KLEINE SYSTEM

Essanay

GEORGE K. SPOOR PRESIDENT

SEP 25 1917
©CIB395632

"When You See it in 'The News' It's News"

Motion Picture News

"The Exhibitors' Medium of Communication"

HAS THE QUALITY CIRCULATION OF THE TRADE

Volume 16 No. 13 September 29, 1917

High Rental Prices

THE subject uppermost in the minds of the trade at present is that of stars and high rental prices.

Everyone is talking about it; there seems little use of disguising the fact.

For a trade paper to jump into print on so fiery a subject may be a case of a fool rushing in; but we have always tackled important trade problems with the gloves off.

This we propose to do now—but, as formerly, constructively and looking to the best interests of the whole industry; not in an effort to be sensational nor to curry favor with either the reader or the advertiser.

Our columns are open for a calm, honest discussion of this big and vital subject. We believe such a discussion will do good.

The subject of stars and their box-office value we can dismiss. It is not at present a matter for argument. No one questions the obvious, present day box-office value of the star.

As for high rental prices we have long had our own opinion on the subject. A keen, and practical observer whom we sent out into the field, confirms these opinions, through the definite and interesting reports we are receiving.

* * * *

BRIEFLY the situation is this: The exhibitor everywhere is strenuously opposing the heavy increase in rental prices; but, in surprisingly large numbers, surprising in view of the rabid objections, he is paying them.

Putting aside for the moment the question of the economic right or wrong of these high rental prices we had best face the practical situation. These prices, like the stars, are with us. They are being paid. This is the problem.

What are we going to do about it?

What are the exhibitors going to do?

The business fate of the exhibitors who are paying these high rentals is a matter of grave concern to this industry—to all branches of it.

Let us take a concrete instance, as reported to us.

An exhibitor in a large city, operating a large theatre, claims that whereas last year he made an annual profit in five figures he is now facing a deficit of practically the same amount.

On the face of it this looks bad. A manufacturer policy of high rental prices is apparently killing the retailer. If so, such a policy is ruinous to this industry.

But let us see.

CLOSER investigation indicates that this exhibitor is practically a non-advertiser. He doesn't know how to put over a picture; so that what little advertising he may do spasmodically is probably misdirected. He also admits that he doesn't know what to do, in any other way, to climb out of his hole.

* * * *

This puts the matter in an entirely different light.

Here's an exhibitor who has evidently just been swimming with the tide. Pictures and the public have been making money for him. He got a location and profits followed. His own continued business enterprise has little to do with the matter. He was—fortunately—a picture exhibitor. The motion picture and its drawing power made the wheels go 'round.

The business problem here is not one of high rental prices but rather one of low business enterprise.

And there are many exhibitors in the country—whether they know it or not, and however much they may dislike being told so by a trade-paper editor—who are just about as helpless as the above exhibitor.

They are not good retailers.

The time was bound to come, when pressure—the pressure simply of an advancing industry—would force these retailers to increase their receipts.

High rentals have precipitated this period.

* * * *

WE do not agree that these high rentals are always right; that they are based correctly in every instance upon the exhibitor's possible clientele.

In many cases they may be unjust and impossible; that is to say, the exhibitor is utterly unable to bring in enough box-office receipts from his territory to pay them and make a profit.

(*Continued on next page*)

WM. A. JOHNSTON, *Pres. and Editor.* HENRY F. SEWALL, *Vice-Pres.* E. KENDALL GILLETT, *Sec.* H. A. WYCKOFF, *Treas. and Bus. Mgr.*

Published on Tuesday every week by MOTION PICTURE NEWS, Inc., 729 Seventh Ave., New York, N. Y. 'Phone 9360 Bryant. Chicago Offices, Mgr. Wm. J. McGrath, 110 So. Dearborn St.; 'Phone 755 Randolph. Los Angeles Offices, Mgr. J. C. Jessen, 429 South Figueroa St.; 'Phones 7140 Main, F-4661. Subscription $2 a year, postpaid, in United States, Mexico, Hawaii, Porto Rico and Philippine Islands. Canada, $3. N.B.—No agent is authorized to take subscriptions for Motion Picture News at less than these rates. Have the agent who takes your subscription show his credentials and coupon book.

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Speaking Editorially:

Beginning at the Beginning

TO WILLIAM L. SHERRILL and his associates in the recently formed organization of independent producers there is given a great opportunity.

At the opening of a Fall season which holds the most brilliant prospects yet seen for the independent operators, there is room for congratulation to the originators of any move tending toward stabilization.

Observers tell us that the exhibitor mind has never been so receptive to the independently offered production. The "open days" which mean business to the independent are increasing in number.

But to keep them open the exhibitor must necessarily see stability. He must have assurance of a continued supply of quality productions at business-like rentals.

And stability begins at the studios. Therefore our best wishes to the independents and their association.

Looking in the Mirror

A CYNIC has said that a sense of humor is the possession most vitally necessary to happiness in the film field. Whether he be right or wrong it is certain that a sense of perspective has its points of value.

Take the question of serials. We recently glanced over some trade paper issues of a few years ago. One of the points most frequently discussed was "Will the serial's popularity continue?" "How many more months will the serial last?" And so on.

It would seem that the serial caused considerable worry.

But read the current announcements. Pathe, Paramount, Vitagraph, Mutual—all to the front with more elaborate serial offerings than ever. Read the exchanges' booking reports—and find the serial topping the heap.

Then see if you have a sense of humor.

Posters and Patrons

AN Exhibitor asks us, "Why is it that producers must always seize on the most gruesome bits of violence in their productions as subjects for posters? The various sizes of posters on many attractions would drive more patrons away from my theatres than all my local efforts can pull in."

This theatre man is not playing to a select class—his patronage could be termed average. Yet he finds it more and more necessary to plan his lobby displays without the aid of the poster's coming from the manufacturers.

"Give us scenes of happiness," he continues, "touches of romance and love. Murder and worse are fast losing favor on the screen—why keep them up on the poster?"

The Fall Is with Us

THE Fall is with us—and with it the prospect of another crop of legislation aimed at the motion picture.

For a while it seemed that the warlike times and the necessity for really essential legislation might keep the hack politicians too busy to indulge in screen baiting. But an observer who was in the forefront of last year's legislative battles and who has kept an attentive ear to the ground states that the reformers are preparing for the fray.

High Rental Prices

(*Continued from preceding page*)

We had occasion, last Spring, to refer to rental prices in the South, which obviously were based on populations partly black and which were high in just such a proportion.

The impossible rental is bad. It ought to be made just, and it can be, through a clear knowledge of local conditions.

This is highly essential.

But we do wish to point a warning to the exhibitor who is just rolling with the tide—to the exhibitor who claims that high rentals are ruinous and who nevertheless pays them.

If he doesn't wake up someone else will be owning his theatre.

This business is not standing still. It can't stand still.

We will not go right on playing to the fans. There are millions of other people who will go regularly to picture theatres—some day.

We will not go on playing pictures by the day.

We will not go on glutting the public with much picture entertainment at the price easiest to get.

It is up to the exhibitor to meet these new and inevitable conditions.

* * * *

THE manufacturer who imposes high rentals undoubtedly means to put a solid foundation under so radical a plan. It is inconceivable that he should not expect to.

He will engage in a big national campaign of advertising to bring the public—especially the new public into the picture theatres.

He will spend lots of money in exhibitor service—designed to help the exhibitor bring this increased public into *his* theatre.

These essentials—very big and broad ones they are—are part and parcel of every campaign of higher dealer prices. The dealer has every reason to insist upon them.

But—on the exhibitor's part—it is a prime *necessity* that he avail himself of their full assistance.

Other dealers, in other lines, are co-operating successfully with manufacturer advertising and selling policies. It is up to the picture exhibitor—not alone in the large cities but equally in the small towns—to borrow this spirit.

* * * *

THERE are many angles to this important situation of high rentals. And we shall treat of them in future editorials.

It is a very easy matter to be convinced—alternately—of the justice of both sides in the controversy. It would be very simple to state in all sincerity editorial opinions which might be greatly modified by later evidence.

The present point is that discussion, wide, freehanded discussion, is badly needed. These columns are open to it.

Our position—we hope to be believed—is wholly neutral. We are aiming only to clear the air—principally through the discussion which we have invited.

What have *you* to say on the subject?

Turner and Dahnken Invade East with State Rights Plans

Prominent Pacific Coast Firm, Controlling Fourteen Theatres, and Member of First National Circuit, Will Open Office in New York December 1—Bid for Coast Territorial Rights

REPORTS current late last week in New York that the Turner and Dahnken Company, the prominent Pacific Coast film organization, planned a wide expansion of interests in the near future were confirmed on Monday by exclusive San Francisco advices to MOTION PICTURE NEWS.

Turner and Dahnken will on December 1st open offices in New York. The T. & D. organization will bid for all productions in the independent field. Present reports indicate that they will be interested only in the California, Nevada and Arizona territories, though film men will watch with unusual interest this radical move on the part of a firm so long identified only with the Pacific Coast.

Turner and Dahnken are active members of the First National Exhibitors' Circuit. It is stated on excellent authority that the recently announced plans conflict in nowise with the circuit's relations with the First National. The Turner and Dahnken organization is at present waging a strenuous campaign on the initial First National release, "On Trial," and following the recent New York meeting of the latter organization is making preparations for vigorous work on the coming Chaplin subjects.

E. Bruce Johnson, secretary of the Turner and Dahnken Company, is authority for the statement regarding the organization's plans to open New York offices. Ralph Clark, well known in Pacific Coast film circles, will arrive in New York early in October to select a location and will remain in charge of the offices. Mr. Clark was formerly manager in San Francisco of the World Film office. E. F. Ascher will look after the direction of the enlarged San Francisco booking office.

The Turner and Dahnken Circuit now controls fourteen theatres on the Pacific Coast, all representative of the last word in the presentation of photoplays. The most recently opened is the T. & D. theatre, at Stockton, with a seating capacity of 2,500. J. T. Turner is president of the Turner and Dahnken organization; Fred Dahnken, vice-president, and E. Bruce Johnson, secretary. Claude L. Langley holds the posts of managing director and treasurer.

The headquarters of the theatre chain are in San Francisco. Here the company has recently completed the erection of a $100,000 office building at Golden Gate avenue, between Jones and Leavenworth streets. In addition to San Francisco, where the chain operates the Tivoli Opera House, the other cities in which is is represented are Sacramento, San Jose, Berkely, Richmond, Watsonville, Hanford and Reno, Nev. Turner and Dahnken contemplate entering other cities.

Another Theatre Property for S. A. Lynch

S. A. Lynch, majority stockholder of the S. A. Lynch Enterprises, a concern controlling thirty amusement houses in the Southeastern States, last week took over the New Jefferson theatre in St. Augustine, after having spent $2,000 in completely remodeling the interior and exterior of the building.

H. D. Hern, formerly assistant manager of the Imperial theatre in Jacksonville, has been made manager of the New Jefferson.

After having been closed temporarily for the purpose of remodeling, the Imperial theatre in Jacksonville reopened last Saturday with George M. Cohan's success, "Seven Keys to Bald Pate" as a headliner.

The S. A. Lynch Enterprises now own and operate the Arcade, Imperial, Rialto and Duval theatres in Jacksonville, and only this week took over a large theatre in St. Augustine.

W. J. Bowman Launches Out as Producer

Bow Man Picture Corporation, which recently filed papers with the California Secretary of State, will shortly begin production at a studio now being erected in Los Angeles.

W. J. Bowman is managing director, and will first produce an Alaskan story. He is now in Chicago in company with his leading man, W. T. Miller, where players and properties needed are being contracted for. The company has purchased a pack of fifty Alaskan dogs, which are now en route to Los Angeles and will be used in the first picture.

Margaret Mayo Special Guest at Philadelphia

Stanley V. Mastbaum, director of the Stanley Company in Philadelphia, recently entertained a large number of newspaper men at dinner in the Bellevue-Stratford. Margaret Mayo, author of the Goldwyn Picture, "Polly of the Circus," was a special guest.

Following the dinner "Polly of the Circus" was presented at the Stanley theatre. Richard Beamish, managing director of the Press, presented Miss Mayo to the audience. She responded with much eloquence.

Broadway Run for Brenon's "Fall of the Romanoffs"

Herbert Brenon's latest production, "The Fall of the Romanoffs," shown to the trade in a private exhibition at the Ritz-Carlton recently, is to have a Broadway run.

It is to be shown at the Broadway theatre two weeks, beginning next Sunday afternoon, September 23.

The engagement will be a limited one owing to the fact that it is impossible at this time of the season to get a theatre.

Alice Brady in Vaudeville Through South

Alice Brady, having resigned from the World Film to organize a company of her own, relaxed by taking a flying trip, incidentally receiving an ovation of her own.

Through Atlanta, Birmingham, Memphis and New Orleans she sang and played her way in a clever act. Now, with this period of rest and quiet to sustain her, she is ready to step into the arduous duties in a studio.

Aubrey M. Kennedy Gains Goldwyn Promotion

Aubrey M. Kennedy, since the middle of last winter manager of Goldwyn's Studios in West Fort Lee, N. J., has been appointed to the newly created position of manager of productions which gives him opportunity to accelerate Goldwyn's progress in the efficient production of the company's annual output of twenty-six big pictures.

As a result of Mr. Kennedy's elevation the position of business manager has been created at the studios and into this office steps H. J. Flint, a newcomer in the Goldwyn ranks.

E. W. Hammons, Educational Films, Closes More Contracts

E. W. Hammons, vice president and general manager of Educational Films Corporation of America, announces two additional contracts.

The Walter Baier Film Company will handle the "Living Book of Nature" animal pictures by Raymond L. Ditmars and the scenic pictures in Wisconsin and Minnesota. E. V. Richards of the Saenger Amusement Company has closed for all releases, the "Living Book of Nature," Palmer's Cartoons, scenics and educational pictures for Oklahoma, Arkansas, Louisiana, Texas, Mississippi and Alabama.

Trykay Film Company to Make Negro Comedy

The Trykay Film Company is the latest organization to choose Chicago as the place for its activities. Ogden K. Hunsaker, formerly of the Keystone Company, and E. F. Hurley, a newspaper man and publicity purveyor, formerly associated with the Continental Producing Company of Los Angeles, are the heads of the new organization.

Their specialty will be colored comedies. Not of the many tinted varieties, however. Just plain black comedies, with the casts made up of negroes. They are to be of two-reel lengths. The first is to be known as "The Darktown Fire Brigade."

Good Batting for William Russell's Productions

"Sands of Sacrifice" is the first of a new series of William Russell productions under Mutual's schedule of two a week. It was directed, as were the pictures in the recent series of Russell successes, by Edward S. Sloman.

"Day of Mushroom Picture Financiers is Past"

Frenzied Money-Seeking Coterie Hurt Industry, Says Rothacker—New Companies Should Be Encouraged, but Must Prove Business Principles

By WATTERSON ROTHACKER

SPEAKING of the frenzied finance coteries who have wished themselves upon the motion picture inlustry: "How do they get away with it?" Or rather, "How they do get away with it!"

It would take a flock of Burroughs adding machines to register the toll in failures and disappointments taken by the promoters who have ridden into opulence by plagiarizing Baron Munchausen and peddling a line of lovely literature.

By this time I don't believe that there are many who have not heard, or at least read about the beguiling romance of our well pressagented celluloid kings.

Statisticians of elastic mind have figured it so that it seems to be no difficult trick to coax the coin into the thousand and one promise depots where it buys a cute certificate and a chance to ride up to the hall of fame in the same elevator with our more or less wealthy old guard, who got their's when the getting was good. And so every day sees the birth of a new bonanza, bigger or better or more promising than the El Dorado outfit which faded into profitable failure the day before.

How does this affect the real motion picture industry? Certainly failures, misrepresentations and kindred things have no power to reflect credit, and certainly these things have an effect more material and direct than mere injury to the good name of the motion picture industry. In some cases, established organizations are temporarily disrupted, for about the first thing the new fiim kings do is to wave a big salary raise in the face of the director, actor, cameraman or laboratory employee who, by holding the dollar too close to his eye loses sight of the sum and incidentally loses sight of the weekly pay envelope.

And then, of course, many of the promoters have the presence of mind to actually start and finish a picture, and, of course, this picture is thrown on the market. You would be surprised to know how many of these film children see the light of the projecting machine, and you would be surprised how much real, good money is shoveled into the making of a no-good reel. But these pictures do find their way into the theatre and where they do it means that an opportunity to show a good reel at the same time and at the same place has gone forever, and it means, also, that the exhibitor has disappointed his patrons.

The unfortunate part of the whole situation is that more than a few of the sponsors of these new companies are clean, honest men who are filled with sincere intentions to the exclusion of film knowledge, and these men apparently jump into the moving picture industry with the idea that any one who can pay the bills can make a picture. Some of them carelessly forget to remember anything about paying bills.

A new company should be encouraged upon its entrance to our field provided it comes to us with honest intentions and the feeling that perhaps men who have been in the business for years are in a position to offer some helpful advice.

Our industry can stand for a lot of new blood—new ideas should be welcomed—new comers should be invited to show us something better if they can, but the organization making its initial bow to the "reel" world should realize that the yesteryear of easy film fortunes is in the dim irretrievable past, and that to make good and make money today requires a keen knowledge of the business, proper organization and capital, careful government of production, judicious expenditure of funds, and a system based upon the understanding that legitimate profits are desired and expected.

If the stock jobbing element is eliminated, the new recruit is just as welcome to the motion picture industry as a regular man is to the United States Marine Corps; but the obligation to make good and prove worthy is there too, and the budding film magnate should bear this in mind right from the jump.

To Rebuild Burned Theatre

The Romo theatre at Kitchener, Ont., was completely gutted by fire not long ago, but the owners have decided to rebuild. It was the leading picture place in the town.

Theatrical Profession's War Loan Film Shown

The theatrical profession's picture filmed for the express purpose of aiding the Government in raising the Liberty Loan is to be given a pre-release showing at 10.30 Tuesday morning, September 18, at the Strand Theatre.

Herbert F. Rawll sent out the invitations late in the week, titling the feature temporarily, "Three Billion Dollars in Three Weeks." This title, of course, is subject to change on general release.

The invitations bear grateful acknowledgments to the Lambs Club, to many prominent members of the dramatic profession, to the Strand theatre and to officials and employes of various film producing companies who gave gratuitous services cheerfully rendered in the preparation and showing of the production.

It is announced that the picture is meant to depict "The Spirit of America in Patriotic Episodes."

What To Do with Cigarettes and Pennies

1. Pack cigarettes carefully in boxes of 100 (boxes can be secured from local tobacco stores) in which slightly moistened blotters in envelopes are placed to prevent cigarettes from drying.
2. Arrange with the commissary department of the camp where men from your section will go for distributing the cigarettes contributed at your theatre.
3. In case this is impossible, or in case you have superfluous cigarettes, send them by parcel post, carefully packed, directly to Motion Picture News, 729 Seventh Avenue, New York.
4. Pennies and other coins collected should be deposited at your bank and a check for the amount sent weekly, made payable to Motion Picture News. These checks will be turned over to the Our Boys in France Tobacco Fund for purchasing tobacco and cigarettes to be sent to our soldiers in France. Receipts for these packages (every 25 cents you send buys 45 cents worth of tobacco) will be sent to you directly by the soldiers who receive them. *You will receive a postcard message of thanks directly from the trenches for each 25 cents you contribute.*

   For example: If your cash contributions amount to $100 weekly, you will receive 400 cards. These should be displayed in your lobby *or, better still, sent out to your mailing list.*
5. Keep closely in touch with your local newspaper. Let the editor know your results and urge him to co-operate with you. It will mean more subscribers for his paper—more patrons for your theatre.
6. If you haven't sent for a "Drop a Penny" or a "Drop a Cigarette" card, send for it—*NOW!*

Every Loyal Exhibitor to Participate in "Smokes Week"

Motion Picture Division of "Our Boys in France Tobacco Fund" Sets Aside Week of Thanksgiving for Concerted National Action to Procure "Smokes" for Lads in Trenches—Every Exhibitor Will Be Given Opportunity

WHAT THE SECRETARY OF WAR SAYS:

"The War Department approves of their enterprise (that of those who take part in raising the "Our Boys in France Tobacco Fund") and thanks them in behalf of many a homesick soldier and sailor who will be cheered not merely by the kindly gifts themselves, but still more by the spirit of cordial and homely sympathy which inspires them."

NEWTON D. BAKER,
Secretary of War

"EMPTY!"

"Gun Smoke Everywhere—

But not a whiff of TOBACCO SMOKE to cheer a fellow up!"

This Advertisement Can Be Clipped and Reproduced for Your Program or Newspaper Copy

EVERY one of the fifteen thousand exhibitors in the United States will receive, in the course of the next few days, a letter from the Motion Picture Division of the "Our Boys in France Tobacco Fund," of which MOTION PICTURE NEWS is the official organ, a letter asking him personally to take part in a gigantic campaign of money-raising during the week of November 25—Dec. 1—Thanksgiving week. The receipts of the "Smokes week" will be used in the worthy cause of buying tobacco for our soldiers in France and Belgium.

While the details of the "Smokes week" campaign can not be given out completely now, the exhibitors will be told in the letters that receptacles for collecting coins and smokes will be sent to them free, with charges prepaid, together with posters for lobby displays.

Send for That Card

Exhibitors are urged to start the ball rolling now. If you have not yet sent for a "Drop a Penny" or a "Drop a Cigarette" card to be posted in your lobby, you are urged to send for it immediately.

Many exhibitors—and they are in all cases the most progressive ones—are giving the tobacco fund campaign space in their advertisements.

The Our Boys in France Tobacco Fund is making splendid progress. The receipts to date are nearly $90,000, and the money is pouring in. Cigarettes and cigars from exhibitors will be invoiced and they will be credited with actual invoice value.

The demand for cigarettes in bulk is increasing. While thousands of cigarettes are already coming in, exhibitors are urged to back up their campaign with the greatest possible efforts. Pack the cigarettes according to the instructions in the panel on the accompanying page, and send all that you have on hand immediately.

Right Spirit Is There

Exhibitors who are taking part in the campaign will be interested to know that the inquiries for cards are increasing every day. A typical letter is published herewith. It comes from M. P. Stewart, manager of the Prince theatre, Leesburg, Fla.

Gentlemen:—Willing and glad to do our bit for "Our Boys in France Tobacco Fund" we request that you kindly send us a "Drop a Penny" card for our lobby, and our patrons will not be found wanting in their contributions to this simple act of appreciation and devotion. There are some sturdy young patrons of the "Prince" now on French soil, and we never project an army scene on our screen (which we do twice each week in news subject) that our thoughts do not go out to them with a blessing and a prayer.

We will send them our share in a contribution of tobacco or money to buy it. Give us the necessary information for mailing contributions of either money of tobacco. We thank you.

Yours very truly,
PRINCE THEATRE.
M. P. Stewart.

Master Donald Spurr, adopted son of the livest wire "exhibitress" in the country, Miss Dolly Spurr. Donald sang special songs in the Royal Grand, Miss Spurr's theatre, Marion, Ind., for her "smokes" campaign

Paralta Capacity Forty Productions Yearly

Carl Anderson, Who Came East with S. A. Lynch, Reviews the Recent Progress on the Coast, Where Studios Are Made New

Paralta dignitaries in an outdoor conference. They are Carl Anderson, Edwin J. Naylor and Robert Brunton

CARL ANDERSON returned from the Hollywood Studios of the Paralta organization Sunday, accompanying S. A. Lynch, president of the Triangle Distributing Corporation on his journey from the West coast.

Mr. Anderson expressed himself as very much pleased over the organization of the Paralta Studios, as it has been developed since May last by Robert T. Kane, vice-president of the Paralta Plays, Inc., and Robert Brunton, studio manager.

In that brief time one of the ablest technical staffs in the country has been brought together, accommodations for five producing units have been provided and four big star feature productions have been completed.

In addition to this, two big stages have been built, 50 by 200 feet, one open-air and the other enclosed; a great property building has been constructed, which has been filled with an immense quantity of properties of every description; portable electric lighting apparatus has been provided for the taking of night pictures in any locality, and woodcarving, plaster working and other departments for the making of special properties have been added to the original Clune Studio plant, which Paralta leased.

While in Los Angeles, Mr. Anderson concluded the negotiations under which Reginald Barker will permanently join the Paralta forces as director for Bessie Barriscale's company. He has been directing her production of "Madam Who" during the past two months.

Mr. Anderson also concluded negotiations with Rhea Mitchell under which she will become a Paralta star at the head of her own company, making eight big feature productions annually. Miss Mitchell will begin work immediately.

There are now four companies established at the Paralta Studios at Hollywood—J. Warren Kerrigan, who has nearly recovered from his broken leg and will resume work in two weeks; Bessie Barriscale, Henry B. Walthall and Rhea Mitchell. Mr. Anderson also took up negotiations with a fifth star, which will be concluded in a few days. This star will add one more producing unit to the Paralta Studios, giving it a capacity of forty star feature productions each year.

William Fox Aims at Word Brevity in Titles

Pungent Attraction in Pithy Name-Pieces as Well as Billboard and Electric Sign Economy—Getting One Is a Problem

THE brevity of the name-pieces of the William Fox productions is due to no mere chance happenings or coincidences. The titles selected have been chosen with word-conservation as one of the paramount considerations, because of some very definite theories Mr. Fox holds concerning them. Mr. Fox says:

"I believe that one of the most important tasks confronting any producer of plays for the silent or the spoken stage, just as it confronts the author of a book, is in deciding what he shall call the picture or the drama. The problem is decidedly serious because the fate of the completed film, representing generally an investment of not less than $50,000 may rest upon a thing so seemingly slight as the title.

"The average picturegoer may not realize it, but a decision to see one or two films will depend usually upon which of them has the more appealing title. It is, therefore, necessary to consider psychology of human emotions in naming a play.

"The odds, too, are on the side of the short, pithy title, made up of one or two simple words, easy to remember. Economy, the watchword of the day, is highly essential in picking words for the title, because the producer has to think of billboards and electric light signs.

"Excepting the filming of books, in which the picture retained the original title, there have been 38 five or six reel releases by Fox Film Corporation since January 1, 1917. A total of only 108 words were used to name them—an average of 2.8 words per film. Twelve of the pictures had two word titles; sixteen, three word; eight, four word. Miss June Caprice had the only one and five word titles, "Patsy," and "A Child of the Wild."

"It is readily apparent, with these statistics in mind that we practise what I preach."

Next Screen Club Frolic Sept. 19

The date for the next Screen Club frolic has been set for Sept. 19. The announcements calls for all members to be present at 11 P. M. on that date. Max Schachtel, president of the Victor Film Service Company, has donated the use of his offices as the scene of the party.

Higher Prices in Regent Theatre, Toronto

In line with other price increases is the action of the Regent theatre, Toronto, Can., which has celebrated the completion of its first year of operation by announcing a new policy.

At the evening performances the new price will be thirty-five cents instead of twenty-five cents for the ground floor and twenty-five instead of fifteen cents for the mezzanine floor. Matinee prices, except for Saturdays and holidays, are fifteen and ten cents, and on the special days twenty-five cents and fifteen cents.

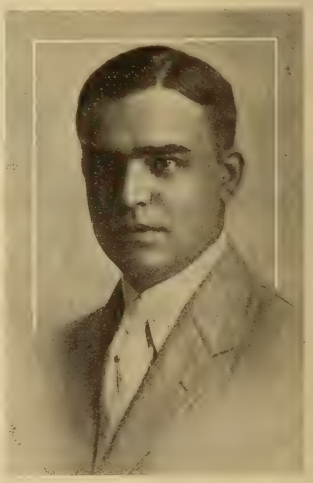
The new program includes a symphony concert every afternoon for half an hour, starting at 4.15, and a solo number at every performance by a special artist. Manager Roberts also states that he will insist on absolutely first-run pictures, simultaneously with New York release dates when possible.

C. E. Shurtleff New Sales Manager for Select

Arthur S. Kane, general manager of Select Pictures Corporation, is rapidly strengthening the sales staff. C. E. Shurtleff assumes the position of sales manager.

Shurtleff is known in the trade for special work he has done for the Pathe organization. As special representative for Pathe, during the past year, Shurtleff organized a sales system which proves remarkably effective.

Three years ago Mr. Shurtleff joined the World Film Corporation, afterward leaving it to go with the V-L-S-E as branch



C. E. Shurtleff

manager, being in turn in charge of exchanges at Detroit, Cincinnati and Cleveland. He made a high record for sales. It was to join Pathe that he relinquished his V-L-S-E connection.

With Select Shurtleff will devote his energies especially to producing a highly efficient sales corps. To this end he intends to make a comprehensive study of the field covered by Select exchanges.

Advertising Mainspring of Industry—W. W. Irwin

Speakers at Banquet of Associated Motion Picture Advertisers, Inc., at Delmonico's, Hear Speeches from Vitagraph President and from Arthur James and P. A. Parsons, All Giving Full Credit to Publicity

THE wonderful success of advertising and publicity in upbuilding the motion picture industry was the theme of speakers at the banquet of the Associated Motion Picture Advertisers, Inc., at Delmonico's. Guests of honor were Walter W. Irwin of Vitagraph and Joseph Engle and J. Robert Ruben of Metro. Arthur James, president, was in the chair.

Invitations were extended to Albert E. Smith, William Fox, William A. Brady, Carl Laemmle, Adolph Zukor, L. J. Selznick, Richard Rowland, Edgar Selwyn, J. A. Berst, Samuel Goldfish and others important in the producing and distributing ends of the business.

Irwin Says It's a Mainspring

Mr. Irwin, who was the organizer of V.L.S.E. and of the National Association of the Motion Picture Industry, said:

"Of publicity, I should like to say this. It is the mainspring of our age and the keystone of the film industry. Unless pictures are exploited properly they will not accomplish the purposes for which they are made—revenue and entertainment. Publicity and advertising, to my mind, are synonymous.

"Advertising and publicity men, to be successful and of value to this or any other industry, must be expert salesmen. Because all of their work is sales work. They must be better than the average salesmen because they must sell without coming in personal contact with their customer."

Some Great Accomplishments

Arthur James, in his annual address, said:

"We have cooperated with the National Board of Review in the suppression of the sex advertising in territories where perfectly decent screen plays were advertised and exploited as highly spiced and in many instances absolutely indecent. First in the State of Texas and then in the State of Washington, and later in other sections, we waged successful warfare on theatre efforts of this sort, until now the instances are few and gratifyingly far between.

"When the war came our organization mobilized in twenty-four hours and placed before the Federal authorities a detailed recruiting plan, with poster ideas, with slides, with patriotic propaganda, that was accepted by such men as General Leonard Wood, Brigadier General Walsh, Captain John F. Lucey, Alexander J. Hemphill, Rear Admiral Usher and others as the best recruiting plans and the best recruiting ideas supplied by any civilian organization in the United States."

Among the speakers were Harry Reichenbach, Randolph Bartlett, editor of the Photoplay; Fred Schaefer, Mr. Ruben, Maxwell Karger, Nat Rothstein, Mr. Engel, and P. A. Parson, chairman of the banquet committee.

Yes, Publicity Pays

Mr. Parsons delivered a pointed and purposeful address, part of which follows:

"Does publicity pay? Ask your exchange men, your salesmen. Ask the exhibitor who plays your pictures. Ask the local newspaper man, ask even the fan. You will learn that certain pictures do not go well in certain communities because 'the star is not known.'

"Four years ago when I first came into this business, the newspapers which had a motion picture column or page could be counted almost upon the fingers of one hand, and to get more than a bare inch of space in a big daily newspaper was an achievement of which to be proud. Today, outside of the City of New York, where the newspapers have persisted in looking at the motion picture from the standpoint of advertising instead of circulation, practically every newspaper of any size or standing has its photoplay editor and its photoplay page."

C. C. Pettijohn Replies to Trade Review

Says A. E. A. Is Not Running and Is Fighting, but Is Fighting Right—Advises Conference with Composers

CHARLES C. PETTIJOHN, general manager and executive secretary of the American Exhibitors' Association, in a statement for that organization, says that the recent "running, not fighting" editorial in the Exhibitors' Trade Review is "in keeping with their policy to misrepresent and mislead exhibitors." He adds:

"The American Exhibitors' Association has no official organ, but we do appreciate the support of the numerous papers who believe we are right. This association did not intend to say or do anything that might in the least discourage any man or set of men engaged in any fight for the exhibitor."

The statement goes on to say that the American Society of Composers and Publishers is operating under a provision of the copyright act, section 1 of subdivision E, which gives to a musical author the exclusive right to perform the copyrighted musical composition publicly for profit.

This right, he says, has been sustained in the Supreme Court of the United States in the case of Victor Herbert against the Shanley Company. The court held that performing copyrighted music in a cafe or cabaret, whether admission is charged or not, is an infringement of copyright.

On the question whether this decision applies also to motion picture theatres, Mr. Pettijohn says two opinions have been given, both of them stating that it does so apply to movie houses. A. L. Jacobs, a well-known theatrical lawyer, so advised the First National Exhibitors Circuit, Inc., and Edmund Wise, another well-known copyright specialist, Mr. Pettijohn says he is reliably informed, gave like advice to the Brooklyn League of Motion Picture Exhibitors. Mr. Pettijohn's statement adds:

"I believe Congress intended to accord to the creator of the composition a monopoly for twenty-eight years.

"The musical entertainment is an integral part of some motion picture attractions, and in a great many cases the musical program is a distinctive feature of the house.

"In the American Society we find such names as Victor Herbert, John Philip Sousa, Raymond Hubbell, Irving Berlin, Jerome D. Kern, Ray Goetz, Ernest Ball, Gus Edwards, Rudolf Frimi, Sylvio Hein, Edgar Leslie, Theodore Morse, Jack Norworth, A. Baldwin Sloane, Puccini, Mascagni, Leoncavallo and hundreds of others.

"These men being artists are not difficult to approach or to negotiate with. If we do not blink at the facts and fairly recognize that these composers are daily conceiving and creating melodies which appeal to our public and which we need in our theatres for its entertainment, then why should we not meet these men in a spirit of fairness and concede to them that they have created something we want in our business? Considering the matter in that light and relying upon the expression of their representatives as to their willingness to meet us half way, would it not be best to meet in conference and adjust our differences?"

As a parting shot, Mr. Pettijohn says:

"No, Mr. Trade Review, we are NOT running and WE ARE fighting, but we are trying to fight right."

"Fighting Odds" Substituted for "The Eternal Magdalene"

After all, Maxine Elliott's debut on the screen as a Goldwyn star will be in the big emotional drama, "Fighting Odds," by Roi Cooper Megrue and Irvin S. Cobb—and there's a reason.

To get to the point quickly, "The Eternal Magdalene," previously announced as the first of Goldwyn's Maxine Elliott productions, has been challenged by the Pennsylvania Board of Censors and by the Chicago censor board. So a change has been made.

This means that "The Eternal Magdalene" and the points at issue with the two censor organizations can be threshed out and adjusted without holding up any Goldwyn customers or disarranging their playing dates. The National Board of Review, it will be recalled, declared that "the world as an audience owed Goldwyn a vote of thanks for making this remarkable picture."

In "Fighting Odds," Miss Elliott obtains an introduction to picture audiences of the world under most favorable conditions. In this picture she is as charming and beautiful as in the role of the Magdalene. She figures as the heroine of a powerful emotional drama by two of America's foremost dramatic authors, Mr. Megrue and Mr. Cobb.

Hiram Abrams is to "Swing Around Circle"

President of Paramount to Tour Country, Visit All Cities of More Than 20,000 Population, This to Meet Exhibitors

HIRAM ABRAMS, president of Paramount, has started on a four months' tour of the country to get into personal touch with exhibitors. It is said to be the most extended tour and the widest survey of distributing and exhibiting conditions that has ever been undertaken by a motion picture executive. All towns of more than 20,000 population are to be visited.

The prime purpose of the trip is to establish a point of personal contact between Mr. Abrams and exhibitors in all parts of the country, looking toward a better mutual understanding, a more sympathetic and logical appreciation on the part of the distributing and exhibiting elements of the problems of each, and a greater degree of service and a higher standard of co-operation by Paramount and Artcraft toward their clients.

In announcing the extent of his trip and the inherent hope of furthering the welfare of exhibitors which inspired it, Mr. Abrams on the eve of his departure, said:

"Never before in the annals of this industry have exhibitors evidenced such a general degree of prosperity, and such a wholesome prospect for expansion and advance. All such substantial periods of progress with an industry offer unusual opportunities for constructive and permanent improvement, and it is for this reason, at this time, when there is such a glowing and growing future for the exhibitor-body of America, and when the new selective star-series system which we have just introduced has won such popular and national approval, that it is our desire to contribute what we can to the durability and security of the plans they are now building.

"As we have often said, we realize that the exhibitors of the country are actually the partners of the producers. Their combined endeavors and their harmonious co-ordination are necessary for the lasting success of both. I will therefore strive mightily to make the conferences I contemplate with exhibitors assume the nature of a meeting of partners for the discussion of the possibilities of enhancement of their common interests, and the extension of our service powers to them."

B. P. Schulberg, general manager of Paramount, will accompany Mr. Abrams on his trip, and will compile a statistical chart graphically illustrating the results and information which the conferences will disclose, to be utilized as a basis for the constructive work that will follow immediately upon the termination of the trip.

Vitagraph Easily Defeats Major Funkhouser

Court Without Comment Orders Approval of "Within the Law," Which the Chicago Censor Demanded Should Be Cut Many Times

ANOTHER producing company has defeated Major Funkhouser, the Chicago censor. This time it is Vitagraph, and the decision is important as pointing the way to get rid of the entanglements the major so frequently erects to bar out films.

Vitagraph's proceedings was a petition for mandamus to compel him to approve "Within the Law" without deletions, fifteen of which he had ordered. His cuts, where they had any reason, were apparently meant to remove from the picture all reference to the police "third degree."

The court orders that "Within the Law" be approved as it is—and is now being shown in cities all over the country. The mandamus is directed against the superintendent of police in Chicago who, in fact, is "Major Funkie's" superior.

With the refusal of the city attorneys to allow Mayor Thompson to take the witness stand the attorneys for Greater Vitagraph had little trouble in proving their case. They based the greater part of their argument on the fact of the popularity of "Within the Law" as a legitimate play in Chicago. They proved how it had been allowed to run for many weeks without interference from the police of anybody else, also that there was no reason why there should be any interference.

The judge made his decision without comment, and the attorneys representing the city filed notice of appeal.

The city attorneys also endeavored to prevent the showing of "Within the Law" until after the appeal had been decided. Judge Crowe denied this motion, again siding with Greater Vitagraph attorneys.

Immediately following the decision scores of exhibitors flocked to the Chicago branch of Greater Vitagraph clamoring to book "Within the Law," which they have been prevented from booking through the action of Major Funkhouser. So great was the demand for bookings that it was necessary for the Chicago branch manager to wire the home office for several extra prints of the big feature.

Gets Universal Office

J. S. Carp has been appointed manager of the serial department in Twenty-third street branch of the Universal Film Exchange.

Exhibitors Face Added Burden in Transportation Tax

Another tax applying both to exhibitors and exchange men alike is that upon transportation, for the Senate provides that upon every parcel or package transported from any point in the United States to another by parcel post on which the postage amounts to twenty-five cents or more, a tax of one cent for each twenty-five cents or fractional part thereof charged for such transportation shall be made and shall be paid by the consignor, and no parcel or package will be transported until a stamp or stamps representing the tax due shall have been fixed thereto. A tax of one cent for each twenty-five cents or fraction thereof paid to any one engaged in the business of transporting packages by express over regular roads is also to be made.

Red Cross Producing Seven-Reel Pageant

The Red Cross is to produce a motion picture and dramatic pageant on Oct. 5, in which many well known stars will take part.

The Rosemary Red Cross Pageant is to be divided into two parts, the first devoted to a series of symbolic scenes representing achievements of the allied nations; the second, a dramatic statement of the allied cause in the present war. The first half is spectacular—the second half is dramatic.

Three Directors of the Red Cross Pageant. In the Center is Evan Evans, Head of the Motion Picture Division of the Red Cross. Left: Joseph Lindon Smith. Right: Thomas Wood Stevens.

The performance begins with a classic prologue dedicating an altar to peace and enthroning a figure representing Civilization or Enlightenment. This prologue is worked out with all the possible beauty; with music, dancing and poetry.

W. A. S. Douglas Leases Kalem Studio, Glendale

Announcement will shortly be made to the trade of the organization of Diando Film Corporation, which is the latest enterprise of W. A. S. Douglas, who states he will make subjects for Pathe, starring Baby Marie Osborne.

Mr. Douglas has engaged William Bertram to direct the making of productions, and cast for the first picture will be made known early during the coming week. Alfredo Gondolfo, who has served as photographer of this child actress in a number of pictures, will be the supervising head of the photographic department.

Negotiations were closed this week for the purchase and lease of the Kalem Studio in Glendale, and the new company took possession Saturday. This studio, which was rebuilt early this year, has all modern equipment including a very complete lighting outfit. New stages were built, as well as dressing rooms and office quarters. Mr. Douglas plans a number of improvements which will be taken up at once. Norman Manning has been engaged as business manager.

Philadelphia Exhibitors Elect Officers for Year

At the annual meeting of the Philadelphia Motion Picture Exhibitors' League the following officers were elected:

President, John O'Donnell, first vice-president, Sam Blatt; second vice-president, J. Conway; secretary, Charles Goodwin; assistant secretary, Ben Shindler; treasurer, Harry Green.

The executive committee will be appointed at the October meeting. This meeting will be followed by luncheon, plans for which are in the hands of Mr. Blatt.

Meetings have been changed to the first Tuesday of each month, to suit the greater convenience of the members, now numbering sixty-five in good standing.

At the September meeting of the league the appointment of an adjustment committee, which will arbitrate all matters between exhibitors and exchange men or between competing exhibitors, was, in the opinion of leading members of the Philadelphia league, the most important step for the good of the film industry. The members appointed on this committee are: Columbus Stamper, John S. Evans, Samuel Blatt, Harry Green, W. S. Boyd, J. Conway, E. Jeffries.

The Pennsylvania delegates to Chicago voted to retain membership in the National Motion Picture Exhibitors' League, which action received the indorsement of the Philadelphia body.

Los Angeles Asso. Invited to Affiliate with N. A. M. P. I.

The Motion Picture Producers' Association of Los Angeles has been invited to become affiliated with the National Association of the Motion Picture Industry through a resolution which was adopted at the recent meeting of the Producers' Branch Committee. The Pacific Coast body was formed some time before the creation of the National Association, a year ago, and with few exceptions its membership is the same as the Producers' Branch Committee of the National Association. Prominent members of both associations have for some time been agitating the question as to the advisability of an affiliation.

Provided this action is taken, the Motion Picture Producers' Association of Los Angeles will be designated as the Pacific Coast representative of the Producers' Branch Committee of the National Association, and all matters pertaining to the Coast will hereafter be referred to it. The other four branches of the National Association which have been represented on the Pacific Coast will undoubtedly join with the producers in perfecting an Advisory Committee, which will be a complete unit in itself, with the exact scope, functions and classifications of the parent body, for the purpose of acting upon matters of national importance. An Advisory Committee on the Coast would simplify and expedite the handling of such matters as are being constanly brought before the War Co-operation Committee and the working out of this plan is now in the hands of Adolph Zukor, chairman, and Frederick H. Elliott, secretary of the Producers' Division of the National Association.

To Adopt Uniform Contract of Employment

Producers' Branch Forms Service Bureau and Is to Get Offices and an Expert and to Engage Artist-Players

AT a meeting of the Producers' Branch Committee of the National Association of the Motion Picture Industry, held on Saturday (September 8), the report of a special committee, which was appointed at a previous meeting to investigate the possibility of establishing a service bureau, was received and adopted.

Gabriel L. Hess, secretary of the Goldwyn Pictures Corporation, as chairman, submitted the report on behalf of the committee, the other members which are R. H. Cochrane of the Universal Film Mfg. Company, and Joseph W. Engel of Metro Pictures Corporation.

After a very thorough survey of the situation, covering a period of three months, the committee recommended the incorporation of a small company to be known as the Service Bureau of the National Association of the Motion Picture Industry, Inc., which will serve as an employment agency for the engaging of artists and players whenever the service of an agency is required, and all members of the Producers' Branch Committee have agreed to use this bureau in engaging their artists and studio employees. Application has been made for a license as an employment agency, and this department will be under the supervision of the License Bureau of the City of New York as well as of the State Department of Labor.

Negotiations have been practically concluded for the services of an expert in this line to manage the bureau, and leases have been prepared for spacious quarters in a centrally located building which will be convenient for everyone desirous of enlisting the bureau's aid.

It is proposed that a uniform contract should be adopted by the service bureau in employing artists and other help required in any branch of the industry, definite forms to be prepared for long term contracts as well as daily and weekly service.

The service bureau will be amply financed by the producer members and the net profits over and above the expenses of operation are to be paid into the treasury of the National Association of the Motion Picture Industry.

Charges American Industry With Imitation

Nat. S. Kaplan, of Russian Art Films Declares He "Is Amazed" with American Methods; "Cannot Appropriate My Stars However"

BY NAT. S. KAPLAN

"I AM amazed at America. That is, I am amazed at the film industry and some of the methods which appear to be sanctioned in it, apparently without comment, let alone the condemnation they deserve.

"Let me be specific. Several weeks ago I arrived in New York, after a perilous departure from Moscow and an arduous trip across Siberia, the Pacific Ocean and the American continent. I brought with me more than fifty negatives of motion picture dramas produced by the best actors in Russia and based on stories written by Russian authors whose fame is world wide. There was no secret about my coming. My arrival in New York was generally reported, and in subsequent weeks my purpose in coming, my hopes and ambitions were duly recorded. It was announced that I came with a message from the new Russia, that I hoped to deliver this message through the medium of a repertory of photoplays 'Made in Russia.'

"It was further announced that these plays were 'actually produced in Russia by celebrated Russian stars from stories of world-renowned Russian authors.' Also it was stated that 'in Russia the stars are personalities, jealously guarded. They are known and loved for the parts they play and their artistic sphere is circumscribed within the borders of their native land.' With my approval, my representative announced that 'their appearance in America will be an event.'

"I ask you to mark the quoted portions well and compare them with the following: 'Made in Russia. The first great Russian features presenting world-famous Russian artists in motion pictures. Although Russia—under the old regime—jealously guarded her many celebrated stars, refusing to allow them to leave the country, their fame has spread to all lands and their initial appearance in America marks a new era in the history of motion pictures.'

"The name of the company which uses the phrases given in the previous paragraph resembles closely the name I have given to my company. Its address is the same. There is only one thing the other fellow has overlooked. He has not appropriated my stars. And he cannot appropriate them, because I control the motion picture production of Russia. Mozukin, Lesienko, Fetner, Colodna, Caralli, Nelska, Zovska and the rest will be seen in America only in the productions of the Russian Art Film Corporation.

"Imitation may be the 'sincerest form of flattery,' but I repeat: I am amazed at America."

Fund Raised to Finance Fight on Funkhouser

There is a movement on foot, it is said, among the Chicago exchange and branch managers of the leading film companies to oust Major Funkhouser, police censor, for his alleged antagonistic, arbitrary and unpatriotic interference with the showing of feature films in this city. The movement to have Herr Funkhouser "canned" is clothed in considerable secrecy. Little information as to the method to be pursued was to be gained.

It is said, however, that a fund is being raised to back what is to be a determined legal battle to show that Funkhouser is unfit for his job and to ask that he be removed. This fund is said to have already reached a total of $5,000. More is to be added.

EXHIBITOR SERVICE BUREAU

A department devoted to the problems of every theatre manager

Bringing Serial Profits Home

How Theaters Can Benefit the Most From the Exploitation Being Done by the Producers —Then Keep on Pounding Away

IN this week's discussion of advertising the serial we have taken Pathe's "The Seven Pearls," in which Mollie King is starred. Pathe does heavy new paper advertising on its serials, using a selected list of newspapers in the principal cities of the country and with contracts providing that the paper taking the advertising shall also carry short synopses of the week's episode each Sunday.

Pathe's plan on advertising is to use large copy well illustrated with pictures of the star. The campaign in the newspapers ranges from a solid page advertisement down to quarter pages. Pathe does not believe in using small advertising, but in large figures of the players and a minimum of reading matter. In addition to this advertising most of the newspapers themselves advertise the opening of the serial publication as a circulation booster.

As a matter of fact Pathe has been the pioneer in using striking newspaper advertising with numerous halftones as its style for advertising serials.

Certainly such a campaign is most valuable and is going to attract the attention of all the newspaper readers in your section to the picture, IF you couple the advertising that Pathe is doing up with your own theatre.

Where you have the first run of the serial in one of the cities where the picture is being advertised in the newspaper by Pathe, it is the simplest matter in the world. Take a space for your theatre under the advertisement or alongside of it and call attention to the fact that you are going to show the picture at a certain date.

Yet a very great number of first run theatres do not take advantage of this opportunity. For some reason they fail to see how they can benefit from a half page advertisement paid for by Pathe by using a small additional space adjoining the large advertisement.

Many exhibitors take the view that they are really paying for the bigger advertisement in their film rental. But they are not. If they knew the basic business principles of advertising and if they were familiar with newspaper rates, they would realize that Pathe was spending a great deal more with the newspaper in advertising than they expected to get from the first-run exhibitor.

They are counting on other bookings, benefit to theatres all through the section.

If you are running one of the smaller theatres or neighborhood houses in the same city, you conclude that you will not be able to devote great attention to the running an advertisement with the display, but we would strongly advise you to at least carry under your regular house advertisement a line saying "Coming: Mollie King in 'The Seven Pearls'." And it would be wise for you to carry a small advertisement, even if only a half inch deep, in the paper each Sunday that the synopsis of the story is run, announcing that you are going to show this serial. The costs will be very small and you will find that you are holding your patrons back to see the picture at your theatre.

If you have a theatre in a neighboring city where the paper in which the Pathe advertising is being done has a considerable circulation, you will feel that you cannot afford to advertise in the bigger city paper, but you certainly can afford to have a small display in your local paper, and you will find that the local paper circulation practically duplicates that of the bigger city paper and that you will get the benefit of the advertising.

Of course, you cannot do this if you wait until the last moment to book a serial. A great deal depends on your being early to act. There is no reason why you should wait until a picture is a month or two old before you make up your mind whether you will show it. You must remember that there is considerable in the MOMENTUM of a continued picture. Whether it is put over with billboard or newspaper advertising or no matter how, you will find that your public is going to know considerably about a picture right about the time that it is released. Get in on the ground floor and get the benefit for yourself of every bit of the publicity that the serial gains for itself.

In a later chapter of this discussion we will take up the Paramount serial, "Who Was 'Number One?'" which will be advertised in the newspapers along the lines of the Pathe campaign.

Now remember that there are other methods of advertising in addition to newspapers.

And remember this: When you are dealing with a serial you are not advertising a single picture, but one that you have on your hands for fifteen or twenty weeks and one in which you must create interest not only at the start, but keep the interest up. Don't conclude that the serial will carry itself along of its own interest. The greatest serial in the world is not going to make the most possible money for you if you start it with a hurrah and then forget it.

In the first place book the serial as early as you can. Get the date of your opening from the exchange and then immediately begin attracting attention to it.

Many houses make it a point to show a serial at least once a week. You will remember then in the general discussion of advertising a few weeks ago, we suggested that you do not kill interest in your current attraction by advertising others too far in advance. There certainly would be no sense in announcing a coming serial when you were showing only the second episode of another, but you can begin to advertise the second one on your screen and in every other way when your current story is nearing its end.

Slide advertising is probably more valuable with serials than with any class of pictures. And where this slide advertising is done intelligently a vast amount of interest can be worked up in a coming chaptered story. Here is a plan that has been followed by exhibitors with success. Suppose that you have booked Pearl White in a new serial and it is too early for you to announce it continuously. For the first week merely show a picture of Miss White with the announcement that she is coming, without naming the picture or the date. Follow this up with striking sentences from the Press Book that comes with all serials. Add as much mystery to the announcements as you can, but at the same time use the name of the picture without going to the extent of saying what the serial is. All of the producers furnish advance slides, but you can even improve on them if you will give them a local application. "Who Lost 'Seven Pearls' on Market street yesterday?" will attract a whole lot more attention than a stereotyped phrase. A whole lot of people will wonder if pearls were lost on Market street and you will create a great amount of word of mouth advertising.

But all the exhibitor aids in the world are not going to do you any good unless you are willing to think for yourselves.

If you publish a program carry the announcement of the coming serial there.

Begin to work your lobby to advantage early. As soon as you get your booking, put a picture of the star in the lobby. Better still keep changing the photograph. The manager who is making a specialty of showing serials will find it to his great advantage to collect every possible photograph of the popular serial stars that he uses. The publicity department of the various companies will send these to you at a small cost and the attention that these *different* pictures will attract in your lobby will bring you a lot of increased business.

Most successful exhibitors of serials find that it is very bad business to plaster the lobby with poster effects far in advance of the serial opening. If you feel that you want to attract some attention to it, because it is being shown at the first run house in your city, use a one sheet, in a neat frame in your

(*Continued on page* 2212)

How Pathe Plans Advertising of Its Serials—Some of Its Exhibitor Aids

At the top of a specimen of the heavy newspaper advertising that Pathe does in a selected list of papers. The one reproduced here is taken from a half page ad. Note that the advertising refers to the paper in which the story appears and gives a list of theatres at which the picture will open. Below at the left is one of the lobby displays, there being a new one on each episode. At the right is a specimen of one of the tack cards. Pathe recommends the use of these liberally, especially for advance exploitation. At the bottom at the left is a puzzle that was supplied to exhibitors with "The Fatal Ring" as an aid in keeping up interest. Novelties along this line are supplied with each serial.

Watch For This Tremendous Serial Motion Picture Drama

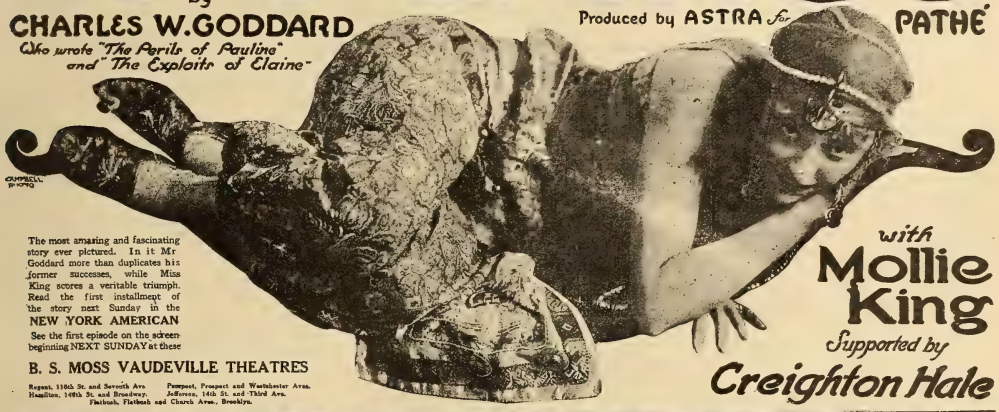
The 7 PEARLS

by

CHARLES W. GODDARD

Who wrote "The Perils of Pauline" and "The Exploits of Elaine"

Produced by ASTRA for PATHÉ



The most amazing and fascinating story ever pictured. In it Mr Goddard more than duplicates his former successes, while Miss King scores a veritable triumph. Read the first installment of the story next Sunday in the **NEW YORK AMERICAN**

See the first episode on the screen beginning NEXT SUNDAY at these

B. S. MOSS VAUDEVILLE THEATRES

Regent, 116th St. and Seventh Ave. Hamilton, 145th St. and Broadway. Pennant, Prospect and Westchester Aves. Jefferson, 14th St. and Third Ave. Flatbush, Flatbush and Church Aves., Brooklyn.

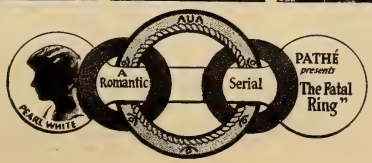
with

Mollie King

Supported by

Creighton Hale

PATHÉ
PRESENTS
THE SEVEN PEARLS
Episode VI
THE SULTAN'S NECKLACE
Featuring
MOLLIE KING
with
CREIGHTON HALE
Produced by ASTRA



WATCH FOR THE CROOKS

IN THE SEVEN PEARLS
WITH MOLLIE KING
PATHÉ SERIAL
PRODUCED BY ASTRA

Arriving at Your Own Business First Important Problem For Every Exhibitor

KNOW your own business.

That's a very trite statement, perhaps, but do you know your own business? Do you know what you can afford to pay for productions in view of your past experience and with better prospects for the future open for you?

The average moving picture man is not a bookkeeper—too few of them have any claim to be called business men. A great many of them are wont to talk a great deal of how business is "going to the dogs," but they either have no evidence to show this or they don't know why they are losing money.

In the first place, every exhibitor should keep a record of every picture he shows. He should not be content with counting up the cash at the end of the day and figure out that he has made a certain amount and let it go at that. He should not only know what he is doing, but he should have his records to avoid future mistakes.

Published with this article is a suggestion for a daily record of theatres. Your printer can reproduce these at a very low cost after you eliminate the items that you may not think that you need and add any others that apply to your house.

Date..... Weather.....
Picture..... Brand.....
Star..... Class..... Length.....
Opposition.....

EXPENSES		RECEIPTS	
Film Service		Tickets	
Express			
Advertising			
Heralds			
Lithographs			
Fixed Expenses			
Extraordinary		Less Expense	
Programme		Profit	
Total Expense		Percentage	

Remarks.....

You will note that this form provides for something more than a mere statement of expenses and receipts. It gives you a record which will show you what various brands of pictures are doing, the popularity of different stars, the class of pictures that are drawing well at your house, and what the opposition is doing.

Valuable Records

There is a feature on this form that we have never seen on any that has been used, and that is a percentage of the profits or loss on every picture that you show. It gives you your own box-office rating on pictures. These records will form a basis on which you may decide whether you can spend more for this class of pictures in the future. It ought to be the best estimate of the past drawing power of the various stars in your section—your best argument in meeting the solicitation of the exchange men, and, similarly, your best guide to avoiding the errors that you have made.

Note the space on the blank for "Remarks." Try to put down here the "Reason Why" for your success or failure.

You will say to yourself that you will remember these. You won't. Keep the record, and you will have something to constantly recall to you your successes and your errors. You will have something in black and white that is going to be the nursery of your ideas.

The amount of money that you can spend is dependent on the amount of money that you are making—and the amount of money that you can make. It is very apparent that a man earning $10,000 a year can afford a finer home than the man who is clearing a bare thousand. That's the day-to-day method of running a motion picture theatre—draining the profits dry every day. It is the plan that most of the exhibitors of the country are following—letting each day stand for itself.

Stand for Themselves

To a certain extent each photoplay, each star, each brand of pictures ought to stand for themselves, and the exhibitor should be influenced for the future by what these productions have done for him in the past. But the exhibitor has got to figure on the future. How much are you putting back in your business, in better service, stronger exploitation, more careful management?

The moving picture business, like any other, may be brought down to the personal plane. Let us say that you are a clerk making $25 a week. You are seeking promotion, if you have any ambition. Are you spending your income along the lines that are calculated to bring that increase? Are you using your money to buy better food to strengthen your constitution, like a moving picture show building itself up for the future? Is there a chance that you are neglecting your personal appearance in order to put a few dollars in the savings bank, and thereby decreasing your asset value to the firm for which you are working? That's the idea followed by the exhibitor who figures his success on the profits that he has in his pockets at the end of a day's business.

Income—and Outcome

You ought to know what you are making and what you can spend. You ought to be trying to put as much of this money back into your business, through better pictures, stronger advertising, a more pleasing theatre. But you ought not to be getting out beyond your depth and falling into the "splurge" class, for which there is but one fate.

It is exceedingly likely that you can increase your income by increasing your expenses, but know why you are taking this step whenever you do it. When an exchange man comes to you with a plan whereby he tells you that you can do a bigger business, listen to him, for he can probably show you that. But while you are talking, look back at your records and see what that man's pictures have done for you in the past. Note the suggestions that he makes for you to enlarge your sphere. Listen to his reasons why pictures are going to cost you more in the future.

The man who is selling you pictures ought to be interested in your prosperity. He ought to be working for your welfare, because he knows that his own is dependent on yours. He probably has good ideas of service. If we did not believe that service can increase your business we would not be conducting this department, and urging service, education, enterprise on you.

But when you do business with any one, do it on the basis of what you can afford. Do it with the intelligent understanding of the past.

Know your own business first.

Circle Theatre Issues Anniversary Booklet

Circle theatre, Indianapolis, which is under the direction of S. Barret McCormick, has issued one of the handsomest booklets ever gotten out by a theatre in marking the first anniversary of the theatre.

The anniversary issue consists of twenty-four pages including a handsomely designed cover and the inside pages which are illustrated with a wealth of halftones fully describing the theatre and giving the story of the success of the house. The entire booklet is prepared with such dignity and with an artistic conception that it is sure to draw new attention to the theatre.

While there is nothing of the boastful in the reading matter, all of it leaves the reader the impression that the Circle is in a class by itself that it has an appeal to the most appreciative. The booklet in this way has achieved the height of "quality advertising."

In these words the booklet tells of the success of the theatre's policies:

"So confident in the future of the drama on the screen, so sincere their sense of civic pride were the men whose efforts and finances made possible the Circle theatre that it was desired this should be the largest and finest institution of its kind in America; that it should represent the acme of architectural skill and be the embodiment of art. But greater than these was the wish that the Circle should stand, weighed not solely in the balances of profit, but live as a temple dedicated to a greater enjoyment of life.

"Today both ideals have been realized."

You are not going to war. The least you can do is to make things as comfortable as possible for the men who are fighting for you.

Don't be a slacker.

Turn to page 2147 — NOW !

Are You the Lamb—or Mary?

MARY had a little lamb.

You remember how it tried to emulate Mary in her search after knowledge, and how the stern pedagogue treated the poor dumb creature.

But we hate to think what would have happened to the pedagogue if the lamb had been a RAM. The lamb was a meek little creature; he knew only enough to follow. We'd like to see any one try to lead a ram.

Mary, so far as the picture business is concerned, is the leading exhibitor of your section. Mary knows where she is going, has some definite scheme in mind. Are you one of the lambs that is following Mary?

Mary might be the producer or distributor. Maybe because Mary tells you that she knows the way to school you are following her—which means that you are letting the exhibitor or the producer show you how to run your business, and that you are simply trusting in them, trailing in their footsteps, waiting until they push the door open for you. How far do you expect to get by following?

Several of the producing companies are devoting a great deal of attention to service for the exhibitor. They can offer you a whole lot of good ideas, a great many service helps, the fruit of a lot of experience. But remember that they cannot do all the thinking for your individual case, especially if you, lamb-like, are content to follow, and never, ram-like, butt into the game for yourself and assert that you are on earth.

That doesn't mean that you need to go out and raise the very Sherman with the man who is trying to help you out.

But it does mean that you have got to think for yourself.

Are You One of Them?

WE will be greeted with gratitude for this statement:

There are not fifty theatres in this country who are selling their offerings, who are specializing for new business, who are doing anything more than appealing day after day to their own clientele. There are not fifty men in the exhibiting business today who are trying, intelligently, to sell more of their goods—to sell admission to more people.

WHY?

Today the writer had a long talk with the service head of one of the largest of the film corporations. For obvious reasons we cannot mention names. But said this man, who is one of the most intelligent in the industry:

"Do you know how many inquiries I have had in the past year bearing directly on service for a particular theatre—questions referring to how that theatre could increase business? ONE. We have had scores and scores of men who are showing our pictures regularly and without complaint, from whom we hear once in a while in laudatory comment. We know that sixty per cent of these exhibitors are not getting the most out of our service. But they won't write and ask us how to help them. What can we do? There's no use driving up a blind alley. A great many of them follow along the ideas that we shoot out to them, but there is a woefully small percentage that shows any idea of trying to think for themselves, who make any effort on their own part to sell their pictures. *We'd a whole lot rather have an exhibitor now and then throw out one of our pictures that he thought was poor and put on one of a competitor, if he showed at the same time that he was really thinking about his business and trying to sell each picture to more and more men. We would know then that he was progressing. And we are willing to take our chance with the progressive salesman of the picture to the public.*

THERE YOU ARE, MR. EXHIBITOR. MARY AND HER LITTLE LAMB.

Expert Helpers for You

VARIOUS producing companies are not only offering the exhibitors their general service from headquarters, but they have placed in the various exchanges experts who give special advice on individual needs, and yet they get poor results in the volume of exhibitor requests.

When the EXHIBITORS' SERVICE BUREAU was launched, the NEWS knew full well what each one of the distributing and producing concerns was doing.

This bureau was not started to compete with the services of the producing companies, but to take the exhibitors' side of service, to show them the good things that the producers are dong for them and to warn them when they were being offered ideas that experience indicates do not pay. The editor of this particular department has been in touch with all classes of exhibitors for years. He ought to know how much the average showman is trying to do.

Last week we spoke of SUSPICION. It was not mentioned in the story about Mary, but it is a fact that when the lamb saw a piece of paper blow along the road, the angelic creature promptly shied around it. The lamb was very distrustful, except as to Mary. The lamb knew that Mary knew where she was going and so the lamb did not care so long as it was following Mary.

WHY ARE YOU IN THE MOTION PICTURE BUSINESS?

Don't you know that as long as you are following Mary you will never get anywhere except where she gets FIRST?

Stop being a lamb.

GROW HORNS AND START SOMETHING.

Here's the place to start it.

There are probably a lot of things that are printed here with which you do not agree. Why not SAY SO?

There are probably a lot of kicks about your service that you want to get out of your system, but you are afraid to do more than bleat.

Come over into the EXHIBITORS' SERVICE BUREAU pasture. You'll find a lot of things here in the way of forage. You'll also find lots of room into which to kick up your heels. And if some one comes into the pasture and tries to lead you around where you don't know where you are going you will find lots of runway to take a jump at him.

For one day at least take this motto:

"I'LL BEAT MARY TO SCHOOL!"

Your Idea and Ours

PARK THEATRE, Boston, has capitalized on the idea of boosting a particular series of comedies, the cut printed here showing the display that is used each time that one of the Frank Daniels-Vitagraph comedies is shown. Note that the

name of the comedian is given all of the prominence and the name of the current picture is carried in smaller lettering.

While the electric sign used by the Park is created from removable letters, it would also be practicable to have a special electric sign which need be put up only on the days a Frank Daniels picture was shown. Theatres not affording an electric sign could have special banners which would be preserved. This idea could be carried out just as well with a series or a serial. If you are playing a particular star's productions, or a particular series or serial, hit it with a smash every time you show one of the pictures. Make it "Frank Daniels" day, or whatever the picture may be.

EASILY one of the best of recent newspaper advertisements is that used by Shea's Hippodrome, Buffalo, under the management of Harold B. Franklin, in announcing Mae Marsh in "Polly of the Circus." This particular advertisement, which is reproduced here is two columns by five inches deep, and it seems to us that it embraces all of the ideas that should

enter into successful advertising. In the first place it is distinctive. It features the name of the theatre first, as it should be featured in most ads, carries the dates prominently enough to attract attention and then brings the name of the star and the production up as the piece de resistance of the display. The only possible criticism is that it was not mentioned that this was the first of the Goldwin pictures, for this mention would have attracted the attention of patrons to future productions of this corporation after witnessing this first great success.

Note the way that the comedy and the concert orchestra are mentioned, brought out prominently, but not at the expense of the feature attraction.

One picture exhibited well means more than a hundred just THROWN on the screen.

KEITH'S THEATRE, Jersey City, cooperating with the Jersey Journal, pulled a clever advertising scheme in connection with the showing of Charles Ray in "The Clodhopper." While similar contests have been used in various sections, it is new so far as moving pictures are concerned. The contest included advertisements from thirty concerns, each one of which contained a section which, put together properly made a picture of Charles Ray. No names were mentioned in the various advertising, but the contestants were required to tell the name of the advertiser, his product, or his telephone number. There were thousands of answers in this contest.

Courtesy is not a mere promise. It must abide forever in your theatre.

MANAGER GEORGE J. FORHAM, of Griffin's theatre, Belleville, Ontario, aroused advance interest in the Universal serial, "The Gray Ghost," by enlisting the services of one man and several small boys, dressing them up as gray ghosts and sending them around the streets of the city. The Saturday night before the opening the man, in costume, was stationed at the busiest corner and directed traffic, thereby attracting a great deal of attention. On the nights of showing the first episode of the serial he had the boys standing in front of his theatre, so that the people might make no mistake as to which house was showing "The Gray Ghost."

This costume stunt will attract attention in smaller cities, especially while the curiosity of the public is kept up long enough, and the announcement of the name of the picture not made until shortly before its showing.

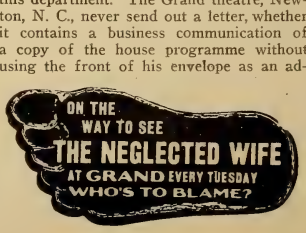
When you sell a patron a ticket you are not selling him admission to your theatre—you are selling him your promise to amuse and interest him.

MANAGER WALTER F. DAVIS, of the Palace theatre, Des Moines, attracted so much attention by his lobby display on "The Slacker" that one of the local newspapers printed a photograph of it voluntarily. The accompanying cut shows the main feature of the display. The figure was made of wood and painted.

Before the figure had been up a full day the recruiting officers realized the value of it and placed men before the theatre with such good results that Manager Davis received a letter from the army officials thanking him for aiding enlistments.

If your patrons find that you don't know anything about your pictures before you show them, why should they trust you to be able to pick good attractions for them?

HERE is an idea worth considering in the way of exploiting serials, which you will find discussed on another page of this department. The Grand theatre, Newton, N. C., never send out a letter, whether it contains a business communication of a copy of the house programme without using the front of his envelope as an ad-



vertisement. The management has evolved a series of stickers which are attracting considerable attention. Although this one illustrated applies to "The Neglected Wife" the same idea can be used on any other serial.

Thought was the father of money.

THE New Star theatre, of Northfork, W. Va., is a small town theatre, but its manager is not with small town brains, for he realized the bulletin advertising value of the "Official British War Pictures," distributed by Pathe. But he knew

DO YOU WANT TO SEE
WAR
as it actually is today on the western front
IN EUROPE?
OFFICIAL BRITISH WAR PICTURES
THESE pictures were taken by the warring governments as a permanent part of their records, and have been obtained at enormous expense. They represent more money per foot than any film ever produced. They show war as it is. Battle of the Somme, with actual fighting in the first line of trenches
Guadri della Guerra Inglese presi dal vero
Questi quadri sono stati presi dalle Ragioni belligeranti per avere un perenne ricordo della guerra; e sono stati da noi ottenuti a prezzi di enorme sacrificio finanziario. Ed infatti ogni piede di pellicola costa piu' di qualsiasi altra pellicola messa in mercato.
Questi quadri mostrano la guerra nei suoi piu' piccoli dettagli. Battaglia della "Somme" ed il primo attacco alle trincee.
RICORDATEVI che tali quadri saranno prodotti SOLO la DOMENICA dopo pranzo, a cominciare dal prossimo
Settembre, giorno 9, alla 1 p. m. e continueranno per sette settimane consecutive.
ORARIO dalla 1 p. m. alle 6 p. m.
PREZZI DI ENTRATA: Ragazzi al disotto di 12 anni 10 soldi. Adulti 25 soldi.
NÉZZE MEG VALÓDI ÉS HIVATALOS CSATA KÉPEINKET
Ezen képek felvételét a háborut viselő országok kormányai elrendelték, hogy hivatalos feljegyzéseik egyik tartós és hiegitatlo részét képezzék. Bemutatják a Somme vonali harcok különféle mozzanatait. Különösen kiemelendőnek elso hirtazaszlóknak dolo tényleges harcosoka. Ne felejtse el, hogy a képeket megtekinthetii, Vasárnap,
SEPT. 9-ikén
és azután, minden vasárnap, hét hetteken keresztül, délutánonkéntt 1tol, 6ig.
BELEPTI DIJ: 12 éven aluli gyermekek számára 10c, minden 25 centet fizetnek.
Remember—They begin Sun., Sept. 9—Afternoon Only
and every Sunday thereafter for 7 weeks
NEW STAR THEATRE
In CLARK at NORTHFORK
SUNDAY (Afternoon Only) 1 to 6 P. M.
ADMISSION—Children, under 12, 10c. Adults, 25c.
Johnson Printing Co., Welch, W. Va.

that to get the crowds he must pack others than his American patrons into the theatre. The section has a large Italian and Hungarian population, and so the New Star management adopted the plan that is familiar through many "patent medicine" directions and printed his bill in all three languages. The result was the biggest business that was ever known in the theater on the opening of the series of pictures and the succeeding releases have enjoyed equal popularity.

The foreign population of your section is worth considering. Even though he may be able to read English, the alien likes to have an appeal made to him through his own language, and when you direct a special circular to him once in a while it is certain to attract his attention.

Is This Your Theatre?

In this column the Exhibitors' Service Bureau will print comment from week to week on theatres actually visited; pointing out faults found and commendable features. The name of the theatre will not be mentioned, but if it applies to you and you want improvement, write to this department.

THEATRE A is located in a medium class residential section of a large city. Its appeal, its manager said, was confined to the residents in the radius of ten blocks at the most, but the house itself is located on a busy street where there are a large number of people passing, and these can only be attracted into the house by the display in front of the theatre.

The front of the house is twenty-five feet across with the ticket booth located in the center of a lobby some five feet deep, with the entrance on the right and the principal exit on the left. It occupies the lower floor of a five-story building and the manager therefore has only the display space of the lobby itself.

On the night the theatre was visited the principal picture was a vampire feature of a rather sensational sort with a notable star, a picture that has made money for many exhibitors. There was one huge lithograph of a scene from the production covering the upper part of the lobby and above that a painted strip carrying the name of the star and picture. But flanking this all around were one-sheets covering no less than twelve different pictures, two of them referring to shorter pictures on the same program, and the other ten to coming productions, one of them being as far off as a week. One got almost the whole future history of the house if one had time to stop and study. One's mind was immediately confused about the current attraction, though there was a bigger lithograph for the feature then being shown.

In this lobby were gathered some twenty children who had no apparent intention of entering the theatre, but merely standing around, speculating about scenes, or discussing matters in which they were interested. But their presence prevented the passerby from seeing the multitude of announcements even if one had time to stop and study them out. Patrons entering the theatre did stop and look at these multicolored announcements and lost time in entering the theatre and in clearing the lobby.

It was a very warm evening and the ticket taker was in his shirt sleeves, and gave further evidence of his Summer ennui by smoking a cigarette and now and then calling at some of the children in the lobby. The young lady cashier was reading a novel, giving the impression that business was not at all flourishing. She stopped her reading only long enough to sell the tickets and then returned to her book. The manager himself came up a few minutes later, asked the cashier how business was going, walked into the house and then came out and stood on the sidewalk awhile. He smiled tolerantly when one of the children came up to the writer and asked him for a nickel so that he could go into the picture show, but the manager did not warn the child not to be annoying people in front of the house, nor did he interfere with the youth.

Announcements of future pictures were being distributed as the patrons left the house. A great portion of these seemed to have been dropped in the lobby and they were still left there, apparently from the whole day's business. The manager did not stop strolling, the cashier reading or the ticket taker smoking long enough to see that they were cleaned out, and we suppose that the janitor was at home in bed.

At ten o'clock, after the larger part of the patrons had gone and the street more or less deserted the manager began to change his display for the following day, but the only change was that the vampire poster came down and another went up in its place, a new streamer was installed and the one-sheets for the next day's show tacked up. But there wasn't the slightest change in the location of any of the lithographs, no novelty in the display. Any one who saw the theatre one day would be sure to recognize it the next.

Was this your theatre?

Ince Congratulations Get Full Newspaper Page

George E. Carpenter, manager of the Paramount-Empress theatre, Salt Lake City, was able to get over a page of free advertising in the Herald-Republican on Sunday by having Thomas H. Ince, William S. Hart, Dorothy Dalton and Charles Ray, who recently joined the Paramount forces, write letters to the paper telling how good they believed the paper's photoplay department to be. These letters were reproduced, together with pictures of the four writers, and then a story telling something about the new Ince plans and giving short, intimate sketches of the players.

Of course, Mr. Carpenter didn't try to get the name of his theatre mentioned. In the first place, that would have killed the feature with the newspaper, and in the second, that sort of publicity would have been too obvious to have any effect on the reader. Mr. Carpenter is letting everybody know in other ways that those players appear at his theatre. And of course everyone believed that all these letters were written to the newspaper simply as a matter of congratulation on the spur of the moment. And the newspaper got away with a good boost, for the general public wasn't "behind the scenes."

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

Statler Hotel's Rules for Courtesy Adopted by Arkansas Theatre

NEW theatre, Fort Smith, Ark., realizes the value of service to its patrons and it has just issued a little booklet adopting for its own policy that of the Statler hotels, recently become so well known through numerous magazine articles. In its introduction the booklet freely admits that it is plagiarized from the Statler policy. Here are some of the things that it says:

"New theatre is operated primarily for the benefit and convenience of its patrons.

"Without these patrons there could be no New theatre.

"These are simple facts easily understood.

"So then it behooves every man and woman employed by the New theatre to remember this always and to treat all patrons with courtesy and careful consideration.

"Any member of our force who lacks the intelligence to interpret the feeling of Good Will that the New theatre holds toward all patrons cannot stay here VERY LONG.

"New customers are just as valuable to us as old customers—remember that; for each new customer is an old customer in the making.

"See that you do your part to make him want to come back here, with his family and his friends.

"Impress upon him the fine good fellowship of the place; the 'No-trouble-to-help-you' Spirit.

"Never be perky, pungent, nor fresh—

"The patron pays your salary as well as the manager's. He is your immediate benefactor.

"Snap judgments of men oftentimes are faulty.

"A man may wear a red necktie, a green vest and tan shoes, and still be a gentleman.

"The unpretentious man with the soft voice may possess the wealth of Crœsus. The stranger in cowhide boots, broad brim and rusty black, may be president of a railroad or a Senator from over the ridge.

"You cannot afford to be superior or sullen with any patron of this theatre. The boss said so.

"Have every one feel that for his money we want to give him more sincere service than he ever before received at any theatre.

"At rare intervals some perverse member of our force may want to disagree with a patron as to the rightness of this or that. The patron may maintain that the house is too cool, when the employee may say that it is too hot. That the picture is run too fast when the employee says it is too slow. That the house is too brightly lighted. Or that he has seen the picture before. Or that the drummer plays too loudly.

"But these are PERMANENT INSTRUCTIONS: No employee of this theatre is allowed the privilege of arguing any point with a patron. He must adjust the matter at once to the patron's satisfaction, or call his superior to adjust it. Wrangling has no place in the New theatre.

"Each member of our force is valuable to us only in proportion to his ability to serve our patrons.

"A theatre has just one thing to sell. That one thing is service. The theatre that sells poor service is a poor theatre.

"The theatre that sells good service is a good theatre.

"It is the object of the New theatre to sell its patrons the VERY BEST SERVICE in the world.

"The service of a theatre is not a thing supplied by any single individual. It is not special attention to any one patron. Theatre service, Oh, that is, New theatre service—means the limit of courteous, efficient attention from each particular patron.

"This is the kind of service a patron pays for when he buys his ticket—whether it is for a ten cent show or a two dollar show.

"Every patron who enters the New theatre doors comes in because he believes that he can buy something here BETTER than he can buy at any other theatre.

"It rests with every employee of this theatre—ticket sellers, doorkeepers, ushers, operators, musicians, maids and the boss—whether he goes away disappointed or pleased.

"An usher who can say 'FILLUM' when the patron says 'FILLUM' and 'FILM' when the patron says 'FILM,' make the patron think himself right, and makes us think the usher is ALL right.

"And just here, take heed, that in all minor discussions between New theatre employees and New theatre patrons, the employee is dead wrong from the patron's standpoint—and from ours.

"BUT it is these little things that send a patron away to say, promptly,

"'I went to the New theatre.'

"Or, listlessly,

"'I went to a picture show.'"

Following this the New theatre devotes the second half of the booklet to a talk with the patrons, asking for their criticism and telling about the efforts the theatre is putting forward to serve them properly.

This little booklet is going to attract the attention of everyone who sees it, and it would be well for others to copy the New theatre in copying Statler.

Special Mystery Posters for Paramount's Serial

Paramount announces that the mystery feature is to be made prominent in all of the advertising on the first serial released by that corporation, "Who is Number One?" A contract has been made with Frederick Dorr Steele, who is established as the greatest of all mystery artists, and whose services are always in demand by magazines printing this sort of fiction, to make the twenty-four sheets and other posters advertising this picture. He drew the posters and the illustrations for the Sherlock Holmes' stories.

Mr. Steele consented to make the drawings for the serial only after he had seen the first episode and convinced himself that there was material worthy of his attention.

Pathe Issues New Cuts

Pathe announces that has issued one-column cuts of Pearl White, Mrs. Vernon Castle, Baby Marie Osborne, Gladys Hulette, Molly King, Helene Chadwick, Harold Lloyd, Antonio Moreno, Creighton Hale and Warner Oland, and invites all the exhibitors to use them in connection with their newspaper advertising, program and heralds.

New Chaplin Cut-Outs

General Film announces that a new lot of Charlie Chaplin cut-outs of large size are ready for distribution in the de luxe Chaplin editions that are being issued by Essanay.

Automobile Advertising of Miller's Theatre, Los Angeles

A. J. Laurie, manager of the Canada theatre, Montreal, has been a great believer in newspaper advertising, but he had heard others say that it did not pay and he wanted to test it for himself. The opportunity came when the two features that he had booked for a certain week were condemned by the censors. He did not have anything special to advertise so he ran this announcement in two columns by four inches, using the same style type and border that he followed in his usual display. Passes to the theatre were given as prizes and the several hundred answers that were received convinced him that advertising does pay.

Baltimore Theatre Conducts Film Essay Contest

Bridge theatre, Baltimore, aroused unusual interest in the Artcraft-Mary Pickford production of "The Little American," by conducting a contest for the best criticism of the picture. The contest closed September 15, and prizes will be given for the four best criticisms; motion picture editors of the Baltimore papers will judge.

EXCHANGE MAN POINTS OUT AID OF BUREAU TO HIS FELLOWS

N. Wayne Pierson, Detroit manager of the Triangle Distributing Corporation, recognizes that the EXHIBITORS' SERVICE BUREAU has a big field to fill and points out its value to the exchange men of the country. He writes:

"Your letter regarding the inauguration of an EHIBITORS' SERVICE BUREAU was extremely interesting to me. It was even more interesting to know that you are 'going through' with the project after it is once started.

"If there is an exchange man in this country who is not interested in your proposition, he is a man who is passing up one of the most vitally important and extremely necessary departments of his business—that of PUBLICITY."

Publicity Organizer Finds Chicago Exhibitors Fail to "Sell" Pictures

W. A. Bach, special representative of Universal, who is on the first lap of his tour of the principal exchange centers of the country to establish service bureaus which will give the maximum assistance to the showmen, send the Exhibitors' Service Bureau this first article from Chicago.

Chicago is not so different from the the rest of the country, and exhibitors everywhere will find conditions described here as applicable to them. Here is a man whose duties is to bring about the co-operation of showmen and sellers of films. Look at these problems from the point of view of the box office and ask where you have failed.

By W. A. BACH

The result of close personal observation and conversations with all sorts of people intimately associated with industry in and around Chicago would certainly seem to establish the fact that the exhibitors in this section of the country are not awake to the possibilities of intensive effort to "sell" to their show to the public.

A striking illustration of this fact is the case of one large exhibitor in Chicago, who only a few months ago, boasted "Why, all I have to do to fill my house is to hang out a sign that such and such a star is playing here today or tomorrow and the work was done."

Today that exhibitor is, instead of making a nice comfortable profit, running about in despair with a huge deficit staring him in the face.

The reason? Simply that he did not sell his stock. He felt that his stuff would sell itself without help and would continue to sell itself as long as he used it. But, unfortunately, he found this theory don't hold good. He got himself tied up with a program that was too costly to allow him to make any money, and having never made any effort to get after business he was helpless.

Had this same exhibitor, instead of sitting back and letting well enough alone, made effort to sell his stock to the limit all the time and had he been awake and alert to the ever changing business conditions he would never have allowed himself to be caught in the situation he is in today. And, moreover, he would have known just exactly what to do to keep his theatre on the right side of the ledger.

Chicago theatres are as beautiful, as comfortable and as modern as any in the country, but practically nowhere can be seen any evidences that the exhibitors are trying to merchandise their shows.

Photos, a few lithographs in front of the theatre—a nondescript sort of a program distributed promiscuously throughout the neighborhood is the extent to which the average exhibitor in this territory carries his sales effort.

The various exchanges in Chicago, notably the Universal and Paramount, have exhibitors' service departments which, in charge of capable men, should be of immense value to these theatre managers, but there is still a great deal to be done.

The idea of lobby display, the knack of picking out the selling or attraction point and featuring it in the lobby, on the programs, throughout the decoration and general circularizing, is something that the average Chicago exhibitor has yet to learn. In fact many of them have yet to find out that no matter what the district may be, a clean, neat, attractive house will bring in more money than a careless, dilapidated, unclean and unkempt theatre. People, no matter what their class, enjoy cleanliness, comfort and attractiveness.

Special matinees are neglected here, the value of simple yet forceful co-operation with local merchants in the case of the neighborhood houses and the proper and effective use of the display in the case of the Loop houses is as yet in its infancy. In a center like Chicago, which challenges New York's claim to the film center of the United States, these things should not be.

Motion pictures as a national pastime and recreation will never increase in popularity if the exhibitor, in conjunction with the manufacturer, does not work to increase the market for his wares.

And to do this, he must attract more and more people to his house every season. The more people in his neighborhood interested in moving pictures the better his business will continue to be be.

In other words, the right exhibitor, just like the grocer, or shoeman, should be creating good will for himself and his house among the people of his neighborhood. To do this, active, aggressive measures are necessary. True, in some cases just to hang out a sign, and depend on the star, will get the business, but the exhibitor should not be content with this. By sitting back in this manner he is relying on the same old clientele, whereas new customers should be made all the time, so that his house will mean something to the patron as well as the pictures he is showing.

Stars' Pictures Offered for Patrons' Criticism

"Personal letters" from stars in coming attractions to possible patrons have been offered as suggestion by several producers, but it has remained for Artcraft Advance to bring out one that is bound to be a success, especially among the woman element. With "Barbary Sheep," starring Elsie Ferguson, the Advance gives the form of a letter to be written on ladies' stationery in a female hand and signed by the star. This invites opinion on the player's work and offers in return to send to each writer an autographed picture. Demand for pictures of the players is strong all over the country and it should have a special appeal in the neighborhood houses of the big cities and in the smaller communities, as well as in the first-run houses. Where an exhibitor has definitely contracted for a series of pictures in which a particular star will appear this is valuable publicity, for it will certainly build up a following for the particular player among your patrons.

Ready Made Ad-Talks

William Russell in "Sands of Sacrifice," Virile Drama Released by Mutual

(American-Mutual Five-Part Production)

Francelia Billington has the leading feminine role in "Sands of Sacrifice," a five-part American picture, that of Nora Farnes, whose mother is despoiled of her fortune by an unscrupulous promoter, Enoch Foyle. The strength of a woman's power and wit, when sharpened by hatred, and put to justly revengeful purpose, is fully exemplified in this production. Miss Billington and William Russell are so well known to Mutual fans that their names, as stars of the picture, alone assure an interesting play. George Periolat, John Gough and Joe King are other artists in the cast.

Nora, seeking an accounting from Foyle, goes to his country place and runs into a group of the promoter's friends, of which "Big Bill" Darcey (William Russell) is one. Darcey protects the girl, and is alone with her in the lodge when Foyle arrives. The latter attempts to break into the room where Nora is hiding, is shot, and the man and girl flee. Forced to spend the night at Darcey's lodge, Nora consents the next day to marry him and they are about to start on a wedding trip when Darcey learns that Foyle has fleeced him of his fortune.

Going to the promoter's office he finds Nora there. His faith in her is wrecked and he leaves for the desert, with a sick friend who dies, having first, however, extracted a promise from Darcey to return to Nora and listen to her explanation. Nora in the meantime sets out to use woman's weapons to wreck Foyle. She secretes detectives in her apartment, has the promoter visit her, and wins a confession from him. Just at this moment Darcey enters. He again misunderstands the situation and starts away. A happy ending is arrived at when the detectives explain and Foyle is led to prison.

At the ——— theatre, on ——— of ——— week, this strong drama from the American Film Company, "Sands of Sacrifice," will be shown.

Stage Star, Julia Sanderson, in Screen Version of Stage Success, "The Runaway"

(Mutual Five-Part Production)

Isn't a comedy offering ofttimes seen to better advantage on the screen than on the stage?

The answer can best be found in a visit to the ——— theatre, where, on ——— of ——— week, "The Runaway," a Mutual five-part production, from the stage success of the same name, and with Julia Sanderson in the leading role, may be seen. The star, the material she has to work with, and her supporting players, Ada St. Claire, Dore Flowden, Norman Trevor and Edward Fielding, give assurance of a meritorious production.

In its stage version "The Runaway" had a long run at the Lyceum theatre, New York, and then was on the road for some time. It was a Charles Frohman offering, and is one of the series of Frohman stage successes, being put into film form by Mutual.

Miss Sanderson is seen as Alice, a delightful little girl, the daughter of an artistic father and mother. Orphaned, she becomes the ward of a Puritanical aunt and uncle. Struggling for artistic expression, she is always in trouble. The only human being in the world who understands Alice is her maid, Sarah.

Of course when Danforth, the artist, comes to Alice's world she falls in love with him and he with her, and it is the situation that sends Alice out into the world where the singers are, to win instant recognition and to be reclaimed by the professional friends of her childhodd.

Shirley Mason and "Live Wire" Company in "Awakening of Ruth"

(Edison-Kleine Five Reel Production)

This is a strong love story, full of charm in picture detail. The opening scenes are in the Florida Keys, and there is excellent action in New York. Shirley Mason, the delightful little heroine takes the part of Ruth Hoagland, reared on an isolated island and held there virtually a prisoner by a demented father. Hoagland's Island is supposed to be the hiding place of pirates' treasure.

Robert Winthrop, a role taken by Donald MacClennan, is a young yachtsman. He catches a glimpse of Ruth, and by repeated visits to the strange island manages to strike up an acquaintance. They fall in love, but he is forced to leave for New York. Finally Ruth finds two chests, and, going to call her father, discovers him dead by accident—a fall into a ravine. She confides in Dr. Strong (Donald Hall) and Rev. Arbuthnot (William Hayes).

Strong and Rev. Arbuthnot decide that Ruth must not know that the chests are worthless, and arrange to send her to New York to realize her life's ambition to become a singer, telling her that the money they have given her to pursue her studies, is what they received for the contents of the chests.

In New York Ruth's and Bob's path cross as she goes to him, as manager of a show (not knowing it is Bob), for an appointment—while at his office she encounters Fay, of the Follies, who has Bob very much under her control and who influences him not to give Ruth an appointment. Broken hearted, Ruth returns to Mrs. Greer, the woman Strong had sent to chaperon her.

Ulrich, New York's greatest theatrical manager, who sent Ruth to Bob, is angered at his refusal to engage Ruth, and he gets her another appointment, and gives her several weeks to rest prior to her long engagement, during which time she returns to the island.

Meanwhile Bob learns of Ruth's whereabouts and hurries to atone for his action, but Ruth's faith in him is shattered, and she bids him leave her. Bob, remorseful, returns to the city.

It is later discovered by Ruth that the chests she found were worthless, and she then realizes Strong's supreme sacrifice and his great love for her. It takes but little time for her own love to awaken for Strong, who enjoys the just reward for his self-denying devotion. While he holds her in his arms, Arbuthnot is regaling himself in the telling of the unusual love affair, to Mrs. Greer.

Shirley Mason and Donald MacClennan take the love parts in a striking romance of the Florida Keys, "The Awakening of Ruth," to be seen at ——— theatre on ——— of ——— week.

Henry King and Large Company in "The Climber," a Falcon Thriller

(Falcon-Horkheimer-General Film Four Reels)

Henry King figures in prize-fight in this smart feature. It will make the fans thrill with the fast rounds shown on the screen. Any one who wants to see a good red-blooded play should not miss it.

SAVERS OF TIME

That's what these pages are for!

We know you are a busy exhibitor.

We also know that if you don't squeeze all of the publicity possible into your local newspaper, or if you don't have attractive and interesting reading matter in your program, you're losing so much money—*in results that never accrue.*

Get out those shears and the old paste pot—NOW!

Use these "Ready-Made Ad-Talks" as they're intended to be used.

THEY ARE TIME SAVERS —MONEY EARNERS.

You are not going to war. The least you can do is to make things as comfortable as possible for the men who are fighting for you.

Don't be a slacker.

Turn to page 2147 — NOW !

William Beerdheim Van Broon, of a very old family, has come down until now he is a marker in Tom Tarney's bowling alleys. Tarney, seeing him deal a fellow a knockout blow, puts him in training, seeing great pugilistic possibilities in the boy.

Buck Stringer, the local champion, has a brother and sister, both employed in the home of Bruce Crosby, whom they are plotting to blackmail. One day while Bruce and his sister Eva are motoring through the slum district they have a blow-out, and Buck and his gang happen along and insult him. William appears and finishes Buck for the day. Eva invites him home, and he meets Madelyn and Grafton, Buck's brother and sister, whom he faintly remembers seeing before.

Tarney signs William with Buck, under the name of Willie Brown, and William wins in the first round. Bruce is present, and while Eva is not phased at discovering that William is a prize-fighter, Bruce is enraged. Although on the culmination of the plot against him Bruce is saved by William, he accuses William of being responsible for the whole affair. Eva's faith, however, remains unshaken, and she goes to William's home to tell him so. About this time William is discovered by family attorneys through the publicity gained in winning the championship, and comes into an inheritance of several million dollars.

Henry King, T. H. Gibson Gowland and a large company appear in a prize-fight drama. "The Climber," at ——— theatre on ——— of ——— week.

Secret Service Operatives Versus Criminal Gang in "The Mysterious Mr. Tiller"

(Bluebird Five-Part Production)

Introduction of the Chief of the Secret Service to a beautiful girl operative by means of an explosion; a slick gang of criminals led by "The Face"; a necklace of diamonds of fabulous value the theft of which leads to the breaking up and arrest of the gang—such are the trend of incidents making up the last action story, "The Mysterious Mr. Tiller," a Bluebird Feature which will be displayed at the ——— theatre, on ——— of ——— week.

Ruth Clifford as Clara Hawthorne, whose histrionic ability is favorably commented on by Bluebird patrons, is seen in the opening rushing down the steps of a house just as an explosion startles Prentice Tiller. He escorts her from the scene, and later she explains that only the day before she arrived from England to meet her fiance, was met by strangers who led her to the man she loved, and then she learned that he had joined a revolutionary society and was a dynamiter. In escaping she had upset chemicals which caused the explosion.

Miss Hawthorne gives Tiller a letter to be delivered to a "Miss Smith." At the address given, a man says he is the party, then, reading the letter, rushes from the house. Tiller follows and is astonished to see the man enter the Hawthorne residence, where a brilliant entertainment has been announced.

For some time a criminal, known as "The Face," has mystified the police. He is leader of a gang sheltered at the house where Clara was first taken, and only lately smuggled necklaces of great value into the country.

At the Hawthorne entertainment Tiller is present. So also is the girl of his adventure, Clara. The other honor guest, Mrs. Mont-Ferry wears a necklace of great brilliancy. Clara wears a counterpart. Mrs. Mont-Ferry's jewels are stolen and Tiller accused of the theft, but a search discloses a necklace the victim cannot identify. Later Clara slips Tiller the necklace she takes from her own throat.

The girl goes to Police Headquarters, establishes herself as a Secret Service agent, and tells that she has almost captured Mordant, the famous criminal, who is really "The Face." On information she gives Tiller is enabled to arrest "The Face," and then discloses his own identity as Chief of the Secret Service.

The action throughout this play is fast and thrilling. Rupert Julian will be seen opposite Ruth Clifford.

Margery Wilson As a Mountain Girl in Triangle's Refreshing Picture, "Mountain Dew"

(Triangle Five-Part Production)

After all the fresh tang of the outdoors, the call of the mountains and the mountain folk, is always a source of enjoyment to the theatre and picture goer. It is such an environment to which the patron will be carried in "Mountain Dew." Two noted scenarioists, Monte M. Katterjohn and Julien Josephsen, collaborated in writing this piece.

J. Hamilton Vance, a magazine writer from the North, while gypsying through the Kentucky Cumberlands, enters Trigger Creek, a hill settlement in bloody Breathitt County. Milt Sears, feudist, ex-convict and school teacher, recognizes in Vance a possible competitor for the "teacher job" and orders him to leave. To protect his manuscript Vance agrees, while Sears shreds his hat with bullets to demonstrate his marksmanship.

While leaving the valley Vance meets a beautiful girl astride a bullock returning from the grist mill. He is immediately attracted and determines to stay. A notice announcing "a new boss for the teacher is desired" results in his going to the store of Squire Bradley to appiy. There he finds the Squire has been defeated at checkers. Vance challenges and bests the champion, to the Squire's delight. The Squire invites him to the house, and there Vance learns the beautiful girl on the bullock is the Squire's daughter, Roxie.

Lafe Grider, the Squire's farm manager and suitor for Roxie's hand, suspects Vance of being a federal agent seeking moonshiners. He attempts to incite the neighborhood against Vance. Further complications come when Vance learns Roxie doesn't know how to read or write. She agrees to attend school. Milt Sears attempts to assassinate Vance in the schoolroom and Roxie is injured. When taken home her attendance at school is exposed. Her father is angered and denounces Vance. The latter determines he shall instruct the girl, and has his negro servant hold the Squire a captive with a gun at his head while he instructs Roxie in reading.

The Squire again turns the champion of Vance, to change again when Lily Bud Kaines, a poor relation, reads a paragraph in one of Vance's fiction stories mentioning moonshining in the hills. That is taken as a confession he is a federal agent. The mountaineers prepare to bushwack him, but Roxie goes to warn him. He avoids the posse, marries the girl and then salutes the posse as a moonshiner himself, for he is one of the family.

Margery Wilson and Charles Gunn will be seen in this Triangle feature at the ——— theatre, on ——— of ——— week.

Frederick Warde and Jeanne Eagels in a Lively Drama of the War

"Under False Colors"

(Thanhouser-Pathe Five-Reel Production)

This is another spy drama and a "dandy." Frederick Warde and Jeanne Eagels are co-starred, and Robert Vaughn, Anne Gregory and Carey Hastings are in the cast. Emile Chautard directed—which in itself is enough—and the story is by Lloyd Lonergan. It is fast—in fact it has a clash and bang that wakes 'em all up and keeps 'em standing.

Traced by Russian spies, Countess Olga seeks refuge in the home of David Colton, a wealthy American, whose father had sent him to Russia to finance a large loan. As he is questioned by the police, the Count enters. Knowing how bad the Count and his people need money, Colton becomes indignant, and requests that he have the police leave without searching his home, The Count consents, and thus Olga is saved, To make certain that she will escape, Colton has the Count to sign him a passport for Olga, under an assumed name, whereby she can leave for America.

On her way over, Olga makes the acquaintance of Vera. Her father, who is an old time friend of Colton's father, is sending his daughter with him to care for her until the revolution is over. Unfortunately it happened that the ship was torpedoed, and Olga and the girl were placed in a lifeboat. Due to a terrible bad weather, Vera dies, leaving Olga a letter to Colton. As she is unknown and without friends in America, she decides to pose as Vera.

In America, Olga calls upon Colton and is received with great joy. Her pleasing way struck Colton at first sight, and he became deeply interested in her. Everything ran smoothly until a secret band of revolutionists learned of her whereabouts. Immediately she was called to their den and requested to give her assistance. Incited with the thought that she was to help the poor in Russia, Olga consents. Another mishap occurred, Vera's father arrives in America and calls upon Colton. Colton sees that Olga does not recognize the man, but for reasons of his own he remains silent.

The order decides to rid themselves of Colton, as they contend that his money is causing the oppression to be continued. That night they send a mysterious note to his home. Olga is prepared. As the man points his revolver at Colton, she rushes between and snatches the gun. This proves to Colton that his confidence in Olga has been rightly judged, so he decides to prove to her that the band is working on the bad side instead of the right. Though the mysterious man who attempted to kill him, Colton has him to bring him to the den disguised. At the meeting, at which Olga is present, Colton and the man hold the crowd up. Colton proves to the crowd that their leader is not working for the cause, but to attain riches for himself alone. This enrages the crowd to attempt to take his life.

After the dark clouds clear away, Colton's son returns. He falls deeply in love with Olga. Going to his father, he asks his consent to marry her. He replies: "Make her a true American, as she is a most worthy asset to our cause."

Frederick Warde and Jeanne Eagles in a stirring drama of espionage and turmoil, "Under False Colors," will be seen at the ——— theatre on ——— of ——— week. It is an event in screen history.

READY-MADE AD-TALKS PUBLISHED IN LAST WEEK'S ISSUE

September 22, 1917.

FEATURES

TITLE OF PLAY	PRODUCER	
"A Stormy Night"	Bluebird	5 reels
"Flying Colors"	Triangle	5 reels
"Polly Ann"	Triangle	5 reels
"Polly of the Circus"	Goldwyn	8 reels
"The Fibbers"	K-E-S-E	5 reels
"Lost in Transit"	Paramount	5 reels
"For France"	Vitagraph	5 reels
"The Secret of Black Mountain"	General	4 reels
"Sunlight's Last Raid"	Vitagraph	5 reels
"The Girl Who Wouldn't Grow Up"	Mutual	5 reels
"War and the Woman"	Pathe	5 reels
"The Angel Factory"	Astra-Pathe	5 reels
"When False Tongues Speak"	Fox	5 reels
"Betsy Ross"	Peerless-World	5 reels

Elinor Glyn's "One Hour," Human Drama Produced as the Sequel to "Three Weeks"

(Foursquare Six-Part Production)

Royalty finds itself but human in this Hoffman-Foursquare production in six parts, taken from the widely read novel of the same name. Zena Keefe and Alan Hale are the Princess Opal and Stanley respectively, are featured.

In the Adirondacks Stanley rescues Opal first from a band of wolves and then from an icy death, and takes her to his cabin. For a few months the young people are happy, and in love till from the European kingdom of the Princess comes a diplomat to take her back. She unsuccessfully flees, and eventually is taken back to the kingdom to marry the ruler of a neighboring state and so save her people from conquest.

Stanley follows, and it develops he is a nephew of the monarch who is to marry Opal. He learns her real identity for the first time. Stanley saves Opal from a drunken attack on the part of her fiance. The king dies as a result of the fight, and the last barrier between the happiness of Opal and Stanley is raised.

Russian Drama, "Rasputin," the Black Monk," with Many World Stars in Cast

(World-Brady Seven-Part Production)

The life of the mysterious monk, Rasputin, whose hand was said to be behind every action of the Russian Czar for years, and who was reputed to have hypnotic influence over the Czarina, is depicted in this feature produced by Peerless for World. Montagu Love, June Elvidge, Arthur Ashley, Irving Cummings and Julia Dean are a few of the prominent stars in the production.

Gregory Novych (afterward Rasputin) is seen in his early peasant surroundings. Ambitious, magnetic, devoid of conscience, and possessed of a peculiar power over women, he is hated by all save Inez Rodin, wife of a revolutionary leader. On the eve of his departure for bigger fields, Gregory all but accomplishes his lustful purposes, but the return of Inez's husband sends him away disguised as a monk.

Gregory betrays a band of revolutionists, of which Rodin is chief, to a Russian secret service operative. At Petrograd he becomes known as Rasputin, inaugurates a new cult the basis of which is that he who yields most completely to his cravings is the holiest.

Madame Vasta, lady in waiting to the Czarina, is fascinated by Rasputin and advances his cause at court. The Monk, called in to save the life of the young Czarevitch, declares he has power to do it, but must always be near the boy. Ten years later, in his power, he looks upon himself as Czar.

The world war breaks out. Rasputin, seeing a chance to advance his power, takes steps to effect a separate peace with Germany, and effectually disorganizes the army. At this point Rasputin makes a fatal mistake. He lusts for the beautiful Princess Sonia, but is repulsed.

Ilda Rodin, a baby at the time of Gregory's attack on her mother, is brought by Vasta to Rasputin's apartment. As he embraces her a message purporting to come from the Princess Sonia bids him go to her. The plotters who sent the false message seize him, and Rodin, escaped from Siberia, wreaks his vengeance, killing the "Mad Monk."

The Czar, helpless on Rasputin's death, abdicates. Kerensky rises as man of the hour, and the Czar is exiled.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

"The Duplicity of Hargraves," in Which Laughter Chases Tears—Typically O. Henry

(General Film Four-Part Production)

O. Henry in book form is known and loved by millions. O. Henry in film form should be a revelation to added millions. Those of his works so far placed on the screen have retained the humorous flavor of the author. Characteristic is the latest four-part comedy drama released by General Film, "The Duplicity of Hargraves."

Typical of the old South, dignified Major Pendleton Talbot and his daughter, Lydia, come to Washington and settle in an old fashioned boarding house. Though needy, the Talbots keep up appearances by scrimping and saving, and the Major retains his courtly, impressive appearance despite a certain shininess of coat and trousers.

The Major and his pretty daughter are cultivated by another boarder, Henry Hopkins Hargraves, a quiet chap for all that he is a vaudevillian. The actor seems never to tire of the old man's stories and peculiar characteristics. One night in a fit of princely extravagance the Major bought tickets to the opening of a new play. He and his daughter found on the stage Hargraves performing in the character of a typical Southern grandee—making a tremendous hit. The Major recognized it, however, as a caricature, and next morning when Hargraves came exuberantly to boast of his success, bitterly upbraided him. Hargraves would excuse himself for using the Major as "copy," and would even reimburse him handsomely, but the aid is refused though the old man is practically starving. Abashed, Hargraves disappears, causing a pang in the heart of Lydia.

Some time later the Major is in dire straits, when he is approached by an old colored man, also a relic of the South, who has prospered and who presses a goodly sum on the Major in repayment of a debt owed the family. The Major accepts it, though he remembers nothing about its origin. It is the beginning of his rise, and soon with new courage he is up in the world again. He never learns the secret of his windfall. But Lydia does—in a letter from Hargraves. He, masquerading, was the old colored man.

Charles Kent will be seen in the leading role in "The Duplicity of Hargraves," which will be shown at the ——— theatre, on ——— of ——— week.

Drama of Restored Faith and Love Is Triangle's "The Bond of Fear"

(Triangle Five-Part Production)

"The Bond of Fear" is not only of the entertaining nature to be expected but has a deeper heart appeal. This double recommendation of merit is carried across the screen by Roy Stewart, Belle Bennett, Melbourne McDowell, George Webb and John Lince. Come to the ——— theatre on ——— of ——— week to see what will really be an exceptional feature.

Camden McClure, Judge of the Circuit Court, was a fanatical advocate of the theory that law should be enforced to the last letter without regard to the circumstance or sentiment. This attitude he maintained in regard to the affair of his brother, for whom he was legal guardian. The brother needed more money than the court allowed. Judge rejected his plea for undue funds.

A fight followed. The brother drew a revolver. The judge wrenched it from the boy, and while holding it the trigger was pulled. His brother fell wounded, apparently dead. The judge became a fugitive. He went West and secured Cal Nelson as guide through the bad lands. While crossing the desert they came upon a woman. She had fled from a shanty where a man laid dead.

Judge McClure became delirious from the heat, and told his secret to the woman, Mary. When sanity returned he suspected that he had told his secret. Mary admitted he had. Then she said she too was a killer, a woman who had killed her husband.

The two decided to get married. They went to a settlement for a minister. The guide was in love with Mary, but renounced his love so they could be happy.

At the hotel he read in the paper his brother was alive. Instantly he became the strong enforcer of the law. Believing himself safe he denounced Mary and notified the authorities. When the sheriff came for her Cal Nelson carried her into the desert on his horse, outwitting the posse. Mary told Cal she only pretended she was a killer so the judge would not feel alone in his guilt. It was her father who died a fugitive.

The judge learned the newspaper was over a year old. Again he becomes the fugitive, and started across the desert after Cal and Mary. He was followed by two men. He rode into a sandstorm, and there was caught in a landslide, resulting in his death. The men following wired that their search was fruitless.

Mary and Cal survived the storm and Cal begged her to wed him, but she said her faith in men was forever broken. They journeyed together to a distant stage terminus. As she was was about to board the stage her faith in him returned and she rested in Cal's arms.

LIVE NEWS FROM THE PRODUCERS

Ten Triangle Companies Are Filming Dramas

Olive Thomas, Alma Ruebens, Margery Wilson, Belle Bennett, William Desmond, Ruth Stonehouse and Others Are Featured

TRIANGLE is filming "Fuel of Life," first of a series of "vampires in real life," with Belle Bennett in the feature role, supported by Lee Hill and Texas Guinan. Maude Reeves White wrote the script, Grant Wallace the scenario, and Walter Edwards directs the production.

"Wild Sumac," with Canadian Mounted Police, has in the cast Margery Wilson, George Chesebro, Walter Brawnlee, Wilbur Higby, Ray Jackson and Diana Carillo, while Agnes Parsons directs.

William Desmond has the part of a tramp in "The Strange Weakling," and with him in the cast are Jack Richardson, Josephine Sedgwick, Claire MacDowell and

Louise Glaum (Triangle)

William Ellingford. The script is by Harry Schumate and the scenario by Alvin H. Nietz, while Raymond Wells makes a Triangle debut as director.

"Guardian of Eldorado" is directed by Cliff Smith. In the cast are Roy Stewart, who is featured, and a number of cowboys. Jack Cunningham is the author and Alvin H. Nietz prepared the story for the screen.

"Doing Her Bit" requires a setting showing a brick block in the tenement district of New York. Ruth Stonehouse has the lead, and with her are Carl Ullman, Jack Brammall and others. H. O. Davis wrote the play and George Elwood Jenks picturized it.

"The Stainless Barrier" requires eighteen in cast. Among them are Jack Livingstone, J. Barney Sherry, Mary McIvor, Irene Hunt and Jessie Hallett. It is Louis Schneider's script and Jack Cunningham's scenario.

Charles Gunn is featured in a piece just begun by Ferris Hartman. George de Boise Proctor and Mildred Considine helped in preparing the play for the screen. Mildred Delfino has a part and Laura Sears the leading role.

"Tar Heel Warrior," as the name might suggest, is a Southern drama. It has been recently completed, with Alma Ruebens and Walt Whitman in the leading roles. John Lynch wrote the script and Catherine Carr prepared it for the screen.

In "Frankly Chaste," Olive Thomas has a joyous, lively role. It is the initial effort of Jack Dillon as a Triangle director. H. B. Daniels wrote it and George Elwood Jenks prepared the scenario.

Director Lynn Reynolds wrote and will produce at Santa Barbara a society drama, not yet titled, with Fritzi Ridgeway and George Hernandez in the cast.

Herbert Lubin Establishes New York Offices

Herbert Lubin, a factor in General Enterprises, Inc., has decided to make New York the headquarters for his future activities. To this end, with his partner, Arthur H. Sawyer, the original "zone" man of the film business, he has established offices at 1600 Broadway, New York City.

Prior to coming to New York, Mr. Lubin was the holder of the Metro franchise for Canada, and modestly acknowledges the possession of several records in the matter of first run bookings and gross receipts for the Metro program.

No Blackton-Paramount Until November Program

J. Stuart Blackton has determined to postpone his advent upon the screen as a producer for Paramount. Accordingly, there will be no Blackton production among the Paramount October releases contrary to a former announcement, and the first Blackton photoplay will not appear until November. Mr. Blackton says:

"The idea of completing a picture and immediately rushing it to the laboratory, is abhorent to me and I believe that much better results can be obtained by devoting the extra time which I have gained to studying, assembling and welding the entire production into a harmonious whole.

"I found it would be impossible to carry out my intention to release my first picture in October. I therefore, immediately got in touch with Hiram Abrams, President of Paramount Pictures Corporation and advised him of the situation. Being just as interested as I am in furthering the artistic merit of my production, Mr. Abrams at once consented to the change.

Alma Rueben (Triangle)

New Accessions to Universal Company

Verna Mersereau and Jack Mower, two young players holding forth unusual promise, were added to the acting forces at Universal City last week.

Miss Mersereau, despite the similarity of names, is not a sister of Violet Mersereau, nor is she in any way related to the Golden-haired star of Bluebird productions.

British General a Pilgrim to Universal City

"Take us to Universal City," was the answer made by General Sir William White, one of the heroes of the British army, when asked which of the local attractions he wished to see, shortly after his arrival in Los Angeles.

General White is touring the British colonies and the United States for the purpose of accelerating recruiting for the British army.

Clever Crook Play for Ruth Stonehouse

Ruth Stonehouse in the Butterfly picture "The Edge of the Law" takes the part of Nancy, who, dressed in boy's clothes most of her youth, gains notoriety as a clever "dip."

Two of her associates decide she could be more useful in girl's garb as a "come on" for a swindling game. This leads to rapidly moving events and the "punch" of the story.

Arranged for the screen by Harvey Gates from "A Gentle Ill Wind," a novel by Maude Pettus which appeared recently in the All-Story Magazine, the production was directed by Louis Chaudet.

Jesse L. Lasky Thrilled by Busy Era in Production

Something Going on Every Moment of the Day and No Lost Motion—He Announces "Mrs. Dane's Defense," "The Antics of Ann," "Rose of the World," "The Devil's Stone," and "Mary Gusta," All Paramount Releases

JESSE L. LASKY, vice-president of the Famous Players-Lasky orporation, after spending six weeks in New York, has departed for California, where a number of important Paramount and Artcraft productions are under way at the studios in Hollywood, Cal. Mr. Lasky said:

"I find that there is even greater uniformity in work, greater co-operation and as a consequence more rapid, efficient and satisfactory output than in the past. Here in the East at the Famous Players and Fort Lee Studios there is something going on every moment of the day and there is no lost motion.

"Marguerite Clark has completed two 'Bab' pictures, having finished the second during my present stay, and is now at work on the third, which will be called 'Bab's Matinee Idol.' J. Searle Dawley has been directing these pictures and from all indications they will prove some of the most interesting features in which this star has appeared. I personally believe the public will be more than delighted with 'Bab's Diary' which is to be released September 24.

East Studio Productions

"Having completed 'The Hungry Heart'—one of her best pictures—Pauline Frederick is now at work on 'Mrs. Dane's Defense' from the play by Henry Arthur Jones. In fact she has just about completed it and will soon start on a new picture. Hugh Ford is directing 'Mrs. Dane's Defense' and Robert Vignola had charge of 'The Hungry Heart.'

An Alluring Close-Up of Kathleen Clifford, Starring in Paramount's First Serial, "Who Is Number One?"

"I have been very well pleased with the prospects for Ann Pennington's next picture under Edward Dillon's direction—'The Antics of Ann' which is getting on toward completion.

"Probably the most notable of recent acquisitions to Paramount is Mme. Lina Cavalieri who has begun work at Fort Lee under Emily Chautard in 'The Eternal Temptress' an original story by Mme. Fred de Gressac. For this production some of the most elaborate sets that have ever been used are being prepared. Billie Burke has finished 'Arms and the Girl' for Paramount.

"The last scenes for 'The Rise of Jennie

"Our Mary" Pickford ("Rebecca of Sunnybrook Farm")

Cushing' are being completed under direction of Maurice Tourneur for Artcraft. Elsie Ferguson's 'Barbary Sheep,' I am told, is having a run that is highly satisfying. Miss Ferguson will begin work shortly on Agnes and Egerton Castle's 'Rose of the World.'

California Studios Busy

"In California Geraldine Farrar is working upon a new Artcraft picture, 'The Devil's Stone.' George Beban, who has contracted to appear in two more of his characteristic pictures will start work soon on the first of these, the title of which has not yet been chosen. 'Lost in Transit' proved one of the most satisfying of his many Paramount plays.

"The millions who have read and reveled in Mark Twain's immortal boy hero, 'Tom Sawyer,' will be waiting for the production of that story for Paramount. Jack Pickford is to play title role. The picture is already well under way. For Vivian Martin 'Mary Gusta' has been chosen as a forthcoming vehicle. Sessue Hayakawa has finished 'The Call of the East' and is at work on 'The Secret Game,' which will be a Paramount release in the early Winter. Mary Pickford is at work on Frances Hodgson Burnett's 'The Little Princess' for Artcraft, while Douglas Fairbanks, and William S. Hart are both at work.

"I must not neglect to mention Julian Eltinge, whose 'Countess Charming' is released by Paramount on September 24, and whose next picture, 'The Clever Mrs. Garfax' is under way, likewise Wallace Reid, who will appear in 'Nan of Music Mountain' for Paramount, supported by Ann Little."

Vola Vale
(Paramount-Ince)

Good Cast with Madge Kennedy in "Newly Married"

Comedians of note are in the cast supporting the Goldwyn comedienne, Madge Kennedy, in the filming of "Nearly Married," Edgar Selwyn's successful comedy, which is nearing completion at the Goldwyn Fort Lee studios. Among them are Frank Thomas, Mark Smith, Alma Tell, Richard Barthelmess and Hedda Hopper.

Mr. Thomas, after a number of years in stock, was seen in several noteworthy Broadway attractions and last season was leading man in "The House of Glass." Mark Smith, who played the part of "Tom" in the original stage production of "Nearly Married," has the same role in support of Miss Kennedy.

A Study in Character Make-Ups Glimpsed in Tense Moments

In Harry Carey's Latest Butterfly Picture, "Straight Shooting"

"The Master Spy" Heads Universal's Program

"Taking Their Medicine," "Soapsuds and Sirens," "Marble Heads," "Your Boy and Mine" and "Fountain of Trouble" Are Comedies

"THE MASTER SPY," an episode in the career of Yorke Norroy, secret service agent, written by George Bronson Howard and directed by Jack Wells, heads Universal's regular schedule of release for the week of September 24. Kingsley Benedict and Mignon Anderson are the featured players.

It is a stirring "Gold Seal" drama in the war atmosphere, the scene being the border of Russia and Saxonia. Benedict as Yorke Norroy undertakes to deliver plans to Saxonia fortresses and thrilling adventures follow.

Eddie Lyons and Lee Moran, in "Take Their Medicine," the Nestor comedy to be released Tuesday, September 25, are on a typical cattle ranch. Fred Palmer prepared the scenario, while Roy Clements is credited with the production.

"Soapsuds and Sirens," a two-reel L-Ko comedy will be released Wednesday, September 26, with Gladys Varden, Harry Lorraine, Walter Stephens and Bert Roach in the principal parts. The ninety-first issue of the Animated Weekly will be released on the same date.

Lena Baskette is the star of the dramatic feature scheduled for Thursday, September 27, "A Romany Rose." It was written and directed by Myrtle and Marshall Stedman. A number of prominent players appear in support of the heroine, including Claire McDowell, Charles Hill Mailes, Fred Montague and Nigel DeBruiller. "Marble Heads" is the Joker comedy, with Gale Henry and William Franey, on the same day. It pictures the efforts of an impecunious sculptor to fill the order of a rich patroness who desires two statues for her garden party.

On Friday, September 28, an especially good Victor comedy entitled, "Your Boy and Mine," in which Lincoln Stedman and Elwood Bredel have the featured roles, is released. The thirty-eighth issue of the Universal Screen Magazine has the same date.

Helen Gibson is the star of "The Dynamite Special," the Bison railroad drama which will be released Saturday, September 29. The story was written by T. Shelley Sutton and George Hively and produced by J. G. Davis. William Franey will be seen on the same date in a Joker comedy known as "The Fountain of Trouble," written by Arthur F. Statter and directed by W. W. Beaudine. The twentieth issue of Universal Current Events will complete the week's list of releases.

Dorothy Dalton's First Paramount Has Egyptian Scenes

Dorothy Dalton in her Paramount debut in "The Price Mark" will have a supporting cast much to her liking, it is said. In the company will be William Conklin, Thurston Hall, Adele Farrington, Edwin Wallock, Dorcas Matthews and Clio Ayres. Roy Neill, one of Thomas H. Ince's most experienced directors, will be in charge.

Miss Dalton comes to her work in "The Price Mark" fresh from a vacation and full of enthusiasm for her new picture.

"The Price Mark" is described as a story located in New York and Egypt and involving the ever fascinating life of the American Quartier Latin—the studios of the artists.

No More Mercury Light for Marie Dressler

Marie Dressler and her staff quit the Goldwyn Studios at Fort Lee this week for California and sunlight. Accompanied by her director, her secretary and her cameramen, the famous comedienne is Hollywood-bound in a private car.

Miss Dressler feels that quick-action comedies, such as she has contracted to make for Goldwyn distribution, cannot be made to the best advantage by mercury light.

Miss Dressler has approved the scenario for her second comedy and work on it will begin with her arrival at Los Angeles. She will make eight pictures a year for exclusive distribution by Goldwyn.

"Fatty" in Vampire's Toils—In Photoplay

Roscoe "Fatty" Arbuckle has been caught in the toils of a beautiful but unscrupulous vampire, accomplice of a crook. But luckily, this only occurs in "Oh, Doctor!" a Paramount-Arbuckle comedy which will be released following "His Wedding Night."

Paramount says the character gives "Fatty" one of the greatest laugh-getting parts he has been called upon play in some time.

Harry LaPearl Is the Clown in Goldwyn Play

By a serious error Harry LaPearl, who takes the clown part in Goldwyn's "Polly of the Circus," has lost much of the credit that is properly his due. In sending out the cast in advance Goldwyn used the name of the actor who then had the role, and who afterwards was displaced. This name was used nearly everywhere.

LaPearl did so well as clown that almost all reviewers in the eighty cities where the feature has been shown have mentioned him immediately after Mae Marsh who has the leading role—but unfortunately mentioned him by the wrong name.

New "Black Diamond" Comedy Is "Susie's Scheme"

The Paramount-Black Diamond comedy, produced by United States Motion Picture Corporation, for release September 17th, is entitled "Susie's Scheme."

Surplus Camels Given by Fox to Los Angeles

The city of Los Angeles is now richer by four camels, because William Fox's picturization of "Cleopatra, the Siren of the Nile," was made in the Fox Studios at Hollywood, Cal., just outside Los Angeles.

The animals, with many others, were used in the production of the Theda Bara Picture, and when the scenes were over in which they were required, Mr. Fox telegraphed to his representative on the Coast that they be donated to the Griffith Park Zoological Gardens.

Mae Murray's First Bluebird, Directed by Leonard, Ready

DIRECTOR ROBERT LEONARD, who came with Mae Murray from the Lasky forces to direct Bluebird productions, has completed his first work—"The Princess Virtue," screen version of Louise Winter's novel of the same title. Fred Myton prepared the scenario and for six weeks, Mr. Leonard, Miss Murray and their company have been working on various locations along the Pacific Coast, completing the various scenes in proper settings and atmosphere.

"The Princess Virtue" will introduce Miss Murray as a Bluebird star on November 5. That her debut among Bluebirds might have every advantage of skillful production and adequate dramatic presentation, Director Leonard was given a free hand in the matter of expense. The supporting cast it is announced was chosen with particular care, players being selected for their individual fitness to best interpret the roles assigned.

Wheeler Oakman will be Miss Murray's leading man. Paul Nicholson, Jean Hersholt, Jack Vosberg, Harry Von Meter, Gretchen Lederer and Clarissa Selwyn will be other principals in the support. It is interesting to note that Fred Myton, who prepared "The Princess Virtue" scenario also provided the working script for Miss Murray's first screen appearance—"To Have and to Hold." Mr. Leonard left Bluebird a few months ago to direct Miss Murray with another producing firm, bringing her back with him on his return to Bluebird.

Every essential scene in the first Mae Murray-Bluebird was photographed in fitting locations, it is claimed, or acted in front of especially built sets of massive design and super-elegance. The facilities of Bluebird's studios were released entirely to Director Leonard's uses. Every interior was especially constructed, the players were costumed in accord with Miss Murray's ideas and the star herself, prepared an exclusive wardrobe to fit the elegance and exclusiveness the story and its proper surroundings demanded.

No Tears for Jane Cowl in "The Spreading Dawn"

Jane Cowl has dried the tears she shed for Mary Turner and Ellen Neal in "Within The Law" and "Common Clay."

In "The Spreading Dawn" for Goldwyn Miss Cowl is seen as a society belle of New York in the early 60s when hoop skirts were the fashion and romance and war were the chief activities. As the daughter of one of New York's first families she marries an officer in the army and the trials that follow come near crushing her faith in love and romance. But in the end they prevail.

Two Sennett Comedies Ready, So Says Telegram

Mack Sennett in California wires Hiram Abrams, president of Paramount, that the first Paramount-Mack Sennett Comedy, "A Bedroom Blunder" is finished and that he has completed the assembling of the picture.

"I am very happy to state," night-letters Sennett, "that it is a real knockout—a screaming comedy from start to finish, and you can quote me as saying this."

"Roping Her Romeo," the next release, is also virtually finished and will be followed at regular intervals by others of the same type.

Earle Fox in Triangle's "From Two to Six"

Earle Fox has been engaged for the leading role opposite Winifred Allen in a Triangle production, "From Two to Six," now being made under the direction of Allan Dwan at the Yonkers studio.

A novel feature of this play, the work of a magazine writer, Arthur Stringer, is that it all takes place in a single afternoon.

Busy at Empire All-Star Glendale Studio

The Empire All Star Corporation Studio, at Glendale, L. I., is busy from morning till night, with every stage occupied.

"Please Help Emily," starring Ann Murdock, is being filmed under the direction of Dell Henderson. Ferdinand Gottschalk is playing the part of Herbert Threadgold;; Rex McDougal, Hubert Druce, Amy Veness and John Harwood are all in the cast.

Olive Tell is busily at work on "The Unforseen." David Powell is supporting Miss Tell. John B. O'Brien is the director.

Albert Capellani has Edna Goodrich under his direction and "American Maid" is now well on its way to completion.

Schwartz Gets Pictures for New York

A large assortment of single, two and three-reelers have been obtained from several companies by Eddie Schwartz, of the Federal Feature Film for exploitation in New York state.

The pictures consist of one-reel comedies, scenics and educationals, two-reel comedies and dramas, and a number of three-reel dramas. Several of the two and three-reelers are featured in themselves.

With this new addition of short material to his list, Mr. Schwartz plans to inaugurate a new service, which he will call the Federal's Short Picture Service. This new service department which Mr. Schwartz plans to put into effect in about a week or two, will cater only to the wants of exhibitors who are desirous of short pictures of merit. Mr. Schwartz will manage this department personally in conjunction with his regular duties, and will see to it that every exhibitor gets what he wants at a price within the reach of his pocketbook.

Mr. Schwartz has been in the business for a long time, and he knows nearly every exhibitor in New York state. He makes it his duty to see that the exhibitor is satisfied with his picture.

Charlie Chaplin as a Fleeing Convict Suggests Rapid Fire Possibilities. His Latest Mutual Is Called "The Adventurer," Which Is Apparently Quite Appropriate

Whatever It's All About, the Cop's Taste Must be Admired. Lyons and Moran Are the Figures in This Universal Comedy, "A Bad Practice"

"Wolfville" is to be a Vitagraph Village

Producing Company Is Bringing to Life All of Alfred Henry Lewis' Famous Characters—Two Plays Are Complete

"WOLFVILLE," the frontier town created by the late Alfred Henry Lewis and made known to millions of readers in the series of Western stories which this gifted writer produced some years ago, has been immortalized by Vitagraph company, of which Albert E. Smith is president.

Several months ago the Vitagraph company obtained the motion picture rights to all of the "Wolfville Tales" and the first two features from the series already have been completed at the company's Western studio in Hollywood, with William Duncan and Carol Holloway. The initial picture in the list of Lewis masterpieces will be "Dead Shot Baker" and the second "The Tenderfoot."

The first picture was shown to the executive staff of the Vitagraph distributing organization last week and the statement is made that "Dead Shot Baker" is the finest picture that has been shown in the projection room at 1600 Broadway in many months.

The lightings are said to be as beautiful as have been given any Western picture this year and the riding scenes are good. Such riders as Joe Ryan, Al Jennings, George Holt and Fred Burns, all of whom appear in "The Fighting Trail," are in the cast. Their work, with that of the other cowboys who are used in the picture, is declared to be great.

In connection with the inauguration of the "Wolfville" series, Albert E. Smith calls attention to the fact that at the time he contracted for the Lewis stories, he also contracted for the works of Frederick Upham Adams, a close friend of Mr. Lewis for many years, and one of these, "The Bottom of the Well," will be released on the October program of the company.

Mr. Smith says that in procuring the works of these two writers he is carrying on the policy announced some time ago of getting for Vitagraph pictures the very best stories available, which means that the company's product will be of high type from a literary standpoint.

"Aladdin and the Wonderful Lamp" for Broadway

"Aladdin and the Wonderful Lamp," Willie Fox "Kiddie Feature" from the Arabian Nights tale, will be given a Broadway run soon at the Globe theatre.

Francis Carpenter and Virginia Lee Corbin, who were in "Jack and the Beanstalk," appear in the leading roles of the new cinema—Francis as the son of Mustapha, the tailor, and Virginia as the captivating princess. C. M. and S. A. Franklin, who filmed "Jack and the Beanstalk," staged "Aladdin and the Wonderful Lamp."

The memorable part of the story in which Aladdin rubs the magic lamp and commands the genii who appears to build him a magnificent palace is faithfully reproduced in the photoplay version. A miracle of the screen results in the gradual appearance of a gorgeous structure on the burning sands and one may plainly depict the performances of Aladdin of old.

Fast Action Comedies a Kalem Production

The Kalem Company calls attention to the strong company of fun-makers assembled to support Ham and Bud in the new "Ham" comedies about to be released.

In "The Boot and the Loot" Edythe Sterling, leading woman in the "Stingaree" series, displays her versatility as the commedienne in support of the well known team and the cast also includes John Steppling and Henry Murdock.

Marin Sais, star of "The American Girl," "The Girl from Frisco" and other Kalem series, is leading woman in "A Whirlwind of Whiskers," recalling to her many admirers the days when she made laughs in comedies.

R. E. Bradbury and Edward Clisbee, who have created many splendid character roles in various series also appear in the cast.

The new comedies are burlesque melodrama. Director Al Santell recruited the dramatic players from Kalem's other companies to work out some new ideas in comedy production. A wild street car raises havoc in "The Boot and the Loot" and "A Whirlwind of Whiskers" presents a sensational chase over the tops of skyscrapers, Ham and Bud precipitating their pursuers through a skylight.

Real Battle Scenes Paralleled in "Warrior"

Although "The Warrior" was made months before the Italians began their furious drive on the Austrian lines, the war scenes in the picture portray with startling fidelity many incidents with which the public have been made familiar through accounts in the newspapers of the encounters between the contending forces.

They parallel almost exactly the scaling of the well nigh impregnable mountain walls, the hand-to-hand fighting on the heights of the Alps, and the final triumphant capture of the Austrian strongholds.

Gigantic Set Constructed for Latest Bluebird Play

ONE of the costliest settings ever erected for a five-reel motion picture was built recently at the Bluebird Pacific Coast Studios for Director Elmer Clifton's latest production, "It's Up to You."

Most of the action of the story is laid in an imaginary European principality and many exterior sets of a special type of architecture were constructed. The largest of these is the palace of the princess, which stands behind a massive stone wall forty feet high. A deep moat skirts the wall and is spanned by a drawbridge sturdy enough to sustain the weight of a cavalcade or horses and carriages.

In the construction of this set alone fifty-five thousand feet of lumber was used for the frame work, and twenty tons of plaster and five thousand feet of metal lath were required to dress the surfaces. Fifteen barrels of paint gave the walls the proper appearance of antiquity. A corps of fifty skilled scene builders worked industriously for two weeks before it was ready for the cameras.

Mae Murray at close quarters preparing for the day's grind in the Bluebird Studios

Chapin Devises New Lights to Accent Beard

Benjamin Chapin has evolved a novel combination which gives perfect lighting in taking a close-up set or group.

Calling his technical director and chief electrician to his office he outlined his invention and instructed them to make a new bank at once out of various parts of late model Cooper-Hewitt banks.

"As you doubtless know," Mr. Chapin explained, "the character of Abraham Lincoln which I portray in the Lincoln Cycle, is a very difficult subject to photograph for various reasons. In the first place, Lincoln wore a black suit, and this with the dark beard, does not offer much contrast photographically.

"I found it particularly difficult to arrange the lights, as we are using both the ordinary side banks and the combination side and overhead lights. In numerous tests we noticed that the black beard was hard to distinguish from the black coat I wear. I figured that if I could get sufficient light from underneath, it would act as a back light and throw the dark outlines into relief.

"When the combination bank was made and tested, it proved to be just what I had anticipated and gave wonderful results, which can be especially noticed in our recent close-ups. The effect is a soft natural tone which we could not get in the glare of the carbon lamps generally used in these close-up scenes."

Lillian Langdon Again a Triangle "Mother"

Lillian Langdon, one of the best known "mother" actresses of the screen, and Monte Blue, who appeared in juvenile roles in Triangle-Fine Arts productions, have been engaged to support Olive Thomas in a forthcoming Triangle production.

Mrs. Langdon has played important roles with several companies, and was at one time a member of a famous stock company at the Triangle-Fine Arts plant.

Brady Still Insists Stage Plays are Best

Says It Is an Open and Shut Proposition, with One Side Only an Outside Chance at Best and the Other a Cinch

SINCE stage controversies are going on William A. Brady backs up his contentions with a list of World Film subjects as a basis of comparison. He says:

"Without the faintest intention of precipitating a controversy, I remain unshaken in my belief that the most successful and enduring motion pictures are those which reach the screen by way of the speaking theatre. I observe that a previous declaration along these lines has brought out an expression of opinion very much to the contrary, supported by the names of a number of motion pictures which owe nothing to the oral stage.

"To begin with, some of the plays quoted in the list to which I refer were never conspicuously successful, and not one of them ever had the vogue of, let us say, 'The Birth of a Nation,' which came to the screen from the theatre, and to the theatre from a printed novel.

"Then let us glance for a moment at the record of World Pictures derived from the stage and very successful without exception. These include 'After Dark,' 'Alias Jimmy Valentine,' 'As in a Looking Glass,' 'As Ye Sow,' 'The Ballet Girl,' 'The Boss,' 'The Builder of Bridges,' 'A Butterfly on the Wheel,' 'The City,' 'Col. Carter of Cartersville,' 'The Cotton King,' 'The Cub,' 'The Dollar Mark,' 'The Face in the Moonlight,' 'The Family Cupboard,' 'A Gentleman From Mississippi,' 'The Man of the Hour,' 'The Man Who Found Himself,' 'Mother,' 'Mrs. Wiggs of the Cabbage Patch,' 'Old Dutch,' 'Over Night,' 'The Pit,' 'The Rack,' 'The Social Highwayman,' 'Blue Grass,' 'The Master of the House,' 'La Vie De Boheme,' 'Husband and Wife,' 'Forget-Me-Not,' 'Bought and Paid For,' and a few others.

"Without singling out any one or more or these plays, but bunching the whole lot, I can securely defy anyone to name a similar number of dramas written exclusively for the screen and produced by any one management, registering anything like the drawing power of this collection.

"It seems to me to be a perfectly plain, obvious proposition that if you go before the public with a picture version of a play that has already been seen and liked by a great number of people, you have got your patronage started before the doors are opened. If this is not the fact, then there is absolutely nothing in publicity or advertising, no use in building up the confidence of the people in the article you are about to offer.

"I will go further and say that when your photoplay is made from a successful stage drama, which in due course was dramatized from an immensely circulated novel, the value is increased immeasurably. This is the situation with our forthcoming picture 'The Burglar,' starring Carlyle Blackwell and featuring Madge Evans and Evelyn Greeley.

"As previously stated, our photodrama was produced from the stage play of the same name by Augustus Thomas, which in its time was seen and applauded by pretty much all the theatre patrons of the entire country. Mr. Thomas wrote his drama closely following Mrs. Frances Hodgson Burnett's story, 'Editha's Burglar,' which was read all over the world, having been translated into no less than six languages.

"Will anyone seriously contend that any number of original scenarios prepared for the screen direct, have a chance to make as great and enduring a success as is practically sure to be registered by 'The Burglar?' It is absolutely open-and-shut that on the one side of this proposition we find an outside chance, and on the other a cinch."

"The Yankee Way" from Chicago to Balkans

George Walsh is the hero of William Fox's mid-September release, "The Yankee Way," a bright comedy of international romance, which has its beginning in a Chicago cabaret and concludes with a wedding ring in the ever-boiling Balkans.

In the supporting cast are Enid Markey, Joe Dowling, Charles Elder, James O'Shea, Ed. Sedgwick, Count Hardenberg, Edward Cecil and Tom Wilson. Richard Stanton directs.

Billy West Plays the Important Role of a Fly Cop in His Latest King-Bee Comedy

Wide Contrast Is Evident in "Flirting with Death," a Bluebird Picture in Which Herbert Rawlinson and Brownie Vernon Divide the Dramatic Burden

Elsie Ferguson in Role of Street Waif Next

To Act for Screen "The Rise of Jennie Cushing," by Mary S. Watts—As in "Barbary Sheep," Maurice Tourneur Directs

THE new film vehicle for Elsie Ferguson is an adaptation from a popular book, "The Rise of Jennie Cushing," by Mary S. Watts, author of "Nathan Burke," "Van Cleve" and many other well known works.

In speaking of the new Ferguson-Artcraft offering, Walter S. Greene said: "The combination of Elsie Ferguson in a photoplay staged by Maurice Tourneur and adapted from a popular book by a prominent author, as evidenced in 'Barbary Sheep,' has prompted us to again present the combined efforts on the screen of such a coalition. The success of 'Barbary Sheep' has exceeded even our own expectations which fact is proved by telegrams, letters and messages we have received from exhibitors all over the country who have shown this photoplay.

"In looking about for another Elsie Ferguson subject we came upon a story which not only offers a vehicle for this star but which also presents the work of a well known author. Those who are most familiar with Miss Ferguson's accomplishments agree that in addition to disclosing her talents, 'The Rise of Jennie Cushing' will accent her versatility in that it offers a direct contrast to 'Barbary Sheep.' In that picture Miss Ferguson appears in the part of the English noblewoman but as 'Jennie Cushing' she portrays the role of a street waif.

"Work on this production is now well under way at the Famous Players-Lasky Studios in Fort Lee under the personal direction of Mr. Tourneur. An exceptional cast has been selected including Elliott Dexter, Fania Marinoff, Frank Goldsmith, Callie Delatorre, Mae Bates, Edith McAlpin, Isabel Vernon, Blanche Craig, James Cogan and Marie Burk."

Troops in Bronx Trenches a Week for Rita Jolivet Play

THE United States Government through several departments has given substantial evidence of the deep interest taken in the making of "Lest We Forget!" the Selznick picture starring Rita Jolivet, which is being made under the direction of the star and her husband, Count Cippico.

Because the Jolivet picture shows incidents in the world war which bear directly upon the entry of the United States into the conflict, cordial co-operation has been extended to Miss Jolivet and her directors by both military and civil departments.

General Lester, who is in command of the National Camp at Yonkers, furnished a detachment of three hundred troops for services in constructing the trenches employed in the battle scenes which, under the direction of Leonce Perret, are now being filmed about the French village which has been erected on the Watson Farm near Westchester Avenue in the Bronx.

The trenches are being occupied by battle forces employed in the picture, and the filming has been steadily in progress for a week. Scenes in and around the village in great number are being filmed, and the destruction of the village will follow upon their completion. This destruction will be a realistic bombardment from German guns and will raze to the ground the village which has taken more than a month to prepare.

The French High Commissioner in Washington, M. Tardieu, also came to the picture's aid by making available the transatlantic steamship, Espagne, for the photographing of shipboard scenes.

Pathe's Star Cast in "Under False Colors"

"Under False Colors," the Pathe feature for September 23rd, is described as "A thrilling, up-to-the minute story of the Russian Revolution, American millions and the fall of the Czar."

Pathe says the starring combination for this picture is one of the best ever seen on the screen—Frederick Warde, the best known Shakespearian actor, and Jeanne Eagels, a charming leading woman.

Frederick Warde is known wherever the works of Shakespeare are known and is called the greatest authority on this subject in the world today.

Humphrey Ready for Work on New "Semi-Spectacle"

William Humphrey has, in association with others, for the past few months been working in the preparation of a "semi-spectacular," modern play. The final touches to the scenario are now being applied and Oscar I. Lamberger, who is one of the moving spirits in this enterprise, reports that findings of locations, selections of special scenic settings and effects are practically completed. One of the important parts will be the juvenile lead, who will appear in the double role of a youth of eighteen and of a man of twenty-eight. This part is taken by Stanley King, who in the rehearsals has shown fitness for the part. Mr. King's screen experience and his painstaking study of the drama has shown remarkable results. Born in this country, he was not satisfied with the tuition received in the land of his birth, but visited the Imperial Dramatic School of Vienna, where he received an additional year of tuition. His studies there were cut short by the outbreak of the war.

Pathe Has a Rasputin Filmed in June

Rasputin the mad monk of Russia is playing an important role in "The Hidden Hand," the latest Pathe serial now in course of production.

According to Pathe, the production of the scenes involving Rasputin were completed early last June.

"The Hidden Hand" serial has four stars—Doris Kenyon, Arlene Pretty, Sheldon Lewis, and Mahlon Hamilton. It is being directed by James Vincent, under the supervision of George A. Smith, formerly manager of Pathe's serial publicity department.

"So far as we know," states an official of the company, "we were the first to conceive the idea. It was original with Arthur Reeve and Charles Logue, authors of 'The Hidden Hand' serial."

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

Let Silent Drama Be Silent, Says Earle Williams

Earle Williams, Vitagraph star, who is not only an actor but a student, addresses an appeal for reform to exhibitors.

"One night recently," he said, "I was in a theatre where a very fine picture was being shown and directly behind me sat a man and woman who put in most of their time discussing their family affairs.

"I believe the whole thing could be very easily reformed if the exhibitors would put a polite little note on their programs requesting the patrons to remain silent during the performance. At any rate, I would offer this as a suggestion, and should be pleased to know what others think about it."

Star in "Womanhood" Feels Sting of Scandal

Alice Joyce, star of "Womanhood," "Within the Law" and many other Greater Vitagraph features, received a shock one day last week when she went to the studio and found among her letters one from Hawthorne, N. Y., which asked her if she did not feel ashamed to have her younger brother driving an ice wagon.

It seems that a young man giving the name of Harry Joyce had been working in Hawthorne as an ice wagon driver and had falsely claimed relationship with Vitagraph's star.

Louise Glaum Gets Glimpse of Broadway

Louise Glaum, Triangle's siren star, arrived in New York this week from Los Angeles for a vacation of ten days before commencing work on a series of spectacular productions at the Triangle Culver City studio.

This is Miss Glaum's first trip to New York since she commenced her picture work four years ago in Los Angeles. She has been with Triangle since its inception, appearing in no less than twenty features.

History Told True to Fact Only by Camera

Herbert Brenon Makes This Statement and Backs It Up by Citing "The Fall of the Romanoffs," Which Mirrors Russia

HERBERT BRENON believes that the motion picture camera stands alone as a historian—and he points to his latest production, "The Fall of the Romanoffs," as an effort to prove his ideas. He says:

"I built my story around the Siberian Moujik, Rasputin, the evil genius of the royal family. I started my photographic panorama by disclosing Rasputin as an illiterate, drunken peasant sled driver in a tiny village on the edge of the Siberian marshes. Swiftly—by trickery, luck and unscrupulous craftiness—Rasputin rises to court adviser and actual power behind the throne. Undermining the court with his philosophy of sin, Rasputin, finally proved the spark to set the revolutionary masses aflame.

"Through the panorama moves Iliodor, the Siberian monk who brought about Rasputin's downfall; the emperor, a superstitious weakling; his wife, the Czarina, with German leanings; indeed, the whole court. The Kaiser himself appears briefly. I bring the story up to the murder of Rasputin and the revolutionists' arrest of the Czar in a railway carriage on March 15, 1917.

"I was fortunate in securing Iliodor, who plays himself in the production. Iliodor provided the wealth of facts upon which we based the story, from historical data to details of secret religious ceremonies. More than that, he proved himself a remarkable good screen actor.

"In the unfolding of such a crystallization of history, an observer is likely to feel the film motives and impulses as obvious and petty. When we see Czar Nicholas talking over matters of state with Mr. Nicholas Romanoff we are apt to smile. But I am confident that this is far more real than the commonly accepted tableau of the emperor in full dress uniform sitting at a cabinet table with his official advisers."

Exhibitors in Pool to Advertise "The Fighting Trail"

MOTION picture exhibitors throughout the country have started one of the largest newspaper advertising campaigns of the industry in promoting "The Fighting Trail," the latest photoplay serial produced under the personal supervision of President Albert E. Smith of Vitagraph.

The daily newspaper campaign takes in two hundred and twenty-one cities, or practically every city in the United States with a population of more than twenty thousand population.

In theory the campaign started by the exhibitors is an old one but in practice it is new. All of the theatre owners in each of the cities of more than twenty thousand, with few exceptions, have contributed to a pool with which to purchase space three times a week in one of their daily newspapers. In each city one of the theatre managers who has booked "The Fighting Trail" has been designated as the advertising manager for all of the managers who have booked the serial. The manager has been empowered to sign advertising contracts with the local newspapers for forty-five insertions of the copy advertising "The Fighting Trail," with instructions that the copy is to be run on Tuesdays, Thursdays and Sundays.

The copy for this community advertising was furnished by the advertising department of Vitagraph.

Trio of Stars in Herbert Brenon's "Fall of the Romanoffs"
(Left to right: Pauline Curley, Mlle. Kitty Galantha, Nance O'Neil)

Viola Dana Took Advantage of Some Excellent Opportunities in Metro's "The Girl Without a Soul"

Rhea Mitchell a Paralta-Triangle Producer

She Signs a Contract with Carl Anderson for Eight Films a Year—Reginald Barker to Permanently Direct Barriscale

CARL ANDERSON, for Paralta, announces that a contract with Rhea Mitchell has been signed and that she will shortly make her debut as an independent star at the head of her own company in a modern morality play by Hayden Talbot. Miss Mitchell's productions will be released by Paralta through the Triangle Distributing Corporation.

Miss Mitchell and her company will be accorded the same accommodations at the Paralta Studios in Hollywood that are enjoyed by Bessie Barriscale, J. Warren Kerrigan and the Henry B. Walthall organizations. Miss Mitchell and company will have the benefit of the same general staff headed by Robert Brunton, production manager; R. Holmes Paul, art director, and Robert T. Kane, vice-president of Paralta, as general supervising manager.

Rhea Mitchell made her first appearance on the stage playing the ingenue roll in "The Blue House." She showed that she possessed all of the attributes of a leading woman by her clever performances in "Sweet Kitty Bellairs," "Tale of Two Cities," and "The Woman."

On the screen her first part was in a two-reel production called "A New England Idyll," which was directed by Reginald Barker. Her greatest successes were scored in "On the Night Stage," "The Beckoning Flame," "D'Artagnan," "The Brink" and "The Devil," for the New York Motion Picture Corporation, and in "The Guilded Youth," "His Brother's Keeper," "The Overcoat" and "The Sable Blessing," for the American Film Company. Miss Mitchell will be seen in eight Paralta star feature films each year.

Reginald Barker has become permanently connected with the Paralta Plays organization and will be sole director of Bessie Barriscale's photo dramas. During the past two months he has been directing her production of Harold McGrath's secret service romance, "Madam Who," on which he is now putting the finishing touches.

Mr. Barker's first film success was the spectacle, "The Wrath of the Gods." This was followed by "The Typhoon," "The Bargain," "On the Night Stage," and "The Sign of the Rose," with George Beban. Among his notable Triangle productions were, "The Bugle Call,' "Shell 43," "Sweetheart of the Doomed" and "Happiness."

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy now. Don't be a slacker!

Mary McAlister, Six Year Old Essanay Star Who Has Just Signed a New Contract

"Rasputin" Broadway Run Is Limited

"Rasputin, the Black Monk," can remain at the Park theatre, New York, only until Sept. 23, owing to the fact that the house had already been leased following this date. The World-Picture Brady-Made may then be transferred to another Broadway playhouse.

Mabel Normand in Better Comedy for Goldwyn

Custard pie is to be left out of Mabel Normand comedies produced for Goldwyn. The comedienne announces she will appear only in the type of intelligent fun-making associated with the Goldwyn name in "Baby Mine." Madge Kennedy play.

In Miss Normand's cast will be Robert Elliott, William Fredericks, Joseph Smiley, John Webb Dillon and others.

Paramount's Serial Star in Vaudeville

Kathleen Clifford, star of "Who is 'Number One'?" Paramount's first serial, has returned to the vaudeville stage for several weeks in order to fulfill contracts she made some months ago. After her brief dip into the two-a-day Miss Clifford will report again at the studio where she has been engaged in making "Who is 'Number One'?" since January 15.

She expects to finish the last scenes of "Who is 'Number One'?" within a few weeks, after which she will begin a tour of the United States in her new vaudeville act.

Mary McAlister in Modern "Mother Hubbard"

Little Mary McAlister, Essanay's juvenile star, will be seen on the screen very sortly in a travesty on the high cost of living, entitled "Young Mother Hubbard." It is a five-part comedy-drama in which the poor dog again must go boneless because the modern Mother Hubbard needs all her money to buy fine feathers. No dog can eat feathers.

Russian Art Film to Show "A Painted Doll" to Trade

Arrangements are nearly completed for the first showing to the trade of "The Painted Doll," the first of the independent productions by the Russian Art Films under the supervision of the Moscow Art Theatre Company. N. S. Kaplan is directing the exploitation of these subjects in the United States. Trade showings of other productions will follow.

Ivan Mozukin, a leading actor of Russia, who has spent practically all of his career on the stage in Moscow, is a product of the Russian system of art development on the stage. Mr. Mozukin, who has the principal role in "The Painted Doll" and will be featured in other productions of the company, is said to be an actor of ability. He will be seen in "The Painted Doll" as a famous engineer with a record for achievement in big adventures. His wife frowns on his success in the profession he has chosen because it almost eliminates him from her social aspirations, for which he has no interest. They are separated for long periods of time and during one of these times he becomes fascinated with the beautiful wife of one of his subordinates. To have her for himself alone he is forced to murder the husband. Then his wife gives birth to a son and in the torture that follows his efforts to forget the other woman and his crime he imagines that his son has been taken from him and as the climax he becomes hopelessly insane. Natalia Lesienko and Tanya Fetner have important parts in this production.

Cabanne to Film Seven-Reel Feature for Red Cross

The American Red Cross Pageant at Rosemary Farm, Lloyd's Neck, L. I., to be a national affair, is to be filmed under the direction of William Christy Cabanne. A seven-reel feature will be the result.

This picture will be shown in every city and town throughout the country wherever there is a moving picture theatre, and in this way the Rosemary Pageant will be brought direct to all the people and will also be a source of revenue to the Red Cross, as the distribution and exhibition of the film will be made for the sole benefit of the American Red Cross.

Working headquarters for the scores of prominent men and women who are giving their time and energy to the Rosemary Pageant have been established at 71 West Twenty-third street, in offices that have been donated to the Red Cross.

Walthall on West Coast for First Production

Henry B. Walthall is now in Los Angeles, Cal., arranging for the filming of his first production, under the new arrangement. It will be a visualization of E. S. and J. F. Dorrance's romantic story "His Robe of Honor," a strong, virile portraiture of love and politics in a great city.

Walthall has severed his former connections and in the future will appear at the head of his own independent producing company in screen dramas of magnitude.

David Powell, Empire All Star

Julia Sanderson Wins by Hard Work

Julia Sanderson, who has recently completed her first motion picture, "The Runaway"—produced by the Empire All-Star Corporation and released through Mutual Exchanges—has won her way to her present place of fame and popularity partly through hard work, but mainly by being able to give to the public the same impression of winsome charm that all those that meet her feel.

Julia Sanderson is the hardest person in the world to write "publicity" for—that is the kind of publicity that the general public is not flattered by being supposed to hungrily devour.

George Beban to Put More Heart Interest Into Pictures

At least two more George Beban productions will be released following "Lost in Transit" which went to exhibitors September 3.

Hiram Abrams, president of Paramount Pictures Corporation, has just announced the completion of arrangements whereby the famous impersonator of Latin types will remain as one of the stars engaged in making pictures for Paramount.

"Lost in Transit" is described as probably the best of all Beban's Paramount pictures. In it appears the child actor, Bob White, and a strong supporting cast, so that the star is afforded every opportunity. The love that springs up in the breast of a junkman for a little waif forms the theme of the story of "Lost in Transit" which was written by another Paramount star, Kathlyn Williams, in the form of a story from which the scenario was made by Gardner Hunting. Donald Crisp directed the production.

Commenting upon the arrangements he has just completed for continuing in Paramount pictures, George Beban says:

"I am going to introduce a little more heart interest into my forthcoming Paramount pictures than I have been doing," said Mr. Beban. "The wonderfully complimentary criticisms which have been made concerning 'Lost in Transit' all point to the fact that it was the heart interest in this picture that won especial approbation for it."

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

Jack Gardner can flip flapjacks, fry an egg without puncturing it and bake sour-dough biscuits. Incidentally, he takes the leading part in an Essanay play occasionally. This is "Men of the Desert"

"The Warrior," with "Marvelous Maciste," has been re-edited and re-titled. It is probably the only real war comedy that Europe will produce—unless Maciste decides to appear in another

"The Warrior" is Speeded Up by Editing

New Titles and Deletion of One Reel Makes Italian War-Comedy a Masterly Work—Picture Should Be a Sure-Fire Hit Anywhere

BY GEORGE F. WORTS

"THE WARRIOR," an Italian picture, featuring "Marvelous Maciste," the Roman giant, has been in the factory for the past several weeks, undergoing alterations, not of an extensive nature, but sufficient to give the piece all of the earmarks of an "S.R.O." attraction. "The Warrior" was good before; what room for improvement remained has been filled by good titles and intelligent and painstaking editing.

Herbert Lubin, of General Enterprises, Inc., Controlling "The Warrior"

The picture was projected last Wednesday before men from the trade papers, most of whom had seen it in the earlier stages, either at the Criterion theatre, where it had a successful run, or else in the projection room before the final slicing process took place. It was in eight reels before, now there are seven. Effective titles have been substituted for those that lacked "punch" in the first place. The opinion of the trade paper men seemed to be unanimously favorable.

"The Warrior" has one feature which will be difficult to duplicate in any other dramatic picture that the war produces—good comedy. Maciste is a giant, all of seven feet in height, and when he grabs husky soldiers by the heels and tosses them laughingly over precipices — sure enough precipices—the tragedy of high explosives is considerably diluted. Maciste pushes full grown horses and trees over as if they were so much papier mache. He is the "original and only genuine" strong man of the movies. In addition to that sterling quality he has good screening characteristics—a pleasant, good-looking countenance, and no end of poise.

After the showing, the reviewers and the General Enterprise's officials attended a luncheon at Rector's. "The Warrior" is to be exploited as an independent market production. Arthur B. Sawyer and Herbert Lubin are the owners. Bert Ennis is the publicity man.

The Right Way to Pronounce "Maciste"

The General Enterprises, Inc., has received numerous inquiries concerning the proper pronunciation of "Maciste," the name of the giant of "Cabiria," who is being starred in "The Warrior."

The company declares that the letter *c* should be sounded like *ch*, as in *chirp*, and the final letter *e* should be given the sound of *a*.

Jewel Productions to Be Sold in Districts

All Jewel productions, as was stated last week, will be sold under a district plan. That means that the city will be divided into districts. A district for this purpose is any group of motion picture theatres located in the same neighborhood and doing a competitive business. If there is only one theatre in a locality, that theatre comprises a separate district. Each district, or group of theatres, will be numbered in consecutive numbers, according to its importance in the field and the number of its seating capacity.

Co-operation is to be the corner stone to the building of a firm foundation for the Jewel Productions, Inc. They guarantee co-operation to all exhibitors with whom they do business. In the first place, they protect the exhibitor from taking any risks by handling only such pictures that have survived the New York critics after a week's run in the metropolis.

"Come Through," a detective story by George Bronson Howard, the company's first production, will be released Sept. 15. It played a return engagement in Los Angeles after an initial two weeks.

No Replica of Coin for Ogden Pictures

John B. Sturgill, of the Secret Service, has notified the Ogden Pictures Corporation not to use a proposed novelty advertising Lillian Walker in "The Lust of the Ages." On one side it was replica of a twenty-dollar gold piece.

The dies and cuts were destroyed and the entire lot of cards already made were consigned to the furnace. The making of this novelty incurred an expense of over $2000, but the imperative orders from the Secret Service agent left no other course to be pursued.

This is the first instance where the United States Government has intervened in connection with the distribution of a form of advertising distributed with a moving picture production.

Ince Under Good Luck Sign of Old Biograph Studio

The old Biograph Studio in Los Angeles, a cinema pioneer of Southern California, after a long period of disuse has been taken over temporarily by Thomas H. Ince, and is now being used for the filming of photo-dramas which he will release through Artcraft and Paramount.

The Biograph Studio, erected nearly nine year ago, was then the last word in motion picture completeness. It was to this studio that D. W. Griffith brought his company from the East.

William S. Hart, now appearing in his first Artcraft picture, "The Narrow Trail," frequently finds at the studio reminders of the day when Mary Pickford, Mack Sennett, Owen Moore and others famous in Filmdom were employed at the Biograph.

Ned Finley Again with Overton

Ned Finley, of Vitagraph, who was last seen in "Soldiers of Chance," with Evart Overton and Miriam Miles, will be seen with Overton soon in "The Bottom of the Well."

Alice Howell Drives the Blues Away in L-Ko Comedies, from Which These Scenes Are Taken

Elsie Ferguson's "Barbary Sheep" at Rialto

New York Newspapers Laudatory of Play, Actress, Scenic Settings and All—Manager Rothapfel Has Algerian Music

ELSIE FERGUSON'S first play for Artcraft "Barbary Sheep" was presented at the Rialto theatre, New York, during the week. It is an Algerian story by Robert Hichens. According to Paramount, the audiences were as large as they were enthusiastic.

Manager S. L. Rothapfel provided all the essentials in the way of scenic investiture and appropriate Algerian music, so that the atmosphere of the Sahara desert indubitably was present, lending charm to the production. The critics as well were unanimous in their approval of the photoplay. Some of the notices say:

American—Miss Ferguson gave a charming performance, and in this representation of "Barbary Sheep" the highest Broadway standards were upheld.

Morning Telegraph—Not only does Miss Ferguson bring to the screen her elusive beauty, but she sets new standards of character creation.

Times—On the screen Miss Ferguson's sensitive beauty becomes almost Gibsonesque. The Hichens' novel is presented with a wealth of atmosphere, and the many fine pictures go far to justify the production.

Tribune—"Barbary Sheep" was presented at the Rialto yesterday and has for its central figure Elsie Ferguson. Maurice Tourneur directed the production, which is equivalent to saying that it was beautifully done. The scenes are magnificent and the cast was excellent.

Herald—Miss Elsie Ferguson in "Barbary Sheep" establishes herself as one of the most captivating figures in photographic drama.

Commercial.—"Barbary Sheep" is capital material for the screen, and in the film all the opulence of Hichens' description of the Algerian desert has been preserved.

During the afternoon and evening, lines of men and women, two abreast, extended along Seventh avenue toward Fifty-third street, and it was found necessary at intervals to stop the sale of tickets and close the doors to the eager and persistent crowds that besieged them.

Bushman Play Finds Scenic Location in New York

The location of some of the most exciting parts of "God's Outlaw" was Enfield Falls, N. Y. Francis X. Bushman and Director Brabin consider the gorges, lakes, mountains and valleys of this neighborhood unexcelled for the purpose of picture-making.

Mr. Brabin, who is an Englishman, has directed pictures all over Europe, and he considers the scenery of the Empire state second to none in the world in beauty and picturesque qualities.

Bernstein Says Loss Is Due to Unprepared Directors

ISADORE Bernstein of the Bernstein Pictures Corporation, which has produced "Loyalty" and "Humility," says the sex drama has seen its day and that audiences are demanding clean, wholesome pictures. Mr. Bernstein also believes much of the waste in production can be eliminated and forty per cent saved on the fifty or sixty thousand dollar productions. He says:

"The most stupendous production can be made economically by making adequate preparations in advance, for the loss is due to wasteful directors who take the field without the least planning of the action.

"'Loyalty' furnishes an excellent example of these ideas put into effect. The huge cafe and stage scenes, equal in magnificence to any put on the screen, were put up for a very reasonable price. It was simply a matter of taking the proper care beforehand to know exactly what was needed and when, purely a matter of efficiency. The cost of every detail is ascertained before anything is done, and we know exactly how much each dollar spent is going to bring us in return. There is nothing about it that is difficult to understand; it is simply putting the production on the footing of a modern commercial business.

"'Loyalty' is faultless in photoplay, in direction, and in cast, and while teaching a moral lesson, leaves a lasting impression.

"It was particularly pleasing to me, although I had felt all along that the picture justified my claims for it, when the National Board of Censors pronounced it the best and prettiest release of the year, and the three women members of the board publicly thanked me for giving them an absolutely true characterization of the real woman. Also I may add that both pictures passed the board without a 'cut.'"

"The Angel Factory," Pathe, with Helen Chadwick and Antonio Moreno on the Right

Critics Give High Praise to Goldwyn's First Picture

Metropolitan Papers in New York and Philadelphia Unite in Commending "Polly of the Circus"—Its Vivid Portrayal of Life "Under the Big Top" Fills Strand Theatre, New York, to the Very Doors

GOLDWYN says: "Polly of the Circus" broke all recent Strand attendance records and kept the theatre packed inside and with a lobby filled to overflowing throughout its first day at the greatest of the metropolitan picture theatres.

The New York newspapers, carrying a liberal advertising appropriation for the production, placed through the Strand, had not stopped with the formal amusement reading notices, but hailed the advent of Goldwyn into actual releasing as a significant event in motion picture history. They explained to the public of New York the personal factors who constitute the ownership of Goldwyn, and told of their previous successes in motion pictures and theatricals. Naturally such editorial attention further whetted the appetite of the public for Goldwyn's big photo-spectacle.

Comments from the metropolitan newspapers follow:

Newspapers Sound Paean in Unison

AMERICAN: As a film play, "Polly of the Circus" is an emphatic hit. It is a triumph for Miss Mayo, Miss Marsh and its producers.

HERALD: The production was of the highest order, and the work of the star, who holds a place in the hearts of all who have seen her on the screen, was most appealing.

SUN: Film version of "Polly of the Circus" scores at the Strand theatre. The picture is a good augury that the name of Goldwyn shall not perish from the earth.

TIMES: Sincere attempt to improve the motion picture all along the line. A careful and painstaking piece of work.

TELEGRAPH: An artistic trimph. All who see "Polly" will agree that the company has not only fulfilled all its promises, but sets a new standard for artistry on the screen.

TRIBUNE: In producing "Polly of the Circus" nothing has been overlooked in story, direction or casting which could contribute to the success of the picture. There is but one criticism. It is going to make us all dreadfully dissatisfied with the usual photoplay.

Stage Appeal Is Held on Screen

WORLD: A rare combination of pictorial and story-telling effectiveness has the same pathetic appeal on the screen it exerted on the stage.

GLOBE: The production was of the highest and the acting of Mae Marsh, who played the leading role, was most appealing. Leagues ahead of the average picture.

EVENING MAIL: You are going to thrill with every tenth or twelfth turn of the camera crank. Miss Marsh and her admirers should be congratulated that she has returned to the screen under such auspicious circumstances.

EVENING SUN: The first Goldwyn picture, with Mae Marsh as star, gives promise of many good things to come. The most graphic racing scene which it has been the fortune of this reviewer to witness.

EVENING TELEGRAM: The artistic merit of this picture drama is beyond question. Miss Marsh finds a happy medium and is supported by an excellent cast.

Ringmaster in Costume

Manager Edel of the Strand had ordered a distinctive drop which showed a circus lot and the big tent with the main entrance. Out of this entrance stepped the ringmaster of "Polly of the Circus," George S. Trimble, who was soon identified by the audience as one of the actors in the picture. He wore his ringmaster costume and high hat and, removing his hat, he announced the beginning of the production in the florid language of the circus ring, ending by expressing the Strand management's appreciation of the Goldwyn Pictures.

Philadelphia newspapers were unanimous in their praise of the first Goldwyn production. The reviews said in part:

PUBLIC LEDGER: Something of real and unusual beauty. A pictorial delight and a memorable visual pleasure.

PRESS: A triumph of the screen. One of the most interesting and impressing of pictures. A continuous series of thrills.

INQUIRER: Reaches the highest points strived for by previous producers. Mae Marsh is more than could be hoped for.

NORTH AMERICAN: Goldwyn has arrived, in more senses than one. "Polly of the Circus" has a strong claim on the "ideal picture" distinction. Has a grip that no thriller can touch.

Eighty Cities Show First Goldwyn

Goldwyn says "Polly of the Circus" scored a tremendous success in every section of the United States. The photo-spectacle has been shown in eighty cities of the country, beginning either on Sunday, September 9, or Monday, September 10.

At The Standard theatre, Cleveland, Manager Joseph Grossman was so enthusiastic over his opening that he called Goldwyn at midnight on Sunday to congratulate Samuel Goldfish.

It is interesting to note that Goldwyn began business with a larger number of first run customers, calling for a larger number of prints of a single production for simultaneous showing than any other company operating on a fixed schedule of releases has ever had at the opening of business. And this, of course, means that Goldwyn began business under most auspicious circumstances.

Short French War Pictures Will Awake America

Pathe Official Declares "In the Wake of the Huns," Put Out with Government Approval, a Revelation—In Three Carefully Edited Reels

"'IN THE WAKE OF THE HUNS,' the French Official War Picture, which will be released on September 23, is the biggest box-office attraction in three reels ever made," stated one of the Pathe officials last week.

"There have been some patched-up pictures put out as Official French War Pictures," he continued, "but 'In the Wake of the Huns' has the sanction of the French Government, and, of course, we have official credentials to prove this. I mention this fact because the French Government selected us to release these pictures owing to our success with our other war films, and we want it to be very generally understood that this picture is absolutely genuine and exclusive.

"'In the Wake of the Huns' is, to our mind, the most impressive historical document that has been produced in film form. When you see it, it is as if you were sitting down and reading the best history of the war written by a genius after it was all over. You can actually see the moves of the French army and why they were made. You see the heroism of the French in the face of the most awful destruction the world has ever known, and this picture presents to you many of the most overwhelming reasons why America is in the war.

"'In the Wake of the Huns' was taken by the Cinematographic Division of the French Army. These pictures drive home the following great facts:

"With the ravages on the Somme, the Oise, the Aisne before them, Americans cannot remain blind to the fact that the Germans are pitiless, and that our soldiers must fight in France to keep the enemy from our shores.

"The continual reinforcement of the powerful French artillery has been the most potential factor in driving back the invaders and has compelled the German leaders to shorten their firing line.

"With the British pictures breaking all records, what can't a wideawake showman do with one that shows France and America shoulder to shoulder as history tells us they have been from the time when the land of Jeanne d'Arc actually made our dream of independence come true. Frenchmen gave their lives for America then, and this picture shows why we are trying to pay the incalculable debt.

"It has the 'punch' of a great historical document. There is no cheap sensationalism in it. It is a big, dignified, carefully edited picture, which, with America's natural interest in everything French, should be seen by every American and booked by every American exhibitor."

Perfection Pictures to Institute $300,000 Ad Campaign

Further Plans of New Organization Announced; New Process of Photography to Mark Excellence in Production—Biggest Literary Men to Contribute Stories for Filming

FURTHER announcement of the plans of Perfection Pictures include the statement that $300,000 is to be set aside for advertising Perfection Pictures during the coming year. MOTION PICTURE NEWS last week told of the new arrangement by which the master efforts of three producers—George K. Spoor of Essanay, Edison, Inc., and Kleine, are to be released under this name.

Full pages are to be used each month in the Saturday Evening Post, the first full-page announcement appearing in the issue of Saturday, September 22nd. In addition, large space will be used in other national magazines and in newspapers throughout the country.

Two attributes will instantly mark Perfection Pictures in the eyes of the public—quality of stories and quality of photography. The stories will be furnished by many of America's greatest authors, while all Perfection Pictures will be made by the Perfection process—a new and wonderful invention for the development of films which promises an evolution in the film industry. By reason of this process, which has taken four years to perfect, Perfection Pictures will excel any other pictures in the matter of clearness, brilliancy and ease of viewing.

Secret Process in Making

The exact details of the Perfection process are, of course, a trade secret. An indication of the care which has been taken in developing it, however, is seen in the fact that a huge machine, weighing fifteen tons and costing $100,000 has been perfected by the world's foremost laboratory experts and is being used exclusively in the manufacture of Perfection Pictures.

Exhibitors may expect to find an entirely new type of entertainment under the brand of Perfection pictures. In the main, the productions will consist of light, pleasing comedy-dramas and dramas written by the foremost authors and playwrights. The works of such leading literary celebrities as Peter B. Kyne, Clarence Budington Kelland, Kennett Harris, George Ade, Henry Irving Dodge, Robert Rudd Whiting, George Barr McCutcheon, Samuel Merwin, James W. Adams, Lucien Hubbard, and other contributors to the Saturday Evening Post, and the Ladies' Home Journal.

Every Perfection picture will present a story of genuine literary merit—the best works of contemporary literature. Perfection Pictures have chosen for their slogan: "The highest standard in motion pictures." It is announced that it is the intention of the producers to live up to this slogan in every respect.

Millions in Production

Appropriations have already been voted calling for the expenditure of several million dollars in productions alone during the coming year. Perfection Pictures are to be released one each week, for the first year, through the George Kleine system of exchanges, on either the open booking plan—any picture, any time—or on a contract for fifty-two pictures for each year.

George Kleine said eight productions are ready. He added:

"Starting September 22, full page advertisements in leading magazines will be used every month. Theatre patrons will be told of Perfection Pictures through big advertisements which will appear in newspapers throughout the country.

"Perfection Pictures will be sold for the exhibitor to his patrons. This campaign of national advertising will, of course, mean added value for the box-office. It will mean that when an exhibitor announces that Perfection Pictures are being presented at his theatre, he immediately 'cashes in' on the confidence established in Perfection Pictures through this tremendous national advertising campaign."

To Make Bright Subjects

George K. Spoor said the people in war times want brighter, lighter pictures. He explained:

"Light comedy-dramas, pictures which cheer rather than those which depress, stories that present normal life with all the little touches of humor that creep into our daily lives, will be found in Perfection Pictures, made at the Essanay studios. We have carefully combed the literary markets of the entire world for stories of the type referred to and we have been successful."

Speaking as the representative of Thomas A. Edison, Inc., L. C. MacChesney said of the Perfection Pictures to be contributed by the Edison laboratories:

"Authors whose names are found on the contents pages of America's foremost magazines are providing the manuscripts for the Perfection Pictures being made by Thomas A. Edison, Inc. 'The Awakening of Ruth,' our first production, was written by Lucien Hubbard. Peter B. Kyne, a regular contributor to the Saturday Evening Post and periodicals of that grade, provided the manuscript for another Edison-made Perfection picture, 'The Apple-Tree Girl'."

D. W. Griffith's "Intolerance" for Booking

Limited Arrangements Offered for Representative Theatres Over Entire Country—Experts to Provide for Presentation

BY cable arrangements completed within the past two days D. W. Griffith will present his "Intolerance" this season in picture theatres of America.

It is nearly four years since Mr. Griffith has been a direct contributor to the screens. In the interim he has built up a greater following for his newer form of art than had been thought possible in photoplays before "The Birth of a Nation" was launched upon its career.

Presentation of the production will be handled by experts in every branch and given on the same scale that has marked the Griffith productions from the time the director-producer made his first venture outside the popular priced houses.

Limited engagements will be booked in the representative motion picture theatres of the principal cities of the country. This opens up a new and larger field for Mr. Griffith, and is made possible by the many splendid picture theatres that have been built since he began to make his better productions.

Experts who have grown up in the Griffith organization will lay out a complete campaign.

Distributing offices for "Intolerance" have been opened at 508 Longacre Building. The scheme of presenting this spectacle under the new conditions will be entirely separated from any other venture which Mr. Griffith is identified with.

Metro Plan Is Two Directors for One Star

Francis X. Bushman and Beverly Bayne Are Working Under the New System with Charles Brabin and Edwin Carewe

FRANCIS X. BUSHMAN, Metro star, will begin immediately on a double director system, whereby he will not lose a moment's time between productions. First under one director and then under another, he and his co-star, Beverly Bayne, will keep constantly busy.

Under this plan, Mr. Bushman and Miss Bayne are at present completing work, under the direction of Charles Brabin on the production of "God's Outlaw," a screen version of Max Brand's story to appear simultaneously with its release, in the All-Story Weekly. Immediately thereafter the two stars will begin work, under the direction of Edwin Carewe, on a new feature production to be called "The Voice of Conscience."

Mr. Bushman, Miss Bayne and Mr. Karger are all delighted with the double director system now being placed in operation. "I hate being idle," said Mr. Bushman in discussing the project, "and under this plan I shall not have an unoccupied moment. The time taken heretofore in waiting for the cutting and assembling of one picture before another could be begun has made me restive."

"Time and labor are saved under the double director system," said Mr. Karger. "That's one item. And another is that we will be able to turn out even more artistic products than we have heretofore been able to do. Each director will be able to do full justice to the work in hand. We have been making good pictures, but we expect to make even better ones. The plan is satisfactory all around."

Norma Talmadge and Frank Keenan Reissues

Triangle's Success with Revived Hart and Fairbanks Plays Brings Forth a New Series for Release Beginning in October

PROMPTED by the success of the Hart-Fairbanks re-issues, the Triangle Distributing corporation has arranged two star series of Triangle plays in which Norma Talmadge and Frank Keenan are featured. These will be re-issued on the same plan as the Hart-Fairbanks subjects and may be booked independently of one another.

The Keenan plays will be released at intervals of four weeks commencing with "The Sin Ye Do" on October 7. The pictures starring Norma Talmadge also will appear every four weeks commencing October 21 with "The Devil's Needle."

These pictures are said to be among the most popular from the box-office angle ever put out by Triangle, and a desire for their re-issue was ascertained in territories anywhere Triangle exchanges are located.

"The Sin Ye Do," the first Keenan re-issue, is the story of a lawyer who is forced to condemn himself in open court to save his own daughter from a prison term on the charge of murder. Margery Wilson, now one of the leading Triangle stars, serves as leading woman for Keenan in this production, thus adding another element of drawing power to the attraction.

A number of noted players surround Norma Talmadge in "The Double" scheduled for October 21. The leading male role is taken by Tully Marshall, and another prominent part is taken by Margaret Marsh. Miss Talmadge has the part of an artist's model who exerts a strange and effective influence over the man she loves.

Mme. Olga Petrova Easily Busiest of Women

Since She Is Her Own Producer She Has Assumed Many Other Activities, Not the Least Being Preparing Her Own Scripts

ORGANIZING a million dollar corporation in two weeks' time would seem to be a gigantic task for the average woman but Madame Olga Petrova, in addition to forming the Petrova Picture Company for the production of her own pictures, has engaged her own cast, has kept appointments every fifteen or twenty minutes in the day with business men, lawyers and modistes, has talked over costumes and sets, has originated the story of her first picture, has read dozens of scenarios for later productions, has been posing for photographs and sitting for three different portraits, all within fourteen days' time.

It is not generally known that Madame Petrova, in addition to having many original scenarios, to her credit, is also the author of a number of short stories. Years ago, when she was earning her living in London, she became a newspaper reporter and while still a very young girl was assigned to the dramatic section, and frequently reviewed plays. This keen interest in the dramatic field led to her giving up journalism for the stage, later on, but just to keep her hand in, every once in a while Madame dashes off some little work of fiction and there is already a publisher eagerly awaiting the time when she will have completed enough stories to make a book.

Reently the Aeolian Company made arrangements with Madame Petrova to make a number of records for them. This is just one more of her varied occupations in the hours she can steal away from the camera.

And still another little item we are almost leaving out—the energetic and versatile Petrova finds time to manage a city studio and a country home, personally supervising the domestice routine of her house on Long Island and herself dictating dozens of letters each day at her studio-office in New York.

Frederick L. Collins, president of Petrova Picture Company, is of course highly pleased to be co-operating with such an active star, since it insures that he will have no trouble in keeping his promises to exhibitors of a release of the first spectacular Petrova picture by the latter part of October.

Swirling Sandstorm Is Reproduced in Triangle Western

DRAMAS of early western life will be featured on the Triangle program for September 23 and will present Belle Bennett and Roy Stewart as stars.

"Bond of Fear," the first release of the week, is the story of two fugitives from the law, a man and a woman, who meet on the desert a furious sandstorm which engulfs the party in their flight across the alkali patched land. Roy Stewart has the role of Cal Nelson, the ever-devoted friend of Mary, played by Belle Bennett. Melbourne MacDowell is said to be admirably cast as the grim letter-of-the-law judge. George Webb who acted as leading man for Louise Glaum in "Idolaters" is also a member of the cast. Jack Conway directed the play, which was written by Edith Kennedy.

Roy Stewart makes his advent to the screen as a gunfighter of new methods in "The Devil Dodger" by J. W. Hawkes. Jack Gilbert, a Triangle player whose work has been noteworthy in previous productions, appears as the minister who calls himself "The Devil Dodger." In his attempts to inculcate moral understanding in Fluffy, a dance hall protege of "Silent" Scott, he is compelled to assume militant tactics.

The Triangle comedies of the week are "His Unconscious Conscience" and "His Fickle Fortune." Lilian Biron, one of the blonde favorites of the Keystone squad, has the leading feminine role in "Her Fickle Fortune," and Phyllis Haver is the featured lady in "His Unconscious Conscience."

Artcraft Reports Biggest Summer Business

Despite the hot weather and other adverse conditions with their accompanying decline in attendance at the theatres, the Artcraft Pictures Corporation reports greater business during the month of July and August than ever before experienced in the history of the organization.

This is in part attributed to the quality of the releases, three of them being Mary Pickford in "The Little American," Douglas Fairbanks in "Down to Earth" and George M. Cohan in "Seven Keys to Baldpate."

Mystery and Romance Themes of Four Art Drama Releases

MYSTERY, romance, adventure and sentiment—the four elements which form the key-note of the trade-mark of Art Dramas, Incorporated—are found in all forthcoming pictures on the Art Dramas program.

"Unto the End," a Horsley production, starring Crane Wilbur, is a story of a great and enduring love. It is full of romance, adventure and sentiment. The story tells how Jim O'Neill, played by Mr. Wilbur, falls in love with and marries Goldie Gray, a chorus girl, and later, after they have been separated, journeys to Hawaii, where he meets her again.

"Behind the Mask," produced by the U. S. Amusement Corporation, with Catherine Calvert as its star, combines all the qualities except mystery. This story, written by Charles T. Dazey and picturized by Frederick Rath, concern Margaret Stanton, who, for purposes of revenge, marries a man she does not love.

"Peg o' the Sea," starring Jean Sothern, and produced by the Van Dyke Company, contains every element. Jean Sothern is seen as Peg, the daughter of a fisherman.

"Blood of His Fathers," a Crane Wilbur-Horsley feature, abounds in adventure. The star portrays three distinct characters and is said to do the best work of his successful career.

A clean, absorbing tale is told in "The Little Samaritan," written by the Rev. Clarence J. Harris for Marian Swayne, and produced by the Erbograph Company. Romance and sentiment are admirably blended, and the director, Joseph Levering, it is said, has made a production of strong appeal.

Pickford-Huff Combination in "The Ghost House"

Jack Pickford and Louise Huff, will appear in a Paramount picture as co-stars of "The Ghost House" by Beulah Marie Dix, an October release directed by William C. DeMille.

In "The Ghost House" Jack Pickford is a college boy, while Louise Huff is the younger of two grand-nieces of an old gardener who inhabits a so-called haunted house, which is left to them when he dies.

In the cast are Olga Grey, James Neill, Eugene Pallette, Mrs. Lewis McCord, Horace B. Carpenter, Edythe Chapman, Lillian Leighton and Billy Elmer.

ADVANCE OFFERINGS OF THE PROGRAMS

"Fools for Luck" and "Fibbers" Essanay Releases

Taylor Holmes and Bryant Washburn are featured in Essanay's program of releases for October. "Fools for Luck" is the title of Mr. Holmes's offering. It is a comedy-drama scheduled for release October 8. Mr. Washburn will follow in another comedy-drama, entitled "The Fibbers," on October 15. Both these five-part productions will be distributed through the George Kleine System.

The two productions are the second and third releases by Essanay on the Perfection Pictures program.

In addition to these subjects, Essanay will continue its weekly release of George Ade's Fables in Slang, two-part comedy fillers. The General Film Company, Inc., is handling these films.

Releases of Kalem One-Reelers on General Film List

General Film will have for release in October five new subjects in its series of Ham Comedies from the Kalem Company. These ever popular comedies feature Bud Duncan and Lloyd V. Hamilton. The new one-reelers which will be added to General's list of former Ham Comedies comprise these titles: October 3, "Politics in Pumpkin Center"; October 10, "The Boot and the Loot"; October 17, "A Whirlwind of Whiskers"; October 24, "The Onion Magnate's Revenge"; and October 31, "The Bathtub Bandit."

Jake Wells and Others in South Commend "Baby Mine"

Approval for the type and quality of Goldwyn productions is voiced by leading exhibitors in the South, who last week attended a trade showing of "Baby Mine," Margaret Mayo's comedy starring Madge Kennedy at the Goldwyn offices in Atlanta. This showing was held under the direction of Arthur Lucas, Goldwyn's Southern manager.

Jake Wells, head of the Wells syndicate of theatres, was brief but enthusiastic.

"'Baby Mine' is a huge success," he said.

Others who praised the play were W. H. C. Dudley, Americus, Ga.; R. W. Carsuall, Columbus, Ga., and John Evins, Atlanta.

Current Vitagraph "Blue Ribbon," a Western

Albert E. Smith, presents as the Vitagraph "blue ribbon" feature for September 24, "Sunlight's Last Raid," a picturesque romance, brimful of action and daring horsemanship, set amidst the arid wastes of "cactus land."

Mistaken identity is the core around which a novel plot is developed. Mary Anderson has the leading role with Alfred Whitman, Fred Burns, V. Howard and A. Garcia.

Vola Vale Stars in General Film Program

Featured with Philo McCullough in "The Secret of Black Mountain"—Other Releases Include O. Henry and "Shorts"

VOLA VALE in strongly featured with Philo McCullough in "The Secret of Black Mountain," current and sixth Falcon feature from General Film. The story is by Jackson Gregory. The picture has Western scenes and concerns the thrilling encounters of a young girl who undertakes to recover the fortune lost by her grandfather in the gold fields of California when he fell among bandits.

The production is supervised by H. M. and E. D. Horkheimer and carries a large and capable cast. Mignon LeBrun, Charles Dudley, George Austin, Henry Crawford, Jack McLaughlin, T. H. Gibson Gowland, H. C. Russell, James Warner and Lewis King are in the support.

O. Henry wrote in "The Last of the Troubadours," one of his greatest stories. This is the current week's two-reel O. Henry production released through General Film Company as a Broadway star feature.

The most picturesque character is the troubadour, Sam Galloway. A young, dandified, irresponsible, warmhearted idler of the ranches, armed with a guitar as well as a six shooter, who leads a butterfly existence, singing and sponging off the hospitality of the remote settlers—all of whom are delighted to have him do so.

Nolan Leary has been cast as the troubadour. Jake Abraham plays Ellison, and S. E. Jennings has the "heavy" role as King James. Dan Duffy is also cast. The production was under the supervision of Dave Smith, who employed actual Western atmosphere throughout to make it correct and effective.

Variety marks General Film's current releases from the Selig Polyscope Company. The list is headed with a two-reel military spectacular offering which may be described as a picturized war college, and which bears the title, "Training Our Khaki-Clad Heroes."

The dramatic releases have Bessie Eyton as lead in several of the subjects, notably "The Law North of '65" and "The Angel of Poverty Row." Kathlyn Williams comes back in "The Voice That Led Him." Myrtle Stedman, Tom Mix and Lester Cuneo are again favorites of old in "The Rustler's Vindication." All of these are fine short-length releases.

October Program of L-Ko Comedies

J. G. Blystone and five directors and companies at Hollywood, Cal., have completed L-Ko comedies for October release as follows:

October 3, "Counting Out the Count," directed by Phil Dunham, featuring Lucille Hutton and Billy Bevan.

October 10, "The Nurse of an Aching Heart," directed by Archie Mayo, featuring Eva Novak, Eddie Barry and Bob McKenzie.

October 17, "Vamping Reuben's Millions," directed by Dick Smith, featuring Dick Smith and Kathryn Young; "A Comedy Vampire," featuring Eva Novak, Eddie Barry and Bob McKenzie.

October 24, "Fat and Furious," directed by Vin Moore, featuring Myrtle Sterling, Babe Emerson, Al Forbes and Russ Powell.

October 31, "Saturday in Last Chance Valley," directed by Vin Moore, featuring Myrtle Sterling, Babe Emerson and Al Forbes.

The only fitting caption for the photograph to the left is "Envy"—on the part of the gentle reader who is now gazing at it! Both scenes depict Olive Tell in a new Triangle production, "Broadway, Arizona"

Mary Miles Minter Is Prettier Than Ever in "Charity Castle," a Mutual Play Which Is Said to Be Filled with the Imagery of Childhood

Pathe Serials Keep Their "Power to Pull"

Leading Exhibitors, David E. Russell, St. Louis, and B. S. Moss, New York, Praise "The Fatal Ring" and "Seven Pearls"

PATHE serials do not show any decline in business or in drawing power, so the various exchanges report to the home office.

David E. Russell, manager of the Vaudeville Theatre Company of St. Louis, writes as follows:

"In my opinion, your latest serial 'The Fatal Ring' is undoubtedly the greatest serial I have had the pleasure of witnessing. As you know, we booked 'The Fatal Ring' for a week's run at Keith's only after a very thorough investigation covering all serials on the market today. After screening 'The Fatal Ring' we did not hesitate to book it, because it is infinitely superior to all other serials, and we knew we would do a big business with it. The acting of Pearl White is wonderful; Warner Oland is the best heavy on the screen, and his work is perfect. And, by the way, he is immensely popular in our houses, because of his excellent work in 'Patria' after his other successes."

"The Seven Pearls," latest of the Pathe serials which features Mollie King, Creighton Hale and Leon Bary, was released in New York City on September 9. Its general release date for the rest of the country is September 16. In addition to being shown in many other theatres, it was featured on the bill at the B. S. Moss vaudeville houses.

"I booked 'The Seven Pearls' for my theatres because it has a good interesting story, a production that is found in the best features, and stars that are popular, screen well and act well," said B. S. Moss, who is showing "The Seven Pearls" in conjunction with the usual vaudeville and motion picture program at his theatres.

"The new serial has plenty of action to it, good, logical thrills, and I feel certain that it will interest my audiences and that they will want to see all of the fifteen episodes."

Bluebird Determines Order of Releases to November 15

BLUEBIRD has reached decision on its program features and has fixed its list of stars for the coming season. While there may be some changes in titles or a few switches in release dates, exhibitors will be interested in the following tentative schedule until the middle of November:

Oct. 1, Ella Hall, in "The Spotted Lily"; Oct. 8, Franklyn Farnum, in "The Maverick," a title that will be changed; Oct. 17, Dorothy Phillips, in "Bondage"; Oct. 22, Ruth Clifford, in "The Desire of the Moth"; Oct. 29, Violet Mersereau, in "The Girl by the Roadside"; Nov. 5, Mae Murray, in "The Princess of Virtue"; Nov. 11, Carmel Myers, in "The Dynast."

Miss Murray and Miss Myers are new stars in the Bluebird flock. Robert Leonard, who left Bluebird to direct Miss Murray under another producing management, returns with her to his former surroundings to prepare a series of super-features that will be given special publicity in the national advertising campaign Bluebird soon inaugurates.

Carmel Myers will be directed by Harry Solter. The Rupert Julian productions, in which Ruth Clifford will star, will also be especially featured in Bluebird's general publicity plans. Joseph De Grasse, who has all along directed Dorothy Phillips, has taken the screen management of Franklyn Farnum, turning over to his wife, Ida May Park, the directorship of Miss Phillips.

Theodore Marston has just completed "The Girl by the Roadside" as the first of a series of Bluebirds he will create with Violet Mersereau the star. With these essentials arranged, Bluebird has formed the groundwork for a season of increased efficiency, embodying greater benefits to the exhibitor of these dependable program features, all of which will be appreciated by the live exhibitor.

Vitagraph, Too, Has a Beauty Squad

In "Plans and Pajamas," Vitagraph's fifteen-minute laugh for the week of September 24, the newly organized Big V beauty squad makes its debut.

The Big V beauty squad, hereafter an institution, is composed of ten of the prettiest girls obtainable. Larry Semon, director, invaded the musical comedy and vaudeville stage. The Big V beauty squad is the result.

Larry Semon is the principal laughmaker as well as the producer. Graham Baker is responsible for the story. Earle Montgomery, Joe Simberg, Joe Basil, Pietro Aremondo and Templar Saxe take a hand at slapstick.

George Washington's Letter to a Spy

In William Fox's "The Spy," there is an exposure of spy methods at present. It is of interest that George Washington took great interest in this subject during the Revolutionary War. He wrote to Major Tallmadge on one occasion:

"You should avoid using the stain (invisible ink) on a blank sheet of paper. A much better way would be to write a letter in the Tory style with a mixture of family matters and between the lines in the remaining part of the sheet communicate with the stain the intended intelligence."

"The Yankee Way" Leads Three Fox Releases

William Fox announces the order of three forthcoming releases. "The Yankee Way" will be published September 15, "North of Fifty-three" will be next, and then "A Rich Man's Plaything," screened at the Fort Lee Fox Studios.

"Conscience" Is Title of New Brockwell Picture

Gladys Brockwell's forthcoming William Fox production, which has an unusual theme, has been titled "Conscience." The picture has a good cast, and is being filmed under the direction of Bertram Bracken.

Amy Dennis as "A Contented Woman," Sept. 17

"A Contented Woman," is the title of the Selig comedy released Monday, September 17, in K. E. S. E. service. The comedy was written by Charles Hoyt, American playwright. J. A. Richmond, responsible for the other Selig comedies, directed the play.

The cast includes William Fables as "Uncle Todie"; James Harris as "Benton Holmes"; and Amy Dennis as "Helena Wrangle."

First Russell Play in New Two-a-Week Plan

"Sands of Sacrifice" gives William Russell a new and interesting hero role. He has plenty of opportunities to fight and there are several fistic encounters in the course of the five reels which show the athletic picture star to the best of advantage. The scenes are laid in the mountains of the east and in the great American desert.

The picture is to be released as first of a new series of plays under Mutual's schedule of two a week.

Fourth Series of Six One-Reel "Sparkles"

The "Sparkle" comedies from the Jaxon Film Corporation released by General Film presently enter their fourth series. This one will be devoted entirely to Kate Price and Billy Rugh subjects. Six one-reel plays will comprise the series, Jaxon making a practice of marketing its product in compact, tangible groups of six releases, and doing so with success.

Unusual attention, however, is expected to be gained by the forthcoming group on account of the strong following possessed by Kate Price,

"A Rich Man's Plaything" for Sept. 30

"A Rich Man's Plaything," a picture of strong dramatic action, will be the William Fox Special Feature release for the week of September 30.

Mary Minter and Edna Goodrich in Oct. Mutuals

Second Month of Two-Weekly Feature Policy Inaugurated with "Queen X" and "Her Country's Call"—Many Subjects Being Prepared

THE Mutual Film Corporation opens its second month under its policy of two feature productions a week on October 1, when it will release "Queen X," starring Edna Goodrich, and "Her Country's Call," the second of the new series of Mary Miles Minter pictures.

The schedules under which Mutual markets eight five-reel features a month began September 3, and the productions from the various studios which contribute to Mutual's release list have stood up to the standards outlined by President John R. Freuler when he announced his policy of "big stars only."

With five stars at work at the studios of the American Film Company, Inc., at Santa Barbara, four busy at the Eastern studios, and Miss Anita King engaged by Horkheimer for a series of Mutual features, production is going ahead rapidly. Miss King makes her debut on the Mutual schedule October 8 in "The Girl Angle."

Frohman stage successes in motion pictures are being made at the Empire All Star studios, at Glendale, L. I., with Miss Julian Sanderson, Miss Ann Murdock and Miss Olive Tell in the leading roles. Miss Sanderson's first picture, "The Runaway," an adaptation of the stage success, is released September 24. Miss Murdock's second picture will be "The Beautiful Adventure," an adaptation, too, of the dramatic production, and Miss Tell's first picture will be "The Unforeseen," now in the course of production.

Miss Edna Goodrich has completed "Queen X," the release for October 1, and has nearly finished "A Daughter of Maryland," under the direction of Albert Capellani. "American Maid" will follow, with Miss Goodrich in the leading role.

Gail Kane is scheduled for October 8 in "Southern Pride," directed by Henry King. Miss Kane is now working on "Wit," a five-reel drama. Juliette Day's second picture under the contract for which she deserted the footlights of Broadway is "Betty and the Buccaneers," a five-reel comedy-drama scheduled for release October 15. Miss Day's third picture will be "The Calendar Girl."

William Russell's next picture will be "The Sea Master," on the schedule for October 22. "The Sea Master" follows "Sands of Sacrifice." "Lucky Jim" will be Mr. Russell's next. Miss Marguerite Fischer began work early in September at the American studios on the first of her American-Mutual productions. The title of the picture has not yet been selected. Miss Fischer's last picture was "The Girl Who Couldn't Grow Up," released September 17.

Miss Minter has completed "Her Country's Call" and is at work on "Peggy Leads the Way."

"The Runaway," Julia Sanderson, for Sept. 24

Julia Sanderson, the Broadway star, makes her screen debut September 24, when Mutual releases "The Runaway," a five-reel drama produced by the Empire All Star Corporation. On the same date Mutual will release "Sands of Sacrifice," a five-reel drama, starring William Russell.

"The Runaway" is part of the series of Charles Frohman's stage successes in motion pictures in which Miss Sanderson, Ann Murdock and Olive Tell will appear.

"Sad Sea Waves" Released Sept. 30

"By the Sad Sea Waves" is the title of the Harold Lloyd comedy which Pathe will release on September 30. It is described as a "girl show," with Harold Lloyd, Harry Pollard and Bebe Daniels as the Beachhound, Snub, and the Doll, respectively.

Lew Fields and Madge Evans in "The Corner Grocery," World Pictures, Brady-Made

Goldwyn's "Polly of the Circus," with Mae Marsh

All Three Scenes Are from Goldwyn's September 9 Release

William Fox Stars Five in October Releases

Gladys Brockwell, Virginia Pearson, June Caprice, George Walsh and Dustin Farnum Offer a Widely Varied Program

WHAT is probably the most varied and widely different list of releases William Fox has ever made, is announced for October. The pictures star Gladys Brockwell, Virginia Pearson, June Caprice, George Walsh and Dustin Farnum. Technically, Miss Brockwell's play is a September issue, as it will be released on the last day of the month, but inasmuch as it has been substituted for another production through a change in schedule, it comes practically unheralded. This will be the order of the photoplays:

Sept. 30, Gladys Brockwell in "Conscience"; Oct. 7, Virginia Pearson in "Thou Shalt Not Steal"; Octo. 14, June Caprice in "Miss U. S. A."; Oct. 21, George Walsh in "This is the Life"; Oct. 28, Farnum in "The Scarlet Pimpernel."

"Conscience," Miss Brockwell's new starring vehicle, is an unusually vivid drama with an allegorical motif. The central theme has been deftly treated by Bertram Bracken, the director. The chief roles were taken by Majorie Daw, Eve Southern, Genevieve Blinn, Bertram Grassby, Eugenie Forde, Edward Cecil, Douglas Gerrard, Harry Lonsdale and Colin Chase.

"Thou Shalt Not Steal," also required an extraordinarily large supporting cast, prominent in which are Claire Whitney, Eric Mayne, Dan Mason, Mathilde Brundage, John Goldsworthy, Robert Elliott, Martin Faust, Lem Kennedy, Denny Sullivan and Victor DeLinksy. William Nigh, veteran film-maker, was in charge of the direction.

"Miss U. S. A.," as the title indicates, gives June Caprice a story infused with patriotic spirit. Harry Millarde supervised this film.

On October 21st, the public will first have the oportunity of seeing a photoplay made by one brother and starring another. R. A. Walsh is in charge of screening "This Is the Life," and George is doing valiant work in showing just what that life is. Wanda Petit, James A. Marcus and Ralph Lewis have been assigned important roles.

"The Scarlet Pimpernel," the final release of the month, is rich in adventure. The pimpernel is a tiny wayside flower which has been adopted as the emblem of a band of Englishmen engaged in rescuing condemned aristocrats during the French Revolution. In the cast are Winifred Kingston, William Burress, Bert Hadley and Howard Gaye. Richard Stanton, who made "The Spy," staged the production.

Script and Directing Force for Aubrey Comedies

Arthur N. Smallwood, who will release the Aubrey Series of two-reel comedies featuring James Aubrey, announces that his producing organization has been fully recruited.

Aubrey was formerly featured as Heine in the Heine and Louis Series issued by Pathe, and was also starred in "Big V." comedies by Vitagraph.

C. Jay Williams and William A. Seiter will be co-directors. Williams was twenty-five years on the stage and directed comedy screen productions for four years with Edison. Seiter has been five years player and director with Reliance, Universal, Majestic, Crown City and National. Arthur McMackin will write script for slapstick and have under him four "idea men." O. S. Lee will be technical director.

"Who Is No. One?" Titles First Paramount Serial

Paramount has selected the title for its first serial. The fifteen-episode mystery drama, starring Kathleen Clifford, is to be called "Who is Number One?" and the story by Anna Katharine Green, greatest of all writers of mystery fiction, will bear the same title when it is published in book form after the serial has completed its run.

A corps of motion picture expert writers, art directors, photographers, producers, editors and artists—are concentrating their efforts toward making "Who is Number One?," a serial of undisputed quality.

Pathe Says "The Fatal Ring" Is Record-Breaker

"The Fatal Ring" serial released in July, featuring Pearl White, has not only broken all records in booking, Pathe says, but also has caught the popular fancy. A song, which is becoming popular, has been written and is called "The Fatal Ring." It is dedicated to Pearl White by the authors.

Pearl White fans, as was to be expected, developed a fad for a ring like the one which puts Pearl in jeopardy in the serial. To satisfy this need a novelty firm has produced a duplicate of the ring used in "The Fatal Ring" and calls it the fatal ring. The real Pearl White fan is not quite up to the minute unless she goes to see the picture wearing the fatal ring.

Getting "Who Is Number One?" Ready for Release

So rapidly is Paramount progressing in its work of polishing "Who is 'Number One'?" its first serial, written by Anna Katharine Green, and starring Kathleen Clifford, that the entire fifteen episodes will be complete and in the exchanges several weeks before the release date of the first episode.

George Ovey's "Jerry's Big Deal" for Sept. 27

The cub comedy released September 27 is "Jerry's Big Deal," one reel in which George Ovey impersonates the new minister in a small village.

Jerry makes love to the spinster sisters of the congregation and plays poker with the deacons, much to their financial and moral embarrassment. He is finally routed by the real parson, whose outfit Jerry has had thrust upon him.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

Vitagraph's Schedule of Releases for Reissues

VITAGRAPH, which is re-issuing subjects from its vast library of short screen stories under the name of "Favorite Film Features," announces the program on this unit of service for the next six weeks:

September 17—"Winning the Step Children"—1-reel drama with Florence Turner, Tefft Johnson, Adele De Garde and Kenneth Casey; "Goodness Gracious"—2-reel comedy with Clara Kinmball Young, Sidney Drew, Kate Price, Hughie Mack, Little Bobby Connelly, Ned Finley, James Lackaye and Etienne Girardot.

September 24—"The Reincarnation of Karma"—2-reel drama with Rosemary Theby, Lillian Walker, Courtney Foote and Chas. Eldridge; "A Lesson in Jealousy"—1-reel comedy, with Clara Kimball Young, Sidney Drew and Harry Morey.

October 1—"David Garrick"—2-reel drama, with Clara Kimball Young, James Young, Arthur Ashley, Edward Elkas, Flora Finch and Kate Price; "The Politician's Dream"—1-reel comedy, with John Bunny, William Shea, Ralph Ince, Flora Finch and Kate Price.

October 8—"Auld Lang Syne"—2-reel drama, with Harry Morey, Florence Turner and Tefft Johnson; "The Troublesome Secretaries"—1-reel comedy with Mabel Normand, John Bunny, James Morrison, Ralph Ince and Leo Delaney.

October 15—"Dr. LaFleur's Theory"—1-reel drama, with Clara Kimball Young, Maurice Costello, Van Dyke Brooke and James Morrison; "Jerry's Uncle's Namesake"—2-reel comedy, with Sidney Drew, Louise Beaudet, Rogers Lytton, Kate Price, William Shea and Ethel Lloyd.

October 22—"The Still Voice"—2-reel drama, with Edith Storey, Sidney Drew, S. Rankin Drew, Tefft Johnson, Rogers Lytton, Rose Tapley, Dorothy Kilgore and Ralph Ince; "Chumps"—1-reel comedy, with Leah Baird, John Bunny, Marshall P. Wilder, William Shea and Wallace Reid.

Lawrence McGill Cast for "The Angel Factory"

In "The Angel Factory," Pathe Gold Rooster release for September 16th, Antonio Moreno has the leading part with a supporting cast selected by Lawrence McGill, the director, as follows:

Helene Chadwick as Florence Lamont; Suzanne Willa as Marie Lacy the "tough girl"; Armand Cortez as Tony Podessa; Margaret Greene and Francix X. Conlan.

Popularity of West Comedies Established

The rights for the entire world have been disposed of for the King-Bee Billy West comedies, and the latest releases, "The Star Boarder," and "The Fly Cop," are reported doing unusual business.

"We have been in existence only four months," says an officer of the company, "and with all this territory sold, we feel that it is the answer to any questions regarding the quality of the comedies. Their popularity is evidently firmly established."

Many New Stories Ready for Bluebird Stars

Rights to a Number of Novels and Stories, Including Richard Harding Davis' "Scarlet Car," Purchased—National Ad Campaign

WHILE Bluebird directors are working on previously announced additions to the program the scenario department has made several purchases of book-rights and scenarios which will, in due course, be turned into program releases in that popular series. Dorothy Phillips, Carmel Myers, Ruth Clifford and Franklyn Farnum are stars who will be concerned in the new presentations.

"The Scarlet Car," work of the late Richard Harding Davis, has been given to Director Joseph De Grasse for the use of Franklyn Farnum to follow his October 8 release, previously called "The Maverick," but now definitely titled "Anything Once." Claire Du Brey will be Mr. Farnum's leading lady in both productions.

"Heart's Blood," a drama written by Elaine Sterne, has been secured as a vehicle for the splendid dramatic talents of Dorothy Phillips and has been given to Ida May Park for production. This feature will mark Miss Phillips' next Bluebird appearance, following presentations of "Bondage," Oct. 17.

"One Clear Call," a story by Larry Evans, published in a popular magazine of recent issue, will serve Director Harry Solter as the medium for presenting Carmel Myers in her second Bluebird. Miss Myers will become a Bluebird star on Nov. 12, when she will appear in Director Solter's production of "The Dynast," a story especially written for her by J. Grubb Alexander and Fred Myton of Bluebird's scenario staff.

"The Old Fashioned Gentleman" and "Anthony the Absolute" have become Bluebird property through arrangement with the authors of these stories—F. Hopkinson and Sam Merwin, respectively. They are being prepared for the screen and will become Rupert Julian Bluebirds with Ruth Clifford the star and Monroe Salisbury leading man. "Donna Perfecta," a Spanish romance, is another story scheduled for production as a Rupert Julian Bluebird with Miss Clifford starring.

Meanwhile the schedule calls for Miss Clifford to appear Oct. 22 in "The Desire of the Moth," a Julian picture in which Monroe Salisbury becomes a Bluebirder to start a special series of photographic creations in which Rupert Julian will be featured as the producer.

Violet Mersereau, appearing in "The Girl by the Roadside" will provide the Bluebird for Oct. 29 and Mae Murray will become a star in the series Nov. 5 when she will present "The Princess Virtue," a Robert Leonard production. Plans are maturing for an early announcement of Bluebird's purposes that will be of interest to exhibitors. A most vigorous campaign of national advertising is included in the Bluebird purpose to popularize its stars.

Gladys Hulette Again Leads Pathe Program

"A Crooked Romance" Is Hulette Features—Molly King Is Tied to a Balloon and Pearl White Picked Up by Paddle

GLADYS HULETTE will again appear as the feature player of Pathe's program for the week of September 30th, and the other box office stars on the same program are Mollie King, Pearl White and Harold Lloyd.

Miss Hulette is seen in a five reel feature produced by the Astra Film Corporation under direction of William Parke, and entitled "A Crooked Romance." In the cast are Paul Clerget, from France, J. H. Gilmour and William Parke, Jr., and a number of other players in lesser roles.

It is comedy-drama with a touch of fantasy that would do credit to J. M. Barrie.

Mollie King, starred in the third episode of the "Seven Pearls" serial, entitled "The Air Peril," is tied to a balloon by a rope which is being slowly eaten away by acid. Creighton Hale attempts to rescue her in an aeroplane and his efforts are combated by the villain in another machine. Another in cast is Leon Barry.

"A Dash for Arabia" is the title of the thirteenth episode of "The Fatal Ring" in which Pearl White stars. Pearl is shanghaied, but jumps overboard. Sailors bribed by Carlako pursue her. Tom Carleton and the Spider race to her rescue in a motorboat. The steering gear breaks after they have succeeded in getting Pearl into the boat. They find themselves in the path of a swiftly approaching ferry boat, and Pearl is taken up in the paddle wheel to what looks like certain death as the picture fades out.

"By the Sad Sea Waves," is a one reel girl show with Harold Lloyd, Harry Pollard and Bebe Daniels. It is one thousand feet of laughs, girls and prize winning bathing suits.

"The American Switzerland" (Glazier National Park) is a scenic release produced by Ralph Earle and showing the most beautiful spot in the "Alps of the U. S. A."

Universal News Reel Shows Our Big Guns

Universal's news reel, Current Events, No. 16, for release August 31, has the following subjects:

New Coast Artillery officers in big gun handling; girls of "Ziegfeld Follies" before National Convention of Dancing Masters; elite of canine society at Atlantic City show; parade of the Eagles at Buffalo; Dolly Sisters as "iron workers"—dancing on hotel roof; Y. M. C. A. teaching swimming at Silver Bay, N. Y., before letting the boys into water; Benny Leonard in exhibition boxing at Monument grounds for Uncle Sam; G. A. R. veterans in parade at Boston; railroad wreck at Seabrooke, La.; Ocean Park, California, beach Venuses and Belgian War Mission at Washington.

The aerial submarine destroyer, animated by J. F. Leventhal, of the Bray studios

Trolling for Submarines with Bomb in Pictograph

In the 86th release of Paramount-Bray Pictograph, the "magazine-on-the-screen," the Aerial Submarine Destroyer, an invention of Thomas Edison Lake, will be shown in diagramatical drawings animated by J. F. Leventhal from drawings and information furnished by the inventor and Popular Science Monthly.

Lake's "destroyer," an aeroplane, is equipped with a long cable wound on a drum. To the end of the cable is fastened a high explosive bomb. When the aviator has once located the U-boat, he lowers the bomb into the water to the proper depth and proceeds to troll for the submarine, much as a fisherman trolls for bass.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now! Don't be a slacker!

Film Specialties

News Beats and Open Booking Plan Boom "U"

Universal Claims First Pictures of Russian Revolution to Add to a Like "Scoop" on Pershing's Arrival in France

UNDER the hustling leadership of Jack Cohn many news specialists have been developed for Universal's twice-a-week news. Universal says that news "scoops" recently put over by these men will probably go down in cinema history. They include the first picture to reach this country of General Pershing's arrival in France, it is stated. Universal also claims first pictures of the Russian revolution.

The open booking plan under which Universal's news service is now being handled is declared to be meeting with gratifying success. During the past summer the exhibitors using the Animated Weekly and Current Events have increased in number nearly 100 per cent. Issued on Wednesday and Saturday, respectively, these two pictorial chronicles of the world's happenings are enabled to cover every event of wide interest with almost unbelievable speed. On special occasions, such as the recent parade of New York State troops, entire reels have been photographed, titled, printed and distributed within a space of six hours.

Many interesting personalities figure in the 18th issue of Universal Current Events, just released. Among those who might be mentioned are Donald B. McMillan, the recently returned Arctic explorer; Sir William White, chief of the British recruiting service in America; Miss Lucy Freeman, the 19-year-old girl who holds the national long distance swimming record; Andre Tardieu, French High Commissioner to the United States; the Rear Admiral Usher, commanding officer in charge of the Brooklyn Navy Yard.

One of the features of the issue is a series of pictures showing the Missouri girl who wore an even $1,000,000 worth of diamonds at the National Jewelers' Convention held in St. Louis a few days ago.

The memorial exercises in honor of Lafayette's birth, which were held in New York, contrast widely in subject matter.

Some military scenes, showing one of our units going into cantonments at Fort Ethan Allen, Vermont, and incidents that occurred during the journey of the Third New York Field Hospital from Manhattan to Spartansburg, S. C., are well above the average in interest.

A new title has been designed for Current Events which displays the letters of both words as though they were composed of live electric wires.

Gaumont Weekly Men Are Everywhere with Our Soldiers

ON the road to Berlin, via France! Our soldier boys are everywhere, in camp, on the high seas, even at the very edge of battle! And wherever they may be, there you will find Gaumont cameramen to keep the home folks posted as to their movements. The release of the Gaumont-Mutual Weekly is on Wednesday of each week. Weekly No. 143 is released on September 26. As the Weekly is "made up" at the last moment, like a daily newspaper, it is not possible to predict its contents.

One day later the Gaumont film magazine, "Reel Life," will be released. It is the policy of the Gaumont Company to make the subjects in this release as diversified as possible, no two similar subjects appearing in a singie issue. "Reel Life" No. 74, which will reach the public on September 27, contains a half dozen such subjects.

"The Correct Time" shows how the U. S. Naval Observatory determines exact noon each day and flashes it throughout the country. "Beans and Lady-Bugs" illustrates how the common lady-bug is working to prevent a shortage in the food which makes Boston famous. Contrarily, "The Lamprey," a blood-sucking fish, is doing its best to deplete the food supply. In "Making Eyeglasses" we are familiarized with a novel industry, and shown how even the poorest of us may duplicate the best natural sight. "The Soldier's Staff of Life" enabled Uncle Sam to gain many recruits. "So Easy," an animated drawing from "Life," America's leading humorous magazine, completes the reel, which, without exception, is surely one of the finest and fullest of interesting detail that ever emanated from the Gaumont Studios.

Four Vitagraph Blue Ribbons for November

"The Fettered Woman," "The Municipal Report," "Next Door to Nancy" and "The Tenderfoot" Are the Quartette to Be Offered

ALBERT E. SMITH, president of Vitagraph, announces "Blue Ribbon" releases for November as follows:

Nov. 5—"The Fettered Woman," an adaptation from "Anne's Bridge," a Robert W. Chambers story, with Alice Joyce and Webster Campbell featured. Thomas Terris directs.

Nov. 12—"The Municipal Report," an adaptation of an O. Henry story, featuring Corinne Griffith, with Mary Maurice and William Dunn in support. The director is W. P. S. Earle.

Nov. 19—"Next Door to Nancy," featuring Mildred Manning and Wallace MacDonald, directed by Ashley Miller.

Nov. 26—"The Tenderfoot," a Wolfville story by the late Alfred Henry Lewis, with William Duncan and Carol Holloway in the feature roles. Mr. Duncan is the director of the picture.

"The Fettered Woman" is one of the six Robert W. Chambers stories selected for production by Vitagraph through an exhibitors' ballot plan.

"A Municipal Report" is one of the best known of the O. Henry stories, dealing with the devotion of an old slave for the daughter of his dead master. It is replete with strong dramatic situations and the love interest is highly developed. There is also a comedy vein running through the story.

"Next Door to Nancy" is a quaint little story in which a young girl, daughter of an inventor, bears the burden of keeping the family together. Her mistaking a struggling young author for an escaped convict when she finds him in the house next door to her own leads to a series of complications, tragic and humorous, and finally to a beautiful romance.

"The Tenderfoot" is one of the "Wolfville" series started by William Duncan and Miss Holloway, who did such remarkable work in "The Fighting Trail," the Vitagraph serial which was released last week.

A REEL OF GOOD THINGS

The writer's taste for maple sugar has became a tradition rather than a reality. Yet maple sugar has a romantic flavor lacking in the best of—we won't mention names. It suggests New England orchards, and barns all warm and smelling of new hay. So despite our advancing years and many troubles we youthfully enjoyed the Universal Screen Magazine No. 39 because it showed us just how maple sugar is made. Would you believe that all the maker of the sugar gets from a whole barrel of sap is a mean little gallon can of pure syrup? But then the syrup is such concentrated delight—when one is young!

Of more serious interest are two other sections of this issue. "The Travels of a Check" is a series of pictures, excellently titled, covering the many things that happen to this most important scrap of paper from the time it is signed and mailed in payment of a bill till it plays its last function in making balances and settling accounts in the Clearing House. In the fifteen minutes that elapse from the time when the bank messenger enters with his deposits, till he leaves with his certificate of balance, many things happen, but the Universal camera seems to have caught them all with lively fidelity.

"Safety First" is exemplified in the training given would-be motormen in the Brooklyn Rapid Transit Company's school. The principles of operation are demonstrated on a board mounted with the necessary apparatus, and on a car chassis; practice is given the novice on an actual car under the supervision of a veteran motorman. Fifteen days after his lessons begin, the new man is alone on the job.

That nationality is only a matter of a few dabs of the thumb on a piece of clay is cleverly demonstrated by Willie Hopkins.

RUSSIA, A GIANT IN TROUBLE

The vast squares of Moscow, thronged with dense masses of men and women cheering M. Kerensky, convey some idea of the enormous, troubled mass that is Russia today. Mutual Weekly No. 141 opens with intensely interesting views taken during a visit to the ancient capital by the Russian leader. Throngs such as no plaza or square of Manhattan could accommodate make way for his carriage and surge beneath the platform from which he delivers his address.

Thousands of miles away, in our own peaceful land, Ruth Law, as trim and smiling as a Summer's day, shows the students of Ohio University how to fly for their country.

Flying of another sort is performed by the carpenters and builders who are putting up contonments for our new army. Down at Camp Gordon, Ga., two hundred men erected a barracks with all modern conveniences in the incredibly short space of eight hours.

This reel, which opens in distant Russia, closes in almost equally distant California. Here we see our Jackies drilling in the beautiful San Diego exposition grounds, and the Palma Indians, at Temecula, celebrating the one hundredth anniversary of the founding of their mission church. The reel is an unusually satisfying one, both in interest and beauty.

Short Subjects in Review

By Clara DeL. Berg

FRANCE AT PEACE

Surely this beautiful film just now released by Pathe, "A Corner of the Morvan," must have been taken before the war! No matter how remote it may be from the battle line, we feel that it would reflect in some way the terrible conflict. As it is, nothing could be more tranquilly lovely than the tiny, ancient villages, with their walls and terraces and twelfth-century churches. Between these little communities stretch rolling pastures along the valley of the River Cure. A flock of sheep, herded by one who seems as venerable as the time-worn archway through which he leads them, gives a sympathetic touch to a picture almost pathetic in its quiet beauty.

As a lively contrast are the pictures, in color as are the preceding, of various types of game birds. Lacking not a whit in courage when her nest is attacked, mother Mallard strikes out angrily, though ordinarily she is a timid creature. This latter characteristic she seems to bequeath to her offspring, for the ducklings, just out of their eggs, refuse to move except in a tightly packed group. However, the sight of water overcomes lingering fear, and each gallantly takes to the water on his own responsibility.

UNCLE SAM, MODEL HOST

If only in this terrible war, one good turn would bring another! Certainly, if those of us who stay at home could be assured that as good treatment would be meted out to those of our boys who may fall into German hands as Uncle Sam is according his present prisoners of war, one ever-present fear would be removed. Views of the men taken from the German ships in our harbors (Universal Weekly No. 89) discloses conditions pleasant in the extreme. The men have ample means for work and recreation in their camp at Fort McPherson, Ga., even to a Y. M. C. A. building, and the opportunity to earn money by the manufacture of wooden toys. They certainly seem happy.

Do you realize that horses still exist; nay more, that they do so old-fashioned a thing as compete in trotting races? We had forgotten such things had ever been, until reminded by these pictures of a contest at Poughkeepsie.

There have been many Fountains of Youth, but we doubt if any possessed greater living beauty than one the cameraman discovered in Galveston. Added to the charm of surprise, there is the added grace of lithe young bodies and swift, graceful movement.

Our Teddy exhorting his boys to battle has become so familiar a figure that one views with pleasure our sturdy ex-president exercising a milder function and extending pleasant greetings and encouragement to a group of suffragists at Oyster Bay. Mr. Roosevelt looks quite benign and peaceful as he stands between Mrs. Ogden Mills Reid and Mrs. James Lee Laidlaw.

HOW CLAY COMES TO LIFE

"Shop talk" may or may not be a bore. It depends on whether one is interested in that particular brand of shop under discussion. But the skilled workman practising his craft is always an object of interest. When to skill he contributes the power of creating beauty and the semblance of life, we render him the tribute of reverence due the artist. In Paramount-Bray Pictograph No. 85 we are privileged to watch Edward Field Sanford, Jr., an American sculptor of international reputation, fashion the pedestal and cast the mould for a delightful group of tiny boys and huge dog. Each step is of great interest, and when we at last behold the finished statue crowning a fountain set in a lovely Westchester garden, we feel almost a partnership interest in the sculptor's creation.

All Easterners know of Hampton Institute, where ambitious young Indians may overcome the handicaps that ignorance and servitude have imposed. But in the West, at Riverside, Cal., is an even larger school, Sherman Institute, housing seven hundred students. The Indian girls, dancing the folk dances of Europe, or playing basketball with a zest equal to that of Eastern college girls, and the boys engaged in bricklaying or drill, form a pleasant sight and one promising for the future happiness of the race.

Bobby Bumps starts for school after painful and unaccustomed ablutions. Needless to say, school comes to a sudden and unexpected termination.

THE OURANG VOLUNTEERS

You may not admire this collateral descendant of our common ancestor, as photographed under the above title by Mr. Ditmars for the Educational Films Corporation. He's awfully ugly and ungainly. But he certainly is funny, and the very fact that Mr. Ditmars attempted no tricks, but left his pet to his own whims and devices makes the pictures all the more interesting and amazing. Mr. Ourang needed no special urging to fire a gun—the *first* time. But he didn't like the comeback, and thereafter he finds his original method of raising the dust by scattering it in great sweeps of his long arms quite satisfactory. An army water bottle is tried. Civilization suggests a cup. But there's too much chance of a slip 'twixt cup and lip, so our friend uses both simultaneously. As for the frying pan, its usefulness does not cease with the end of the meal; it makes a good fan.

A LITTLE BIT OF EVERYTHING

The Selig Library No. 18 gives us glimpses all over the world, and perhaps for this reason does not seem quite up to its usual excellent standard. The lima bean harvest, the oyster crop, strange birds and animals residing at the Zoo in Sydney, Australia, and the Ming tombs of China are the subjects covered, with a few views taken at and near a coal mine. We wish the Library had included fewer volumes and those of greater length.

IN THE INDEPENDENT FIELD

New Producers Body Gets Away to Flying Start

"Producer's Protective Association" Elects Officers, Board Members and Prepares for Whirlwind Business—Incorporated Last Week in New York State

FOURTEEN independent producers, all well known to the trade, have merged interests in a body incorporated under the laws of New York State under the title of "The Producers' Protective Association, Inc."

The Association, whose preliminary moves have been reported previously by MOTION PICTURE NEWS, intends to make the world safe for independent producers and buyers.

A New York clearing office is to be opened as soon as a site is selected; a high salaried manager is to be placed in charge.

In many respects the Association's New York headquarters will resemble a miniature stock exchange. A big blackboard will run across one side of the room on which all pictures and territories available will be chalked up for the benefit of visiting buyers, the chart to be made up from data supplied by the members.

A meeting was held in the office of William L. Sherrill last Wednesday, at which the following officers were elected:

President, William L. Sherrill; vice-president, Theodore Wharton; secretary, J. J. Goldberg. It is understood that Mr. Wharton is to resign the vice-presidency, and that M. A. Schlesinger, of Mayfair, is to be elected in his stead.

The directors of the Association are William L. Sherrill, Theodore Wharton, Harry Rapf, J. J. Goldberg and J. N. Chadwick.

The by-laws contain, among others, the following provisions, as objects of the Association:

To regulate the medium of advertising, the members agreeing not to patronize any publication, lithographer, printer, slide manufacturer, engraver or any other concern unless such publication or concern has been listed with the association as one worthy of the patronage of the members of the association.

To pass upon all grievances of members against any person, concern or corporation, and in the event of the complaint being sustained, the members of the association agree not to employ or do business with such person, firm or corporation. This applies to commercial institutions, trade publication, actors, directors, as well as state right buyers. The by-laws do not provide for any hearing to the person or firm against whom a complaint is lodged.

The employment of outside brokers for the sale or leasing of the productions of members is prohibited.

A complete record of all transaction with state right buyers on the part of members of the association is to be kept to the end that a commercial rating may be had, and the failure of any exchange to live up to its obligation will prevent it from doing business with any other member in the future.

A central sales exchange is to be established. All productions of the members must be listed on the floor of the association, with territory open and price asked. All productions will be sold by the association for the benefit of its members. A print of each production with a complete line of advertising matters must be deposited with the manager of the association who will have charge of the sales. A percentage of the gross receipts on all productions of a member is payable to the association.

Mr. Sherrill, when interviewed at his office made the following statement as to the future intended operations of the Association:

"We have aimed primarily to systematize our business. At present the disposition of state rights production is without a head or tail. We intend encouraging the state rights buyer to assist him in the operation of a legitimate business, but where any given territory is without any buyer with whom we can deal we intend to ultimately open our own producers' exchange in that territory.

"We are fortifying ourselves against every contingency by the accumulation of a treasury that can meet every new circumstance as it may arise.

"You can compute the amount in back of this Association when I tell you that the average number of productions of the present membership of eleven is a minimum of five a year and the minimum average receipts on each production is $50,000.

"This makes a gross return on the productions of the members of $2,750,000 annually, and the percentage due the Association will amount to a minimum of $1.375,000, a sum sufficient not alone to establish exchanges but to meet every contingency that may arise.

"And of course as we live we expect to grow. Other state rights producers will join us. But for the present we have sufficient to know we are a going institution to be reckoned with, and one that will cure, I hope, many of the evils of the motion picture business. We are not in opposition to any other organization, but rather in the spirit of good and welfare do we desire to co-operate with them in their legitimate endeavors."

The membership in the Association is at present composed of the following firms: The Frohman Amusement Corporation, Ogden Pictures Corporation, Mayfair Films, Ivan Film Corporation, A. H. Jacobs Photoplays, Duplex Films, Cosmofotofilms, Edward Warren Production, Arrow Film Corporation, Wharton Brothers, Harry Rapf. Application for membership has been received from two other producers.

True Company, of Dallas, Active

True T. Thompson and David Reed, forming the True Film Company, of Dallas, Tex., promise unusual activity for the coming fall season. Mr. Thompson reports to MOTION PICTURE NEWS that the company "is at all times interested in the better class of motion pictures." Contracts have just been closed to distribute "Babbling Tongues" in the Oklahoma, Arkansas and Louisiana territory.

Ogden Gets Rights to Phillips' Novel

A contract has been signed by the Ogden Pictures Corporation with the estate of David Graham Phillips, James K. Hackett, and the American Play Company, through their representative, Edgar Selden, whereby the Ogden Pictures Corporation receives the world's motion picture rights to David Graham Phillips' novel, "The Grain of Dust."

Lillian Walker, the star of the Ogden Pictures Corporation, will portray the title role.

The screen rights to this production were purchased in competition with almost every other large producing concern and the price, it was ascertained, was $12,000. The story ran serially in the Saturday Evening Post.

"In purchasing the screen rights to 'The Grain of Dust,'" said Albert Scowcroft, president of the Ogen Pictures Corporation, "we are merely carrying out our announced policy of doing big things in a big way. We are striving to visualize those works of literature which have met the popular approval of men and women the world over and we feel that in acquiring the rights to 'The Grain of Dust' we are adhering to our announced purpose.

"We expect to announce shortly to the trade the acquisition of two other novels of almost as great, if not as great, a drawing power."

Levine Represents Southern and Western Exchanges

H. Z. Levine, widely known director of publicity and advertising, has established an agency that will negotiate purchases for several Southern and Middle Western independent distributors as well as handle the sales and exploitation campaigns for big special productions to be released in October. The headquarters will be at Suite 514, Candler Building, 220 West 42nd Street, New York.

Mr. Levine, who will personally direct the activities of the new agency, has had practical experience in every branch of the industry and has been associated in one capacity or another with some of the leading companies.

He has occupied the position of director of publicity, both here and abroad, and personally directed on the ground intensive campaigns for serial attractions in England, Scotland, France and Germany. He has conducted elaborate sales campaigns in this country and has crossed the continent several times, in the interest of feature exploitation. He has been purchasing agent, film editor, and in the early days of the business did everything around a film plant except turn a crank. Mr. Levine was associated with the Blaches, Universal in Europe, Fox and Triangle. Prior to his film affiliations he was on the Brooklyn Eagle.

WE WANT TO HELP—CALL ON US!

- *If there is any information you want regarding an independently released picture—we have it.*
- *To exhibitors and buyers Motion Picture News extends its entire facilities.*
- *We will let you know the distributors in any particular territory; we will send you a review of the picture, and any other information you may desire. If you are a buyer in search of a particular class of subject we will do our best to link you up with the right parties.*
- *To exhibitors we offer the advertising co-operation of our Exhibitor Service Bureau—direct, specific aid on any picture you intend booking.*
- *Here at 729 Seventh Avenue is a crackerjack organization, unlimited facilities—at your disposal.*

Hoffman Buys "White Trail"

M. H. Hoffman, Inc., has bought the United States rights to "The Great White Trail," the Wharton picture of the North, which was purchased last week by Mr. Hoffman, following several conferences with Theodore Wharton.

In commenting on the transaction Mr. Wharton stated that he was more than pleased that the picture was in Mr. Hoffman's hands. "After our trade showing in June," said Mr. Wharton, "I found that the open market was a very uncertain quantity, more agents than buyers.

Mr. Hoffman is to begin his distribution at once. Ten minutes after the contract had been signed the picture, it is stated, was booked in a circuit of houses and arrangements were being made for the booking of it in three more circuits.

The story of "The Great White Trail" is one of Alaska in the gold rush days. The direction and picturization were both made by Leopold D. Wharton. Doris Kenyon, Paul Gordon, Hans Roberts, Thomas Holding and many other well known artists appear in the picture.

"Tarzan of the Apes" Company on Way to Los Angeles

Producing Director Scott Sidney and company of thirty, making "Tarzan of the Apes" for the National Film Corporation of America, are expected in Los Angeles from Morgan City, La., about September 20. This information came to the Hollywood studios last week, together with a statement that all scenes of the canebrake country needed for the film had been secured.

Still Another Exhibitor Circuit Under Way

Warners, of the Pacific Coast, On Way East with Organization Work Progressing En Route—Report Strong Support Already

LOS ANGELES (Special). — Another Exhibitor Circuit is on the map. This time it is the Pacific Coast which takes its turn to speak. Jack and Sam Warner, who have been in the exchange business in San Francisco and Los Angeles for many years, are the moving spirits in the latest proposed plan for the co-operative exhibitor booking organization.

It is planned that this shall be conducted along lines of the National Exhibitors' Association, it being provided that every large city in the country shall have a representative exhibitor in the organization. Films will be purchased by the association, and prints sent to each representative, and every representative will look after the distribution or booking in his own territory.

It will take several weeks to work out this organization. Jack Warner is now working East, visiting Salt Lake, Denver, Omaha, Kansas City, St. Louis, while en route to Chicago, and his brother Sam is taking the northern route, visiting Portland, Seattle, Spokane, Butte and Minneapolis, and will then go to Chicago. From there they will work through the East together.

The Clune Theatre Company of Los Angeles and Lorrie Sheehan, manager of the Rialto theatre at San Francisco, are reported members for the California, Arizona and Nevada territory.

tribution or booking in his own individual

Richmond Completes "Over There"

The Charles Richman Pictures Corporation has just completed its first picture, entitled "Over There."

The title is used through the courtesy of George M. Cohan, and is the same as his internationally popular song.

James Kirkwood, formerly director for Mary Pickford, directed the picture, and the cast includes, besides Mr. Richman, Anna Q. Nilsson, Walter McCrail, Gertrude Berkeley, Walter Biers, Veta Searl and James A. Furey.

The trench and battle scenes were supervised by Lieut. W. A. O'Hara, of the Twenty-fourth Battalion Canadian Expeditionary Force, who spent several months in the trenches in France, and actively participated in the famous battles of Somme, Ypres and Vimy. It is said that the battle scenes are unusually realistic and thrilling.

Standard Moves into Larger Quarters

The Standard Film Service Company, L. W. Greenstein, manager, 14 West Seventh street, Cincinnati, Ohio, has moved to enlarged quarters in the Film Exchange Building in that city. This company handles Art Dramas, Christie and Billy West Comedies, which have proved very successful in its territory. The company also handles Mo-Toy Comedies, Ditmar's Educaiional releases, Moss Features, Mutt and Jeff Comedies and other subjects.

Mr. Greenstein reports that business generally in his territory has been exceptionally good in the past few months regardless of the warm weather. This company is preparing to make a strong drive for the Fall and Winter months, and feel that, with the subjects they have to offer exhibitors, the future outlook for the Standard Film Service Company is very bright.

THE INDEPENDENT FIELD TICKER

Territorial Sales Reported During the Past Week

Productions	*Buyer*	*Territory*
"The Warrior"	Globe Films, Ltd., Toronto	Dominion of Canada
"The Lust of Ages"	Turner and Dahnken, San Francisco	California, Arizona, Nevada
"Today"	All Star Features Distributors, San Francisco	California, Arizona, Nevada
"Today"	Civilization-Pioneer Co., N.Y.C.	New York State
"The Mad Lover"	All Star Features Distributors	California, Arizona, Nevada
"The Mad Lover"	Civilization-Pioneer Co	New York State
"Babbling Tongues"	True Feature Film Co	Oklahoma, Arkansas, Louisiana
Ivan Productions	Pioneer Film Co., Wichita	Kansas
"Babbling Tongues"	E. H. Hulsey, Dallas	Texas
"Souls Redeemed"	Pearce and Sons, New Orleans	
"Souls Redeemed"	Southwestern Art Dramas, Dallas	Texas, Oklahoma, Arkansas
"Souls Redeemed"	Elk Photoplays, N. Y. C	Greater New York
"Souls Redeemed"	Veribest Pictures, Inc., Buffalo	Up-State New York

Gretchen Hartman and Milton Sills are seen together in a new Ivan Film, "Married in Name Only," which is said to teem with drama

Brenon's "Fall of the Romanoffs" for Sale

Picture Is Offered Under Territorial Rights Plan with All Added Interest Due to Recent Changes in "Russia"

HERBERT BRENON'S historical panorama, depicting the collapse of the Russian autocracy and all of the developments since the abdication of the Czar, is now offered for sale on a territorial rights basis.

The trade press reviews of the production, as well as the reviews of the New York daily newspapers, are unanimous in their approval of the picture which deals with large historical perspective.

So great was the interest in the production, both as a historical photo-narrative and as a drama, newspaper reviewers came to New York for the Ritz-Carlton showing from cities as far away as Denver and Houston, Tex.

Herbert Brenon on the day following his first public presentation of the picture rushed the negative to the laboratories with a heavy order for prints. This will enable the Iliodor Picture Corporation to make a quick delivery of the production to purchasers.

In building this great picture around the figure of Iliodor, the former spiritual adviser of the Czar, and having Iliodor in the flesh before his camera, Herbert Brenon exercised uncanny judgment in the selection of his splendid cast, utilizing such popular stars as Nance O'Neil, Alfred Hickman, Ekaterina Galanta, William E. Shay, Mlle. Marcelle and a dozen others of popularity on the screens of the world.

The address of the Iliodor Picture Corporation is now 16 East 42nd Street, N. Y.

Globe Films Organizes to Cover All Canada

A new factor in territorial purchases for the Dominion of Canada is Globe Films, Ltd., with headquarters in Toronto. Arthur Cohen, the Toronto exhibitor, has been elected president of the new organization, with Phil Kauffman, vice-president, and Harry Kauffman general sales manager. Ella Marks is treasurer.

Western Canada is to be controlled from an office in Calgary under the management of Bert Lubin, and branches are planned for Montreal, St. John, Winnipeg and Vancouver. "The Warrior," "Redemption," and "The Spoilers" are some of the productions being booked.

"Weavers of Life" Is Warren Picture

The Edward Warren picture just completed has been titled "Weavers of Life." It was suggested by an allegorical reference in the plot. The art direction of the subject was handled by Mrs. Warren, who was also responsible for the direction of this part of "The Warfare of the Flesh."

Helen Hayes is the star and is supported by Howard Hall, Kenneth Hunter, Barney Gilmore, Earl Schenck and Edna Hibbard.

Ogden Reports Requests for Bookings of Whole Series

Ogden Pictures Corporation, New York City, announces numerous requests for the opportunity from exhibitors to book the entire series of eight Lillian Walker productions, to be released within the coming year.

While the state rights purchasers of "The Lust of the Ages," the initial Lillian Walker release, are receiving an option on the remaining seven productions, nevertheless the Ogden Pictures Corporation has decided that each production be booked independently, rather than by a single contract covering the entire series. This has been determined upon because of the fact that the subsequent Walker productions will be adaptations of popular novels, screen rights to which are purchasable.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

Wolfberg to Take Charge of "Deemster"

Edgar H. Wolfberg is leaving the Pittsburgh office of the Harris P. Wolfberg Attractions to take charge of the distribution of "The Deemster" in Missouri and Kansas, which was recently added to the Eastern states already controlled by the Wolfberg Exchange.

During the last six months he has played an important part in booking "The Crisis" in Western Pennsylvania, Ohio, and West Virginia. His sensational success in Pittsburgh was the talk of moving picture circles. Newspaper men estimate that he was accorded the largest amount of publicity ever secured for any photoplay.

Previous to his connection with the Harris P. Wolfberg Attractions Mr. Wolfberg was assistant manager of the General Film Company's office in St. Louis. It was during these days that he created "The Film General," a house-organ that received the approbation of the photoplay journals.

Friends of H. E. Stahler will be glad to hear of his promotion as manager of the Pittsburgh offices of the Harris P. Wolfberg Attractions. Until his promotion Mr. Stahler had charge of the publicity department of the Wolfberg Exchange. Previous to this be represented the V-L-S-E in St. Louis, and later the Essanay.

In connection with Mr. Stahler's promotion, Mr. Wolfberg says: "It was Mr. Stahler's fine work with "The Crisis" and "The Deemster" that has hurried his promotion. His method of exhibitor co-operation, which is the outstanding feature of the distribution of these features is largely responsible for Mr. Stahler's success.

"The open market men of the future," continued Mr. Wolfberg, "must recognize the importance of exhibitor co-operation. In the field of merchandising, dealer co-operation is developed to a fine point, and the manufacturer does not stop when the goods are on the dealer's shelf. He helps him sell, and by helping the dealer he helps himself. There is no reason why the same intensive co-operation should not exist in the photoplay business."

"Who's Your Neighbor?" Packs Denver House

The Mammoth Film Corporation, New York City, reports a capacity house in Denver for the opening date of "Who's Your Neighbor?" on a tour of eleven states. The company has received a telegram from the Paris theatre, which reads:

"Packed them all day when 'Who's Your Neighbor?' opened here. Everyone is pleased. It created a sensation. You may depend upon our co-operation for your future productions."

Christie Comedies in Ohio

Ohio has proved to be fertile soil for the Christie Comedies. Mr. Charnas, president of the Standard Film Service Company, through which the comedies are released in Ohio and Kentucky, says that he can not fill bookings on them. They are being shown regularly at the Knickerbocker and the Southern, in Cleveland; at the Colonial, in Akron; the Temple, in Lorain; the Schade, in Sandusky; the Star, in Cincinnati; the Eagle, in Hamilton..

Hoffman Makes Flying Trip to Quaker City

M. H. Hoffman, vice-president and general manager of M. H. Hoffman, Inc., made a flying trip last week to the Philadelphia Hoffman-Foursquare Exchange, where Division Manager Jerome Abrams reported excellent business. "Whither Thou Goest," with Rhea Mitchell and Orris Johnson; "Her Fighting Chance," with Jane Grey; "The Bar Sinister" and "The Sin Woman," in which Irene Fenwick, Reine Davies and Clifford Bruce are the tri-stars, were all popular.

But what pleased Mr. Hoffman was the fact that Manager Abrams' bookings on "One Hour" and "The Great White Trail"—two of the newest Hoffman-Foursquares—exceeded all expectations. It is evident that Pennsylvania, southern New Jersey, Virginia and West Virginia, Maryland, Delaware and the District of Columbia want Hoffman-Foursquares.

Equally satisfactory business was reported by Manager Abrams on "The Silent Witness," and "Madame Sherry" and "A Trip Thru China" are also progressing in a manner that indicates fine returns from these two pictures.

"Fated Hour" Released by Victoria

Victoria Feature Films, 220 West 42nd Street, New York City, have contracted to release Cines' six-reel drama, "The Fated Hour" in the United States and Canada. It will likely be offered to state right buyers and the sales campaign began September 15.

The picture had a successful foreign run and is considered one of the few of the larger features that have attracted attention in Europe in the last year.

The punch of the picture is a thrilling fire scene, depicting the destruction of a theatre. This particular effect is reported to have never been secured with such realism before. "The star, Minichelli, has attained much publicity abroad through her close resemblance to Petrova, now so popular in American films," says an official of the company. "We had this ready for the market in June, but it was not thought to be the best time to launch such a picture until now."

Lesser Buys "Today" and "Mad Lover"

Sol L. Lesser has added to his ever-growing list of features, the new seven-reel production, entitled "Today," featuring Florence Reed, and the six-reel feature, "The Mad Lover," with Robert Warwick, for exploitation in California, Nevada and Arizona. The deal was consummated through his associate, Leon D. Netter during Mr. Lesser's illness.

Mr. Lesser has now so far recovered that Mr. Netter, who has been with him constantly, has found it possible to make a trip to Cleveland for a few days, and will return next week.

From present indications, Mr. Lesser will be out of the hospital within a week, at which time some interesting announcements concerning his new undertakings and activities will be made.

What Makes an Open Market Picture

It Is One of Three Types, Says Blumenthal; Sensationalism, Propaganda or Dramatic Appeal Are the Divisions

"WHAT makes an open market picture?" This question was recently put to Ben Blumenthal, president of the Export and Import Film Company, Inc., during a discussion in his office. This is the important problem that confronts the independent distributors; how to distinguish between the average program picture and the open market production.

"Of course," said Mr. Blumenthal, in replying to this, "the first point of distinction lies in the classification of the picture. An open market picture production must be one of three types: sensational, a propaganda, or containing an exceptional story. In addition to this, it must be interesting, well balanced in cast, and have real thought and study put into its production.

"The exhibitor must pay more money for the open market picture, for he takes it independently. Therefore the distributor must be doubly sure of his proposition before he undertakes it, for he must have something really good to offer. For this reason also the independent release must possess some advertising possibilities, in order to bring the proper returns to its exhibitors.

"All these points must be considered in selecting a fitting release for the independent field. If a picture has a claim to the majority, it can be counted upon to be successful; if it contains them all it is sure to be a winner.

"As an example of what I consider an open market production ought to be, let us take the 'Tyranny of the Romanoffs,' our new Russian release. I selected this picture because I felt that it possessed every element of a successful release in this field. In the first place it is sensational, having been made in Russia, under most trying conditions; the story reflects the realities of Slavic life of an older century, with all its hideous brutality and tyranny. It preaches the sermon of liberty, the struggle of an outraged people striving toward a new ideal, and instills a hatred of injustice and intolerance.

"The cast is exceptional, made up of a selected group of the best of Russian artists, and directed by Cines of Rome, so that there can be no doubt of its balance. In addition to this, Illiodor, the Russian Monk and confidant of the ex-Czar Nicholas II, appears in the picture, and has given valuable suggestions in the way of criticisms.

"Thus the picture seems to me to possess every factor necessary for success in the independent field, and combined with the present great advertising campaign, which we are maintaining for it, gives fine promise of becoming one of the most successful pictures of the year."

Elaborate Publicity Matter for "The Warrior"

FOLLOWING out the theory that a large film attraction should be exploited on a plane equal to that of the big theatrical production, A. H. Sawyer and Herbert Lubin, of General Enterprises, Inc., which controls the seven-part version of "The Warrior," have provided a most comprehensive outlay of advertising material to accompany the feature in which Maciste, the giant in "Cabiria" makes his re-appearance before the American public.

The lobby display end has been given particular attention and a line of scene photographs, both black and white and of the hand-colored variety, have been ordered in large quantities. In order to meet all demands, the sizes are varied, and the lobby pictures are obtainable in eight by ten, eleven by fourteen, twenty-two by twenty-eight and thirty by forty, the latter size lending itself admirably for use by theatres with extensive lobby space.

In "The Warrior"—Maciste (General Enterprises)

The lithographs have been made from especially prepared sketches by prominent poster artists. Two styles of one and three sheets, two styles of six and one of twenty-four sheets stands form the nucleus of the paper display. The scenes on the paper are striking in their action and interest compelling qualities.

An important adjunct to the line of lobby display is a series of beautifully colored paintings, depicting Maciste in several heroic poses.

A staff of publicity specialists have prepared press matter, stories and business-drawing advertising forms, which are particularly designed for newspaper and program use. A musical setting, so orchestrated as to be easily adapted for large or small theatres, completes the service, which Messrs. Sawyer and Lubin feel will enable all exhibitors to give "The Warrior" a public heralding fully in keeping with the film spectacle.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

Patch Takes Issue With "Broadway Runs"

Newcomer in Open Market Field, Who Is Handling "The Italian Battle Fronts," Declares That Public Throughout Country Is No Longer Impressed with New York Showing

WILLIAM MOORE PATCH, president and general manager of the Fort Pitt Theatre Company, Times Building, New York, who recently entered the field as the distributor of the official war pictures "The Italian Battle Fronts," has expressed an opinion on the doubtful value of certain kinds of "Broadway runs." He says:

"Theatres are rented at from $2,000 to $3,000 a week. A fifteen hundred dollar orchestra is engaged. The house is fantastically decorated and four or five thousand dollars are put into the newspapers. Then comes the opening night.

"There must be a big house, at any cost, to impress the trade, and so that the photographers can get a smashing picture of the crowds outside. And, so the trade and its relatives are all invited.

"What would happen to opening nights if the trade ever balked, is frightful to contemplate.

"But the trade doesn't, and so the first big night is always assured. True it is that there may not be ten dollars in the box office and that everyone knows that everyone else is there because of the receipt of a beautifully engraved invitation.

"We must all be impressed by the size and enthusiasm of the audience, in the same manner that we would be if we didn't know that the enthusiasm is the price which the audience always feels called upon to pay for having been asked, and the size of the house, is the work of a dexterous press agent, who keeps his mailing list in good shape.

"These things are very well and good if the production is really worthy of them. I yield to no one in my appreciation of the value of music, advertising, atmospheric effects, etc., to the success of a moving picture.

"But, if the production proves unworthy of such expenditures, why must the pretense be kept up week after week, with the theatre, the orchestra, the advertising, etc., eating up thousands of dollars, while the house is doing a business which never for any one week is big enough to defray any one of the items of this list of expenses.

"Think of the waste—not only in money, but in confidence—and then measure the results. What are they?

"Years ago, in the legitimate field, a real Broadway run was worth a fortune in prestige and profits.

"Not so today. The canny legitimate manager plays his offering on Broadway as long as it makes money—and no longer. There are a few who still defy all the laws of economics, in the hope that they will get it back on the road, but these are fast becoming rarities.

"Broadway no longer possesses the magic spell for the rest of the country that it once did, particularly in the case of moving picture audiences and moving picture theatre owners.

"We, for instance, at the Pitt theatre, in Pittsburgh, have been privileged to give the initial presentation of a number of moving picture productions and these productions have somehow managed to survive. In fact, I am told that they have duplicated the most substantial successes of equally as meritorious productions, which were given New York showings.

"There are exceptions to this, of course. Pictures like 'The Birth of a Nation' can consistently run in New York for weeks and weeks, and are entitled to all the publicity and prestige which accrue to them from such Broadway showings.

"But please bear in mind that these are productions which make money during these runs—which means that they would make money without them.

"In other words, a New York showing, unless it is founded on real business means no more to the public nor to the trade, than a showing in Kokomo.

"Where, then, is the logic, the business sense, to say nothing of the fairness in distributors spending thousands of dollars in a pitiful attempt to keep a mediocre offering alive, simply that they may flood the trade papers with claims of 'capacity' audiences for extended runs.

"Let us discard the use of the word 'capacity' which because of abuse, has lost all of its impressiveness. Let us frankly print the box-office receipts of these 'runs.' Let us, in short come down to earth, stop trying to delude one another, and run our business like business men, instead of 'fly-by-night' artists."

Supreme Obtains Rights to Three Subjects

The Supreme Photo-Play Productions of Pittsburgh, Pa., has acquired the rights for their territory to "Redemption," featuring Evelyn Nesbit and her son, Russell Thaw; "The Cold Deck," starring William S. Hart; "God's Man," featuring H. B. Warner.

The company has grown rapidly under the management of Harry F. Grello. It had its beginnings in humble quarters on Fourth avenue, Pittsburgh, several years ago, and its growth was rapid, until today the exchange occupies the fourth floor of the Seltzer Building.

The Pittsburgh exchange, in addition to looking out for the entire Western Pennsylvania territory, also books West Virginia. Among the productions controlled by this company are the following: "The Masque of Life," "Idle Wives," "The Dumb Girl of Portici," "The Unwritten Law," "The Ne'er Do Well" and "The Spoilers."

Weber Film Gets New Title

The first Lois Weber production has been given a new title, which is "Did You Ever Have a Good Time." This subject is now practically ready for release, and is said to contain many scenes which have been treated by a new color process conceived by Jack Bloom, formerly affiliated with D. W. Griffith, who is now in charge of the tinting and coloring of the Lois Weber Productions.

Harry Revier
Director Ogden Pictures Corp.

Ivan Outlook Promising for the Fall

I. E. Chadwick, of Ivan Film Productions, back in New York after a trip to the country, reports a bright Autumn outlook for his company. Speaking to a Picture News representative he declared:

"M. & R. Feature Film Company of San Francisco, Herman Rifkin of Boston, Unity Photoplay Corporation of Chicago, Owl Features, Inc., Big Feature Rights Corporation of Louisville, Ky., Super Film Attractions of Syracuse, and Super Film Attractions of Indiana, all report unprecedented business on respectively "One Law for Both" and "Babbling Tongues." So satisfactory have been the results of these two productions wherever they played, that quite a few of the above mentioned have placed running orders for every production released by the Ivan people for the next six months."

The successful results achieved during the past year compels the decision to double the Ivan production for the coming year.

Crown Handles Children's Programs

The Crown Film Exchange, under the management of Mark Kaufman, was recently established at 261 North Twelfth street, Philadelphia. The exchange handles short comedies and dramas, many subjects being especially suitable for children's programs.

Edward Kraupa, of the Monarch Film Exchange, of 1220 Vine street, Philadelphia, handling independent releases, reports the most successful year in his history without any dull summer season.

Mr. Kraupa has had a handsome medal given him by the convicts of the Eastern Penitentiary, for whom during a year he has arranged weekly picture and vaudeville entertainments.

The medal is the work of the convicts themselves, and is suitably inscribed.

Overland Distributes Russian Pictures

Berg Starts on Trip Across Continent to Introduce Subjects Showing Revolution in Muscovite Republic—Were Put on at Strand with Success

THE new Russian Pictures Corporation has bought the films of the Russian Revolution and war pictures, imported last month by the Skobeleff committee, and the sale of which has been for the relief of the Russian soldiers and prisoners of war.

The pictures show the Russian people at war, first under the rule of the Romanoffs, with the country honeycombed with Teutonic intrigue, and later fighting for their Fatherland under a cleansed and popular administration.

They are said to be not a simple record of historical events, but the human, flesh and blood story of the struggle of the Russian people; pictures which will enable the people of this country to better understand the tremendous forces at work in the Russian mind, the inspired courage and devotion to duty in the hearts of these soldiers of the people.

At the Rialto theatre, New York, the regular program was dropped and the revolutionary pictures made up the bill for the entire week. The Eighty-first Street theatre has been quick to follow its example, and recently gave over its entire program to the showing of these new pictures.

The Overland Film Company is distributing them for the new Russian organization, and Samuel Krellberg, the president of the former company, states that there has already been a large demand for territorial rights. The pictures are being sold on the open market.

Mr. Krellberg, in a recent interview, said that he was having several new prints made to fill the present demand, and that one would shortly be presented to the government and to one of the country's great historical societies, to be presented as a permanent record of these events.

Harry Berg, sales manager for Overland Pictures Company, of 729 Seventh avenue, New York City, has started on a trip across the continent, covering the various film centers in the interest of the new pictures of the Russian revolution and war. The Overland organization is distributing these pictures for the New Russian Pictures Corporation, and has organized an extensive advertising campaign in their interest.

Mr. Berg's idea is to visit all the important film markets and screen the pictures for the various states rights buyers, for he feels that results can be obtained most efficiently by this direct method.

Ivan D. Dored, Representing Skobeleff Committee, Russian Provisional Government

"Man Without a Country," a Lesson in Patriotism

THE story on which Thanhouser founded its "Man Without a Country," is based on a novel which has become a classic teaching. a strong lesson of patriotism.

The story was written by Edward Everett Hale in the Summer of 1863, designed, in the words of the author as "a contribution, however humble, towards the formation of a just and true national sentiment of love to the nation." It attained immense popularity and undoubtedly had the effect for which its author hoped. In 1888, a Spanish translation of the story proved of use in quickening national feeling in the trials of Peru.

In 1898, when the United States went to war with Spain the publishers of "The Outlook" reprinted it in their wish that the nation should not shrink from the duties of a nation. If "The Man Without a Country" was timely then, say its producers, it is even more timely now and the story of Philip Nolan should have the same appeal to present Americans that it did to the men of the North, in the years of the Civil War, and to the men in the nation in 1898.

The photoplay tells the tale of John Alton, a wealthy young American residing in New York just prior to America's entrance into the world war. Alton is a pacifist, and a member of a peace organization whose motto is "peace at any price." The head of this society is Phineas Blair, and Alton is engaged to his daughter, Barbara. The complications that arise with the entrance of America into the world war and the striking stand taken by John Alton furnish the theme.

The picture, featuring Florence La Badie and H. E. Herbert, was directed by Ernest Warde, and is released by the Jewel Productions, Inc. The picture was put on for a run at the Broadway theatre, New York, beginning September 9.

Advanced Bookings of Latest Ivan Reported Large

Ivan Film Productions, Inc., reports exceptional volume of pre-release bookings for "Married in Name Only." A handsome twenty-four sheet poster has been brought out for the picture. It is already in use before the release of the picture and is attracting attention from the public.

In addition to the usual line of advertising regularly issued with Ivan Film Productions, there has been prepared a very ingenious, yet simple piece of literature. As a matter of fact over six hundred thousand of these cards have already been ordered by different houses which have booked "Married in Name Only."

"Married in Name Only," with Gretchen Hartman, Milton Sills and Marie Shotwell in the stellar parts, should create a sensation.

Edmund Lawrence, who directed the picture, is said to have exercised so fine a delicate touch in the eugenic argument which he presents, and so ably have his ideas been carried out by the cast, that the finished product stands out as one of the best, if not the best of Edmund Lawrence's efforts; in fact, the tout ensemble is replete with data of most characteristic incidents.

Pathe Bases Folder on Orchestra Hall Record

Pathe Exchange, Inc., has issued a clever eight-page folder which is such a novelty that it is certain to attract attention. It advertises the production of "Les Miserables" and has been mailed to every exhibitor in the country.

The unique point about the booklet is that it is entirely based on the run of the picture at Orchestra Hall, Chicago, which is called one of the two most beautiful theatres in America. The cover, which bears the mail address shows an immense crowd in front of the theatre, but with nothing to show what picture is being run, and the words, "Why Not Draw a Crowd Like This?" On the back another picture of the crowds in front of Orchestra Hall is shown with the big electric signs announcing "Les Miserables."

Within the fold there are pictures of the front of the theatre, a photograph of the lobby, of the interior of the huge auditorium which seats 3,500 people and which was filled to capacity by the Victor Hugo masterpiece; the stage and orchestra and the foyer. All of the reading matter is confined to the record made at Orchestra Hall, the result of the booklet being to emphasize the power of the film to fill such a magnificent theatre for twenty-one days.

The folder is a splendid example of combining dignity with a strong punch. It is the work of Tarleton Winchester.

National Opens in Cleveland

The National Film Company of New York has opened up a Cleveland exchange. It is located on the fifth floor of the Frederick Building on East Fourth street, two doors from the Sincere Building. This exchange is in charge of B. M. Stern.

The National will specialize in three, four and five reel features, with service booked by the day or week.

Marie Walcamp Forgets Wrist and Scores in "Red Ace"

MARIE WALCAMP, who makes her 1917 bow to Universal patrons in Jacques Jaccard's new outdoor mystery serial, "The Red Ace," has, with one brief intermission, appeared in dramatic thrillers released under Big U auspices throughout the past four years.

Her work last season was as the heroine of "Liberty," Jaccard's big patriotic story in sixteen episodes. It is confidently predicted by those who are now following her work in the opening episode of "The Red Ace," that she will add considerably to her prestige with the characterization of Virginia Dixon, the fearless and appealing American girl who fights her way to victory over a band of alien conspirators seeking to wrest the secret of a lost platinum mine from her family in the wilds of British Columbia.

Since the release of the first episode of "The Red Ace," on August 27, more than 240 houses have booked the Universal serial in the vicinity of New York alone.

Born in the town of Dennison, Ohio, twenty-three years ago, Marie Walcamp first gained attention in musical comedy, appearing with Weber and Fields, Kolb and Dill, De Wolf Hopper, Anna Held and Frank Daniels, before she entered the films.

Although unfortunate in breaking her wrist during the filming of one of the early episodes of "The Red Ace," Miss Walcamp has pluckily continued her daring work before the camera with hardly more than a week's interruption.

Zena Keefe in a Special John W. Noble Production

New York Press Notices for "The Spy"

The New York City photoplay critics are agreed that in "The Spy" William Fox has contributed a screen drama of the utmost importance, as well as of deepest interest The papers say:

"The audience sat in rapt attention and all but gasped aloud."—New York Times.

"A remarkable picture. Has unusual merit."—New York Tribune.

"The picture has thrill and movement."—New York Sun.

"The most tense picture ever put on the screen. Very different from the average production. Its realism thrilled the audience."—New York American.

"Has a stirring story."—New York Herald.

Card Booking Corp. Looms Up in Jersey

The L. S. Card Booking Corporation is a newcomer in the New Jersey field. L. S. Card, whose name the organization bears, has been associated with Frank Hall for the past year as manager of the latter's Civilization Film Corporation, booking "Joan the Woman," "Civilization," "The Whip" and other features. Previously Mr. Card was for several years manager of the Mutual Corporation's Newark exchange.

One of the first acts of the new firm was the purchase of Frank Hall's "franchise" in the First National Exhibitors' circuit. The unusual sale is said to have been at a price of $32,000.

Associated with L. S. Card is Mr. Ed Church, also of the Civilization Film Corporation. Mr. Church will be remembered from his connection for many years with the General Film New York office.

Western New York Houses Take George Ade

Shea's Hippodrome, Buffalo, has taken on the General Film George Ade pictures for three days every week. In Syracuse the Strand uses them two days each week, and the Regent at Rochester three days a week.

The current releases in this series of comedies are: "The Fable of What the Best People are Not Doing" and "The Fable of the Speedy Sprite."

Robards Puts "Mothers of Men" on Open Market

Willis Robards, actor-director and manager of the Robards Players, has recently come East with a picture entitled "Mothers of Men," written by Hal Reid. It is on the order of a suffrage propaganda, based on the election of a woman to the governorship of a Western state, and finding herself in the position of having to pass judgment upon her husband, accused of murder.

The cast includes Dorothy Davenport, Katherine Griffith, Willis Robards, Mr. and Mrs. Hal Reid and others. Six reels.

Willis Robards, the director, is enthusiastic about its future. It has been well received at several private showings. Mr. Robards has been in the industry since its infancy, and has come in active contact with all sides of the game. Before his entrance into the motion picture field, he was for eighteen years on the legitimate stage, and his ability was well-known throughout the country. He has been connected wth several of the largest organizations in the industry, as a writer of scenarios as well as actor and director.

He has come East with this new picture with the idea of selling it outright, and feels that he would prefer to dispose of it entirely rather than to state rights it himself. Shepard and Van Loan, of 729 Seventh Avenue, are acting as his agents.

¶ Through an error the name of the prominent film brokers, Hiller & Wilk, No. 924 Longacre Bldg., N. Y. City, was omitted from the telephone list card recently distributed by Motion Picture News Studio Directory.

¶ We will be obliged if those receiving the card will add the above firm name to the list—telephone number Bryant 6652.

¶ Messrs. Hiller & Wilk are exclusive selling agents for Paragon Films, Friedman Enterprises, Monarch Photoplays, and the Newfields Producing Company, and are affiliated with the King-Bee Film Company. They are also handling "THE WRATH OF THE GODS" and "THE BATTLE OF GETTYSBURG" for the New York Motion Picture Company.

Extensive Newspaper Advertising for Aubrey Comedies

IN the exploitation of th Aubrey Series of two-reel comedies, Arthur N. Smallwood announces that his company will inaugurate a new plan of merchandising and advertising for the purpose of assisting the independent exchanges in securing bookings. An extensive advertising campaign will be run in a large list of newspapers on each individual two-reel production, and the publishers of the newspapers will cooperate with the exchanges and the exhibitors in exploiting the product.

Among the papers in which this campaign will be run are: New York Evening World, Buffalo Courier, Albany Times-Union, Rochester Democrat and Chronicle, Syracuse Journal, Philadelphia Bulletin, Pittsburgh Press, Erie Times, Scranton Times, Wilkes-Barre Times-Leader, Boston Globe, Providence Journal, Springfield (Mass. Union, Chicago Daily News, Cleveland Plain Dealer, Cincinnati Times-Star, Toledo Blade, Columbus (O.) Dispatch, Indianapolis Star, Evansville Courier, Fort Wayne Journal Gazette, Terre Haute Tribune, Newark (N. J.) News, Trenton Times, Baltimore Sun, Richmond Journal, Atlanta Georgian, New Orleans Item, Birmingham News, Memphis News-Scimitar, Washington Star, Detroit Free Press, Grand Rapids Press, Milwaukee Journal, Minneapolis Tribune, St. Paul Dispatch, Des Moines Register and Leader, St. Louis Globe Democrat, Kansas City Star, Louisville Herald, Omaha World-Herald, Topeka Capital, Dallas News, Fort Worth Star-Telegram, San Antonio Express, Denver Times, Butte Post, Seattle Times, Spokane Chronicle, Tacoma Tribune, Portland (Oregon) Journal, San Francisco Bulletin, Los Angeles Herald, Salt Lake City Telegram, Little Rock (Ark.) Gazette, Wilmington Journal, and others.

It is announced that the advertising will be released in each respective territory immediately upon the exchange contracts being consummated.

JEWEL PRODUCTIONS INC.

Of an importance almost equal to the superior merit of JEWEL PRODUCTIONS is the rapidly growing facilities for booking in every section of the country.

The number of Exchanges is increasing daily, and—for the first time in the history of films—this growth is in response to a pressing demand.

The announcements of JEWEL Productions, unaccompanied by extravagant statements or mouth-filling adjectives, struck a responsive chord in the mind of every progressive manager. The demand and the establishment of convenient JEWEL Exchanges followed.

JEWEL Productions already released include:

"COME THROUGH"—George Bronson Howard's greatest Melodrama.

"SIRENS OF THE SEA"—The Picture Magnificent.

"PAY ME"—The Big Drama of the West.

These three produced by the Universal.

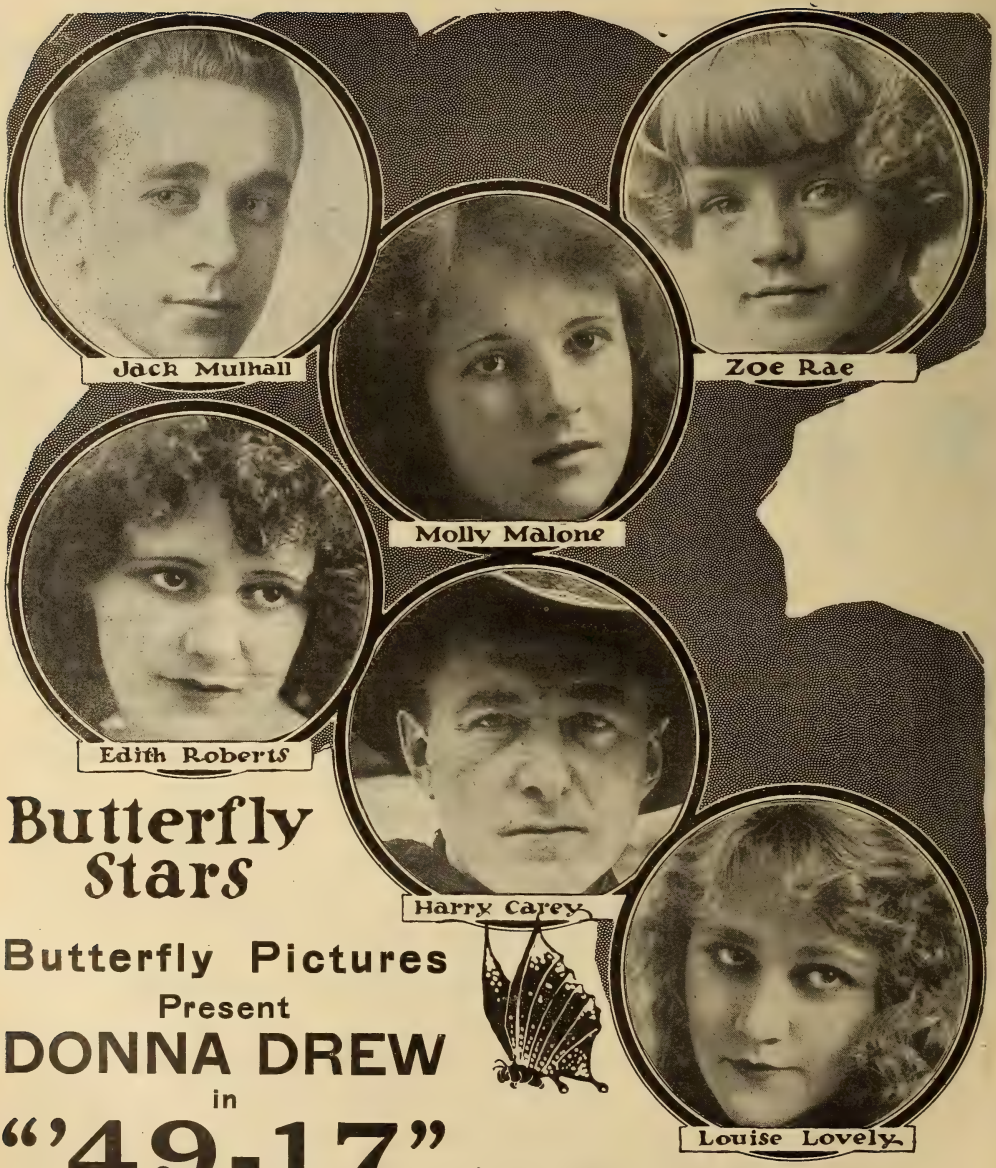
"THE MAN WITHOUT A COUNTRY"—The Patriotic Classic.

Produced by Thanhouser.

Soon to be released:
"The Price of a Good Time"
Produced by
LOIS WEBER

These pictures may be booked thru any of the following JEWEL Exchanges, or the home office. Address as below:

JEWEL PRODUCTIONS (INC.)

Detroit, Mich., 59 Elizabeth Street
New York, N. Y., 1600 Broadway
Pittsburgh, Pa., 1201 Liberty Avenue
Cleveland, Ohio, 112 Prospect Street
Chicago, Ill., 220 So. State Street
Portland, Ore., 405 Davis Street
San Francisco, Calif., 121 Golden Gate Avenue
Los Angeles, Calif., 822 So. Olive Street
Omaha, Nebr., 1504 Harney Street
Denver, Colo., 1422 Welton Street
Kansas City, Mo., 1025 Main Street
Oklahoma City, Okla., 116 West 2nd Street
Indianapolis, Ind., 56 West New York Street
Philadelphia, Pa., 1304 Vine Street
Boston, Mass., 60 Church Street
Washington, D. C., 419 No. 9th Street
Toronto, Canada, State Rights Feature, 106 Richmond Street,

Butterfly Stars

Butterfly Pictures

Present

DONNA DREW

in

"'49-17"

The Dramatic Story of an Attempt to Bring Back the Days of '49

From the story, "The Old West By Contract," Published in the Argosy Magazine

Directed by RUTH ANN BALDWIN

Book thru any Butterfly Exchange or Universal Film Manufacturing Co., Carl Laemmle, President, 1600 Broadway, New York

—COMING—

GRACE CUNARD in "Society's Driftwood"

HARRY CAREY in "Under Sentence"

FRANCIS FORD in "John Ermine of the Yellowstone"

Lead the Biggest Trump

and gather in the Coin with

"The RED ACE"

The same big trump card—MARIE WALCAMP—that got the money, that is still getting the money for Exhibitors in "LIBERTY." This great patriotic serial has been pronounced by every manager who booked it as the greatest money getting serial ever Produced.

MARIE WALCAMP, star of "Liberty" has an even more important part in "The Red Ace." She is duplicating her former triumph—and that means another big winner for you. There is more pep, punch, swift action; more tense situations; a stronger plot and a wider appeal in "The Red Ace" than there is in any competitive serial now open for booking. There is the big feature of a punch-plus at the end of every episode that brings the fans back every week. The most gripping serial ever produced and the one that will play to the most money is "THE RED ACE." Book now and you'll insure your house capacity on every episode day. Book thru your nearest Universal Exchange, or UNIVERSAL FILM MANUFACTURING CO., Carl Laemmle, President. "The largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.

THE WORLD MARKET

South American Shipment First to Be Licensed

Three Hundred Thousand Feet of Film from Prominent American Shippers Nearly Misses S. S. "Vasari," for the Argentine

PICTURE palaces in the Argentine would have been forced to put out the "dark" sign or else to repeat old pictures if film shippers last week had not stirred things up in the Washington headquarters of the Export Embargo Board.

Three hundred thousand feet of film from Universal, World, Metro, Paramount, Triangle and others was scheduled to go aboard the Str. "Vasari" Thursday. The "Vasari" cleared for Buenos Ayres last Saturday and because of the latest international upheaval over the actions of the German ambassador, Luxberg, in the Argentine capital, shipments of all kinds to that section of South America have been headed off by drastic order from Washington.

The dismissal of Luxberg has cleared the air considerably, with the result that the bars have been let down a trifle, and the film men were allowed to send thir product through.

When it became known in New York that the shipment of positives would likely be held up on the "Vasari" representatives of the foreign shippers hastened to Washington, where they went into quick consultation with the heads of the Export Embargo Board. Official red tape was sliced, licenses were issued and the Lamport and Holt Line, owners of the "Vasari," who previously would not allow the films even to be deposited on their dock, permitted the big shipment of positives to go into the steamer.

According to film men who were involved in the "provisional delay," Washington appears to be somewhat in the dark concerning exactly what a film is made of. L. R. Thomas, of the firm of North American Motion Picture Company, exporters, told MOTION PICTURE NEWS that one of the Export Embargo Board's officials claimed motion picture films contain potassium cyanide, which is used for war purposes in the refining of copper. Mr. Thomas forthwith offered to pass a hundred-foot strip of the film over his tongue, to prove that that amount did not contain "enough cyanide to hurt a mosquito."

Mr. Thomas went on to say that the embargo is not likely to affect shipments to allied nations, but that neutrals who cannot give a good account of themselves will very probably suffer. Film contains guncotton, which would prove useful to Germany's ammunition factories; hence neutrals who are in the habit of shipping prohibited stuffs across the border to the "boche" wil have difficulty in securing film.

The shipment of film on the "Vasari" was handled by the Transatlantic Shipping Company. It contained 100,000 feet of Universal film, 100,000 feet of North American Motion Picture Company's exports, including productions of World, Metro and others; and 100,000 feet of Paramount film exported by Garfinkle.

This is understood to be the first shipment of film to a neutral country since President Wilson issued his embargo order. Since that order went into effect, twenty thousand licenses covering all classes of goods are said to have been issued. At present, rate of issue is rather slow, but the machinery of the Embargo Bureau is being speeded up.

Cummins Gets Two Features

A five reel negative has been purchased by Samuel Cummins, New York film broker, for the Phax Picture Co. from Trans-Oceanic Film Co. The price reported paid was $15,000.

Another deal closed by Cummins recently, announced as involving $20,000 was the purchase from Coronet Film Co., a six reel feature for one of his clients. The picture in question deals with international spying.

The advertising campaign, the promotion, the appraising, and distribution of these two pictures will be done through Samuel Cummins.

He also wishes to announce that he is in the market for unreleased negatives as he has a great demand for same.

Picture Show Social Event in China, Says Traveler

According to Ernest Young, who has just returned from China and is journeying through the United States, motion pictures have made a big hit in China; so much so, in fact, that the women of the Celestial Empire now make attendance at a movie show a social event, to be observed with a lavish display of their choicest silks and jewels.

"The motion picture craze in China," remarked Mr. Young to a Motion Picture News correspondent, "now has reached a point where the natives are demanding an all-day show. The way the women 'doll up' at these exhibitions would send their sisters of other countries into hysterics."

He further declared that the Chinese motion picture fans want plenty of action on the screen. They gladly would sit in a picture show all day if there are enough thrills to keep their minds occupied.

"What particular action do they desire?" was asked.

"The more shooting the merrier," he replied. "They are keen for comedy."

Prominent Piedmont Officer

G. A. Engler is in full charge of the service and distribution department of Piedmont Pictures Corporation.

Through long employment in foreign banking business, Mr. Engler is said by Feliz Malitz, President of Piedmont, to be thoroughly conversant with the method of foreign trade and is able to unravel the Gordian knots that the red tape that must be gone through in the export business, ties, in record time.

G. A. Engler, Piedmont Co.

Brockliss Sails for London

Prior to his departure a few days ago for London, J. Frank Brockliss, foreign representative of King-Bee Films was guest of honor at a theatre party.

In the party were the executives of the King-Bee Films Corp. who acted as hosts. Preceding the theatre entertainment an informal dinner was arranged by Louis Burstein, president of the King-Bee Co. Among the guests were S. Garrett, L. L. Hiller, Jacob Wilke, Nat. H. Spitzer, Ed. Rosenbaum, Jr., and Arvid Gillstrom.

Slight Request from Minas Garaes, Brazil

William Fox has received this note from a motion picture "fan" in Minas Garaes, Brazil:

"Salutations! Enthusiast admirer of this insuperable company cinematographic, very appreciated everywhere! (and now comes the denouement), 'I beg you to send me portraits of your admirable and celebrated stars. . . . I beg you to receive antecedently my thankfulness.'"

Export Film Men Act on Embargo

At a meeting at the Hotel Astor members of the Foreign Film Buyers' Association unanimously decided that Jacques Kopfstein be empowered to transact all business for the association in connection with the screening and purchasing of films for foreign market. The official title voted upon Mr. Kopfstein was that of managing director.

The question of embargo on foreign shipments of American films was discussed and Mr. Kopfstein was empowered to appoint a committee to cope with this problem. L. R. Thomas was delegated by the association to take the matter up in Washington.

"Wheel of Life" Sold for Scandinavia

A deal was closed last week on "The Wheel of Life" to Carle E. Carlton for Scandinavia, by Samuel Cummins, film broker. The production was for John Cort.

A deal was also closed by Mr. Cummins for Trans-Oceanic Film Company, of a negative to the Phax Pictures Company and another negative for the Coronet Film Company. The purchaser's name was not disclosed.

Exporters May Feel Russian Foreign Exchange Embargo

Advices from Russia indicate that an embargo placed on foreign remittances will have a wide effect on export of films to that country.

The embargo is a sweeping one, forbidding all money remittances to foreign persons, firms and institutions or their representatives in Russia, and also the undertaking of obligations involving remittances and deposits unless special permission of the Ministry of Finance is obtained.

Just how much this will affect the handling of film for Russia remains to be seen. There is considered a possibility that arrangements will be made whereby the credit institutions indicated by the Minister of France, will handle and conclude such film deals in which foreign exchange is concerned.

Enterprises, Inc., Gets "Deadly Sins"

General Enterprises, Inc., has bought the foreign rights to the McClure series entitled "The Seven Deadly Sins." The company was influenced in obtaining the pictures for the market abroad as a result of the popularity of the pictures in this country.

"The Adventurer," Mutual's Chaplin, for Early Release

Charlie Chaplins' new picture, "The Adventurer," soon to be released by Mutual, is, according to the comedian himself, the picture he has long tried to achieve.

Edna Purviance, who supports Mr. Chaplin in most of his comedies, has plenty to do in luring the inimitable Charles into tight places and in rescuing him after he has become so involved that escape seems impossible.

"The Conqueror" Makes Success on Broadway

To Run Another Week at the Globe—New York Newspapers Bubble Over with Laudation—It Pleases in Photography

"THE Conqueror," the William Fox photodrama based on the heroic life and romantic times of General Sam Houston, starts its second and last week at the Globe Sunday.

Scenes of beauty follow one another in profusion, for "The Conqueror" abounds in excellent photography.

The settings are as picturesque as they are attractive. The early days in Tennessee—the Nashville of 1825—is shown in all its quaintness, and there is the Cherokee Indian village at nightfall, and the wild ride of the braves as they answer the call to arms, that makes a gripping, exciting spectacle.

Through all these runs a love story—the story of Sam Houston's love for Eliza Allen, the fairest rose of Tennessee.

Opposite Mr. Farnum as Eliza Allen is Jewel Carmen, and others are Charles Clary, J. A. Marcus, Owen Jones, and three Indian chiefs, William Eagle Shirt, Chief Birdhead and Little Bear.

"The Conqueror" will close its engagement at the Globe on Sunday night, September 23. On Monday night, September 24, William Fox will present at that theatre a picturization of "Aladdin and the Wonderful Lamp," the second of the "Fox Kiddie Features."

Following are excerpts from reviews of "The Conqueror":

Harriette Underhill, in the Tribune, said: "A chance to see William Farnum in a picture which abounds in human interest. Sam Houston is the best thing that William Farnum ever has done."

"Zit," in the Evening Journal, said: "'The Conqueror' has come and conquered. This William Fox wonder picture revealed for the first time last night at the Globe is a triumph of photoplay production."

The American said: "The audience last night actually sat on the edge of their seats. 'The Conqueror' is clean, wholesome, stirring, patriotic photodrama. It is superlatively American."

The Evening World said: "'The Conqueror' lived up to its title, for it surely did conquer the large audience that turned out to see William Farnum in the leading role."

New Producing Company Has Three Comedy Releases Ready

LOU MARKS, once Keystone comedian, will be featured in "Three C Comedies," one-reel eccentric subjects, to be produced by the Commonwealth Comedy Company, Inc., and released through General Film. The new concern has offices at No. 1545 Broadway, New York.

Production of "Three C Comedies" has begun at the Thanhouser Studio in New Rochelle where accommodations have been secured under a long lease. Frank P. Donovan is directing Lou Marks, Pearl Shepard, Oom Paul and a large stock company.

Three releases are ready, "His Watery Waterloo," "His Winning Ways" and another subject not yet named. The first picture, "His Watery Waterloo," leads a series.

Marks has appeared in Universal, Vitagraph, Marcus Loew and F. P. Donovan comedies. He is an alert, hard working acrobatic comedian with a winning personality and mannerisms all his own. It is with the intension of featuring him in his own conceptions that the new company engaged him.

Pearl Shepherd is the winner in three beauty contests. The first was at a motion picture exhibitor's convention at Madison Square Garden, followed by an engagement with the Thanhouser company. She has played the feminine lead in Pokes and Jabs comedies, and later in Wizard and Vim comedies. Last Winter she won the first beauty prize at the ball of the Bronx exhibitors, and also at a movie "fan" ball at the Hunts Point Casino.

Joseph S. Klein, a New York Attorney, is president of the Commonwealth Comedy Co., Inc., and is remembered as prominent in urging the passage of the new Act raising municipal courts of New York to courts of record.

"The Little Princess"—Next Play for Mary Pickford

SIMULTANEOUS with the country-wide success of the latest Mary Pickford picture, "Rebecca of Sunnybrook Farm," Artcraft announces "The Little Princess" as the next vehicle for "Our Mary." This subject has appeared with wide success both in book form and on the stage. The original book which became popular throughout the country is "Sara Crewe" from the pen of Frances Hodgson Burnett. In 1903 Mrs. Burnett dramatized the book, and at the Criterion theatre the story was staged under the management of Charles B. Dillingham.

Work has already been commenced on the picture at the Lasky Studio in California, under the direction of Marshall Neilan, whose achievements in the film presentation of "Rebecca of Sunnybrook Farm" has attracted wide attention. Although Mr. Neilan is still a young man, his insights into humanity and his master touches of the true artist as displayed in "Rebecca," "The Bottle Imp," "Jaguar's Claws" and other similar film successes, have placed him among the very foremost motion picture producers in the field.

One of the features of this production is the large number of important characters that it demands, the cast offering twenty characters, each with great individual importance to the story.

When the play appeared on Broadway it received praise from newspaper critics as well as the metropolitan theatregoers, due not only to its novelty, but also to its great human appeal. It is understood that "The Little Princess" will be released by Artcraft in November.

CHICAGO NEWS AND COMMENT

By WILLIAM J. McGRATH

Police Close 24 Houses Which Are Without New Licenses

Twenty-four of the motion picture theatres of Chicago, which were without new licenses for the coming year, were closed by order of the police last week. The sudden order to close and the enforcing of it by the police in person brought about many amusing as well as perplexing situations at many of the theatres among the number affected.

On last Tuesday evening when the Little Majestic theatre at 14 Division street, was crowded during the first show, policemen entered and ordered the show stopped. The patrons were forced to leave, lights were turned out and the doors of the theatre locked. The manager of the theatre was forced to refund all fees to the ousted audience. The police contended that Manager Pedorr had neglected to take out his new license.

The latter stated they had made application and had presented the $100 fee for the new license just two days before. He claimed the clerk in the license department at City Hall refused to accept the money until the application was approved and therefore was responsible for the inability of the theatre to secure the new license in time. In the meantime Manager Pedorr claims that he was told that he could keep on running his house until the approval and license came through the proper channels.

All of the other theatre owners and managers had similar experiences.

Luncheon and Reception Tendered Billie Burke's Male Lead

Thomas Meighan, who is at present working opposite Billie Burke in her Paramount-Artcraft series, found time in between pictures, as he put it, to come to Chicago for a short visit last week. The visit was primarily to see his wife, Miss Frances Ring, who is a member of the "Upstairs and Down" Company at the Cort theatre.

A theatre party and a luncheon was tendered to the daily and trade press by Max Goldstein, manager of Artcraft, with Mr. Meighan as the honor guest on each occasion. He predicted great things for this latest Billie Burke series and also gave some encouraging and optimistic viewpoints on the motion picture business for the future.

Jones, Linick and Schaefer Plan New Picture House

It looks to be necessary for Jones, Linick and Shaefer to open another Loop theatre for motion pictures exclusively. There is rumor rounding to the effect that they are planning such a move. Aaron Jones, the fountainhead of such information, is, however, in New York, and nothing definite can be learned.

LEAKS IN THE LOOP

Manager G. W. Frankland, of the Pastime theatre, announces a new policy regarding the "pink permits" of this city. His policy is to refrain from showing "pinks" in the future as much as possible.

"When the Call Came," a patriotic picture by Jack Lait, the local newspaper man, and put on the market by the Herald Land Bureau, is getting its first trip through the Chicago theatres.

"The Spy," the Fox picture which Major Funkie tried to hold up in this city but which was passed over his head by a court order, had a showing last week at Harry Miller's Rose theatre.

Jack Falleis, for the past eight years manager of the poster department of the Laemmle Film Service office here, has been transferred to the head office in New York, where he will assume charge of a new department.

Manager Weisfeldt, of the Wholesome Film Corporation, gave a special showing to the trade press of their revamped picture, "Cinderella and the Magic Slipper," last week. The picture has been much improved by cutting, etc.

Manager M. J. Mintz, of the Unity Photoplays Company, reports excellent bookings for all of the pictures they are now handling, especially "Babbling Tongues," which made a big hit upon its first showing in this city.

Frank Zambreno, president of the Unity Photoplays Company, tells me that he contemplates the purchase of one of the biggest of the recent New York screen successes for distribution in Illinois, Indiana and Wisconsin. He will give no further details yet.

Harry Beaumont, formerly one of the shining lights of the Essanay directorial staff, has signed with Selig. Mr. Beaumont was responsible for the Skinner pictures.

One of the most pleasant bits of correspondence that has come to our desk in many a day came this week in the form of an announcement that Miss Margaret Tighe, the well known "aide-de-affaires" to Manager Bill Jenner at the local K-E-S-E office, is to be married on Sept 18. Thomas J. Hackett, now enlisted in the United States army, is to be the fortunate person. Miss Tighe is well known to the local exhibitors and especially the local trade press representatives. For the latter she always has had a smile, a synopsis or a bit of Irish wit ready at each week's showing for the press.

Work on Production Starring Charlotte Is Begun

The Commonwealth Pictures Corporation, of this city, have begun work on their production of a picture to feature Charlotte, the widely known queen of ice skating. Miss Charlotte has made fame in New York and this city as an ice skater and this will be her first trip into pictures.

H. A. Spanuth, president of Commonwealth, announces that they have secured Oscar Eagle to direct this first production. Mr. Eagle has been with Famous Players, World Film and many others in that capacity, so that end is well taken care of. C. J. Van Deusen, of Vitagraph, has been engaged to aid Mr. Eagle.

In charge of the camera end will be Jackson Rose, better known as Jack, who for the past seven years has been with the Essanay Company and who has filmed most of their star productions. Jack Meredith, late of Triangle, will be leading man working opposite Miss Charlotte. Mr. Meredith has been featured in many big screen productions of the past and is also known for his work on the legitimate stage.

Appoint Chicago Manager of Hoffman-Foursquare Exchange

Frank J. Flaherty, for years a successful manager of motion picture distribution in the West and recently of the Universal, has been engaged to take charge of the Hoffman-Foursquare Exchange in Chicago. His assistant is to be Miss Deborah Finnan, who has long held that position with the Universal Chicago branch.

The Hoffman-Foursquare Exchange has large quarters in the College Building, which is 207 South Wabash avenue. There exhibitors will find customary Foursquare treatment, and a special suite of offices is being fitted up for use by visiting theatre managers and owners, with a stenographer in attendance to look after their wants.

Big Print House Issues New Review Pamphlet

Cahill-Igoe, well known printing house of Chicago, the home of Cico Toodles and always striving to help the motion picture exhibitor to whom they cater, have gotten out a little pamphlet entitled, "Screen Opinions." It is edited by Paul G. Smith and gives good reviews of all current screen productions, together with excerpts of reviews from the various trade journals as well as advertising hints. It should be a worthy and useful little book for the exhibitor's desk.

Hazel Daly, the well known "Honey" of the Essanay Skinner pictures is to become a star under the Selig banner. Her first role in a Selig picture will be in "Brown of Harvard."

JUST FOR FUN

By LONGACRE

IT may be rather spiteful and it may be bad business judgment and everything else but frankly we wish that Hector Clarence Rasputin had been gently slaughtered in childhood. What a boon this would have been to Russia and the ex-Czar, but then there is always the picture business to think about.

IN "The Adventurer," Charlie Chaplin will be seen as a convict who escapes. "Imagine the fun," writes the frenzied p. a. If that were possible Charlie Chaplin would not be Charlie Chaplin.

WHEREIN THE COMEDIAN TURNS JOKESTER

Billy West, King-Bee's comedian, walked into the studio at Bayonne recently and found a lot of charming young girls engaged for a scene at a sea shore resort. One of the damsels fair to look at and with a wealth of "honest to goodness" blonde hair was sitting with her legs crossed "a la masculine." Something attracted Billy's attention, and seemed to hypnotize him. It was a pair of rich colored yellow stockings worn by the blonde. After a critical observation (at a distance of course), Billy called his director, Gillstrom, and pointing to the wild colored hose, exclaimed, "that's the largest banana I ever saw in my life."

HARRY REICHENBACK postcarded from Paris that he would be home on September 12, but the advance notice was overtaken by Harry and they arrived together. As yet he has given out no interview regarding the condition of the warring countries.

WE have with us this week an exclusive picture of Thomas J. Geraghty, not Geritty, caught between Paralta scenarios with daughter and son. When in New York, Tom was generally known as the Hound of Herald Square but since his sojourn on the other coast where his waggish ways have become equally as well known, they call him the Hound of Hollywood. Any biographical matter concerning this person will be forwarded on request. Neither space nor policy permits its relation on this page.

THE first issue of Screen Opinions, a weekly service containing reviews and advertising hints published by the Cahill-Igoe Company of Chicago, is at hand.

WILLIAM FOX has gone S. L. Rothapfel one better in presenting his picture "The Conqueror" at the Globe. During the fight stuff real guns are discharged back of the screen successfully drowning out the orchestra, making the spectator's head ring and filling the theatre full of smoke.

CHARLOTTE has gone into pictures, too, but this doesn't mean that she's a cheap skate.

Right to Left—Tom Geraghty, Daughter and Son

The Longacre Lampoon

All the News That Fits, We Print Longacre Square, N. Y., September 29, 1917

EDITORIAL

The question as to where to draw the dividing lines between the work of author, director and editor has come up so many times that it's becoming a great mystery to some earnest students of pictures.

The logical answer is that the line isn't drawn.

In one studio it's one thing. In another a thing altogether different.

The question presents a problem similar to those who ask the same of the stage play. An author's original manuscript may be rewritten and rewritten by himself and by others. The stage director may change it here and there and the producer may think more changes there and here to its benefit.

It seems to be about the same in the studio. A scenario writer may prepare a working script that needs no changes. (In one or two studios he must.) And then again he and several others may work over it until the final product takes on a new shape.

Frankly there seems to be no drawing the line between the work of the three above mentioned artists. In one studio they may have definite duties to perform, in another the duties may be just as definite but quite different.

At any rate, the author, director and editor accomplish a man's job and a half whenever they turn out a completed picture. The spectator who wants to know who did this and who that, however, has little chance of being enlightened unless he sees every scene in the making.

LOCAL NEWS

—Ye ed. would like to know how many times Joe Lee has had his picture in the papers, he having lost the count himself.

—Fritz Tidden is home from his vacation in Wash., D. C., and now knows where each senator sits.

—Joe Kelley departed for his vacation last wk. via Albany and Saratoga, this state.

—E. K. Lincoln, the w. k. host, appeared in his other capacity, that of actor, in "The Freedom of the World," which was shown last wk. to unusual applause.

morning telegraph on her return were to see brother Lloyd's picture, "The Man Without a Country," at the Broadway theatre one night last wk.

—Sidney Drew came out of one door at Rector's recently, drove around in his machine, and came in by another. These comedians always try their stunts on the m. p. trade first.

—Terry McGovern translated another Spanish letter for the m. p. news last wk. Ye ed. is thinking of giving him a Spanish dictionary for a present.

—The first Paralta Plan picture, "A Man's Man," was shown to the trade last wk. to the tune of unusual applause.

—Agnes Smith is on a vacation also. She will desert the m. p. section of the m. or l. morning telegraph on her reaurn and work on the daily, so she says.

—Willard Bradley was to our office last wk. but went away without additional news to print in "The Passing Show."

—Watterson R. Rothacker of Chicago was also in making a pleasant call. Come again, Watt, we remark.

—Edward Earle was also to our office one day last wk., he reporting that he was up in the air while making several scenes for the Vitagraph picture "For France."

—Ralph Dean reports the badger game still in its prime in Texas, this country.

—Have you got your m. p. news card for the cigarette fund? (adv.)

—RANDEL BAREMORE wishes everyone, including ye ed., to note the spelling of his initial name.

—Ole Wallace Powers was to our office recently. Come again Wallace, say we.

—Bess Meredyth and Anne Scott came out of hiding last wk. to view the Paralta picture. Come again girls.

—Pat Dowling on the w. k. w. c. writes ye ed. that he has joined the press dept. of the Lasky studio, which is a good thing for both parties involved, we remark.

—Jules Tiner, the mystic one of the m. p. bus., breezed back to town the other day.

—Geo. Worts of Port Washington and the m. p. news is disposing of three hundred chickens of the feathered variety.

AMONG THE EXCHANGES

Exchange Man Uses Sound Business Methods

E. R. Crary, manager of the Famous Players Film Service at Cincinnati, is an example of the efficiency expert who can come into the moving picture field and make good. A little more than a year ago Mr. Crary was auditor for the Peters Cartridge Company, and when he came to the Famous Players' Exchange he applied the same methods to selling Paramount and Artcraft pictures that had been used in marketing shells.

"The same sound business methods which apply to any old time business must be applied to the motion picture industry," says Mr. Crary, and all his policies have been built on that theme. He is a strong believer in service and has taken for his motto that of the Rotary club, "He profits most who serves best."

Exchange Notes from Calgary, Western Canada

N. M. Trafton, who controls the Orownay Circuit, with houses in Fernie, Nelson and Trail, has arranged for the Artcraft productions in these towns, as well as several special features, booked by the Famous Players in Canada.

Mr. Dawson, of Vancouver, is in the city looking after his interest in the "Ne'er Do Well" during its engagement at the Grand theatre, Calgary, for one week.

C. G. Bowker, Empress theatre, McLeod, was in the city, and arranged for some of the Famous Players Specials.

A. W. Warner, who controls the theatres in Prussia and Prelate, Sask., was in Calgary this week, and arranged for several of the special features, as well as regular service from the Famous Players Film Service.

The Famous Players have arranged to supply the Military Hospital in the Alberta District with their war picture, "The Advance of the Tank," as well as the Military Training Camps in and around Calgary.

Ivan Exchange for Cleveland

The Ivan Film Productions is making preparations for opening a Cleveland distributing office in the Belmont Building. George Stockton, popular among film men of Ohio, will be in charge. They have announced their first production to be "One Law for Both," a play with a big cast of well-known players, including Rita Jolivet, Leah Baird, James Morrison, Paul Cappelani, Margaret Greene, Vincent Serrane and Anders Randolph. It is a story of Russia and America.

Mutual First to Move Into New Detroit Building

The Mutual Film Exchange has moved from 97 Woodward avenue to the new film building, being the first to take quarters there.

All Cleveland Exchanges Report Booming Business

WARTIME demand for motion pictures apparently is becoming the business of the Cleveland exchanges which look for a prosperous Fall. They are all busy.

The new Goldwyn distributing offices in the Standard theatre building are not fully equipped yet, but when they are they will be something to gaze upon, especially the projecting room. Manager Bandy lays great stress upon the projecting room. "We're going to have a regular theatre," he said, "to show our pictures properly." The Oliver Supply Company is furnishing two Simplex projectors and one of the new Danish Diamond Curtains. No expense is being spared to make the Goldwyn offices reflect the stability and quality of the Goldwyn pictures.

First run Goldwyn features will be shown at the Standard theatre, and second runs at the Metropolitan. The second run contract is unique in that it will be the first time that a second run picture will be played for an entire week in the same city in which the first run played an equal engagement. The Metropolitan is the largest uptown house. In fact, excepting only the Stillman, it is the largest house in Cleveland.

First-run contracts outside of Cleveland include the Strand, Youngstown; the Temple, Toledo, and the Grand, Columbus.

T. M. Eckert, for the past six months connected with Pathe's Pittsburgh branch, has been chosen manager of the new Cleveland office of the Harris P. Wolfberg Attractions, which is expected to open some time this month. Mr. Wolfberg is arranging with large advertising agencies in each section of his territory to handle publicity for his attractions. This service will be given free of charge, on the two and three day bookings, as well as on the longer ones.

Herman Mandelbaum, son of Henry T. Mandelbaum, manager of the Cleveland branch of the United Theatre Equipment Company, left this week with his artillery brothers to join a concentration camp in Alabama. Young Mandelbaum has been associated in business with his father for several years, and is well known among the Ohio exhibitors.

Uncle Sam wants efficient men. The Famous Players Film Service specializes in efficiency. So that may be the reason why so many of their ranks have been depleted lately. R. E. Brasher, auditor for the Pittsburgh office, was drafted some time ago. His place was filled by George W. See from New York. Now See has been called to the colors, and Famous Players is looking for another auditor. Cleveland is no better off. Auditor Miles has received word to be prepared to report for duty any time.

There is a new little girl in the home of J. S. Bruce, booker in the Cleveland Vitagraph office. And she is a real Vitagraph baby, because they named her Mary Jane. And now they are calling Bruce "Mary Jane's Pa."

E. A. Eschman, the local manager for World Pictures, is in the East. His point of destination is East Quogue, L. I., where his family has been summering. But he'll stoff off in New York before he returns.

The Cleveland K.E.S.E. branch has grown too big for its new Fall productions. It had to move across the hall in the Sincere Building, where it will have more room to spread popular wares and receive its enthusiastic patrons.

Mutual Changes in Lake Superior Country

A. C. Field, manager of Mutual's Escanaba branch has been transferred to the sales force of the Milwaukee office and C. K. Olson, formerly a salesman at the Minneapolis branch, has been apppointed branch manager at Escanaba.

B. Whitman, formerly salesman at Winnipeg, has been named branch manager at Winnipeg, succeeding J. H. Boothe, whose resignation became effective September 2.

Vitagraph Shifts Middle West Managers

H. J. Bayley, manager of the Minneapolis branch of the Vitagraph distributing organization, has been transferred to the post of branch manager of the company's Chicago office, succeeding S. E. Abel. E. S. Holmes, former manager in New Orleans, succeeds Mr. Bayley in the Minneapolis office, and he, in turn, is succeeded as manager in the Crescent City by A. W. Plues, a salesman who won promotion by his splendid work. Mr. Holmes had the distinction of bringing his office first under the wire in a selling contest.

W. T. Kinson at Pittsburgh for General Film

A new manager for the General Film Company exchange at Pittsburgh is announced. He is W. T. Kinson, who was for two years the Mutual representative in Pittsburgh. For five years before that he was connected with General Film Company. Mr. Kinson has always had an excellent record in the motion picture distributing world and comes to his new position with excellent prospects of usefulness.

Farewell Dinner Planned for George F. Meeker

George F. Meeker, manager of the World Exchange in Philadelphia is to be tendered a farewell banquet by his friends when he leaves to accept higher honors. Jay Emanuel, of the Park and Jefferson theatres, has the arrangements in hand.

Probably the dinner will be served at the Bellevue-Stratford about Sept. 20.

Paul Brunet Hears from Drafted Cashier

Paul Brunet, comptroller for the Pathe Company, has just received this letter from O. J. Ribichek, cashier at Cleveland:

"Having been drafted into the New National Army, I wish to state that although I am proud to be able to serve my country, I am indeed sorry to sever my connections with the best organization with which I have ever been associated.

"It pains me even more, now that the work of cashiers has been made easier by the installation of the new systems."

Newsy Notes from St. Louis

Monarch Feature Film Company, Paramount distributors, will move to 3929 Olive street to get more room. The present address is Gayety Theatre Building.

M. H. Hoffman, of New York, was a visitor at the Foursquare Exchange, where S. J. Baker is in charge. Roy Bettis, formerly of Texas, is now traveling for Foursquare.

Leo Levy has joined Bluebird sales force in St. Louis.

St. Louis Publishing Company, manufacturing motion pictures for advertising purposes are in larger quarters at No. 2502 Cass avenue, near Jefferson.

New Manager for Pathe's Buffalo Office

N. I. Filkins, who has been a salesman in Pathe's Buffalo office for the last two or three years, has been appointed manager of that office succeeding J. W. Fuller, who has been appointed Assistant Manager of Pathe's office in St. Louis.

Magazine Movies in Universal Weekly

In Universal's Animated Weekly No. 89, released Sept. 12th, are the following subjects:

"St. Frisco," Pop Geers driving, smashes record at Grand Circuit races; German crew of the Kron Prinz Wilhelm at Fort McPherson, Georgia; society buds in khaki gowns substituting for farmhands on Nicol estate near Ossining, N. Y.; early football at University of California; building barracks 140 feet by forty-two feet in eight hours; Colonel Roosevelt addressing suffragists at Oyster Boy; a "fountain of youth" at Galveston, and finally, cartoons by Hy Mayer.

Pathe's Park Series to Show Yellowstone

In "Our National Parks," a series of one-reel scenics, Pathe is releasing subjects of much interest to all Americans.

Ralph and Mrs. Earle are now in the Rocky Mountain National Park. From there they will go to Cody, Wyoming, to take scenes in the Yellowstone Park and vicinity. They hope to be able to film the Mt. Rainier Reservation in Washington before the season closes. They have traveled in all 32,000 miles.

The latest pictures submitted by Mr. Earle to the Pathe were of the Mesa Verde country and show the strange dwellings of the cliff dweller perched like birds' nests under huge overhanging cliffs.

Harold Lockwood Is in New York with "Paradise Garden"

FINISHING touches are being put on Fred J. Balshofer's production of George Gibbs story "Paradise Garden," which is the name of the last Yorke-Metro picture made on the West Coast. Some few scenes requiring a New York background are being filmed and after Mr. Balshofer has assembled and cut the picture he will immediately begin work on his next subject, the first to be made in New York.

"Paradise Garden," the current picture, is a seven reel picturization of George Gibbs' popular novel of the same name, with Harold Lockwood playing Jerry Benham, the hero of Mr. Gibbs' book. It will be released October 1 as a Metro play.

George Gibbs is a writer of romance which readily adapts itself to screen usage. He recently contributed "The Yellow Dove" as a starring vehicle for Mr. Lockwood and this picture scored a mark for him. His "Paradise Garden," already a success as a book, is expected to add considerably to his name as an author, from the motion picture point of view.

Having unpacked their trunks and put their belongings in order, the principals of the Yorke-Metro Film Corporation headed by Fred J. Balshofer, president; Harold Lockwood, the star; Wiley Gibson, business manager; Richard V. Spencer, scenario writer; Antonio Gaudio, cameraman; Lester Cuneo, William Clifford and John Schronberg, members of the acting force in Mr. Lockwood's support, are becoming settled in their new surroundings in New York after their experience of moving from California.

Timely in Magazine and News Reel Is Gaumont

In Gaumont's "Reel Life," No. 75, released October 4, are two subjects of timely interest, "Making Army Rifles," taken under official supervision in the most historic arsenal in the United States and "Dogs of War," showing the training of some of the thousands of dogs which will accompany our soldiers abroad.

"Japanese Dwarf Plants," showing century-old trees, which are only a few inches high; "The Sign of a City", and "The Chorus Girl" and "Who Hesitates Is Lost," two animated subjects from Life, complete this number of "Reel Life."

"Gaumont-Mutual Weekly," No. 144, reaches the screen October 3, and will contain only the latest up-to-the-minute news. About that time many of our soldiers will be embarking for France, some of them will be arriving on foreign soil, and it is quite probable that not a few will be in actutl battle.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

Many Live Subjects in Hearst-Pathe Reel

In the Hearst-Pathe News, No. 74, release September 12th, there are French pictures showing General Pershing at a garden party given by American Red Cross workers.

Other subjects are: General Lafayette celebration at Philadelphia; football at Berkeley, California; Chinese telephone exchange, San Francisco; reception to U. S. battleships at Buenos Aires; girl scouts as farmhands at Ossining, N. Y.; trying to salvage steamer Del Norte at San Francisco; Colonel Roosevelt to suffragists at Oyster Bay; Chilean submarines starting away at Sagamore, Mass.; soldiers departing from Los Angeles, San Francisco and Minneapolis. Besides there is a cartoon "Fall Styles for Men."

Magazine Pictures in Selig Library No. 19

Selig World Library No. 19, a General Film release, shows the mail censors of England and France detecting odd means of smuggling information.

Blind boys, attending the public school for deaf, dumb and blind at Manila, P. I., engage in a strange boxing match.

Coffee is raised in vast quantities in Java and the industry is a Dutch government monopoly.

Exclusive photographs which appear in the latest Universal "Current Events." Newton D. Baker rarely allows photographs to be taken at this close range

THE EASTERN STUDIOS

WILLIAM CHRISTY CABANNE got a surprise at Metro Studio the other day when Tammany Young, who has always been submissive heretofore, entered upon a revolt. Tammany said:

"I will not play this part of a German spy. I wouldn't have any heart in it and would surely spoil the character you have drawn, and besides how could I ever again speak to Mr. Belasco or Willard Mack, both of whom have engaged me for speaking roles."

"That is certainly more than one hundred per cent. loyal, Tammany," replied Mr. Cabanne, "I will certainly have to recast you."

LLOYD LONERGAN, who wrote the first scenario for the Thanhouser Company, and has been connected with that institution since it was started in 1909, retired on September 1. He is going to Cape May, N. J., for a rest, and intends to put business to one side until his return.

The latest picture from the pen of Mr. Lonergan is "The Man Withot a Country," suggested by Edward Everett Hale's patriotic story. This photoplay, a six-reeler, was made by Thanhouser, and will be released by Jewel Productions, Inc.

VIOLET HEMING, engaged by J. Stuart Blackton to star in Sir Gilbert Parker's "The Judgment House," is one of the best known of the many celebrated English actresses who have come to this country. She has already appeared in one Paramount picture and recently played opposite H. B. Warner in "The Danger Trail."

Miss Heming made a great success in the leading role of the great war drama "Under Fire" in which she appeared with William Courtenay, and has to her credit a large number of successful stage appearances.

THANKS to Marie Dressler and a group of her friends at the Piping Rock Club, members of the "Rainbow Division" of the army encamped at Camp Mills, L. I., were treated last week to a special showing of Miss Dressler's newest motion picture, "Tillie, the Scrub Lady." Several thousand soldiers, stretched on the grass in an improvised open-air theatre, applauded the performance.

Between reels, thousands of packages of cigarettes, purchased with the proceeds of a collection taken up at a Piping Rock tea, were distributed. Those who helped make the event one to be remembered were Mrs. Reeves Merritt, Mrs. Edward Townsend, Mrs. Stowe Phelps, Mrs. William Solomon, Mrs. William Guggenheim, Mrs. Frederick Esler, Mrs. Prime, Mrs. Buchard and Miss Dressler.

LEAH BAIRD, as Laurette Maxwell, has a part in the much heralded Ivan Abramson's "Sins of Ambition."

The part calls upon the finest sentiments as well as most raging passions of women's heart; moreover, she is compelled to undergo some exercises that may not altogether be to the liking of some of the more ease-loving players.

Notwithstanding the cold spell last week, one scene which required the sinking of a vessel in the Sound, with Leah Baird as a passenger, was successfully filmed.

TO come East, leaving California's sunny shores as flat as you found them, and to arrive in New York to find yourself appearing at a big Broadway theatre, is by way of being a unique experience, the only thing necessary to complete the experience being to discover that you have made a hit in that same big Broadway playhouse.

That's what Jewel Carmen found when she arrived in New York from the William Fox California studios. Miss Carmen, as you may know, is the young woman now appearing on the screen at the Globe opposite William Farnum in the Fox picture "The Conqueror."

Miss Carmen has scored a sizable personal hit, for her Eliza Allen, beloved of Sam Houston, "The Conqueror"—otherwise Mr. Farnum—is one of the most interesting and deftly done screen heroines of the season.

Miss Carmen has been in motion pictures about four years, but she has earned the greater part of the generous following which is hers since her initial appearance in Fox films, some twelve months ago.

Mabel Normand Makes Her Appearance in "Joan of Flatbush," a Goldwyn Production

JAMES A. MARCUS and Ralph Lewis, who have had important roles in many William Fox productions, have been selected by Director R. A. Walsh to appear prominently in the supporting company of his brother, "Smiling George" Walsh.

Marcus will be remembered particularly for his admirable characterization of the Governor in "The Honor System."

THE Theda Bara wink is scheduled to make its screen debut in Miss Bara's picture for William Fox, "Camille." There, for the first time in her film career, she indulges in a sly closing of the eye, which means worlds to the man she is looking at.

It is estimated that three-quarters of the men in the audience will think that Miss Bara is winking at them when the scene appears on the screen.

A REGULAR playroom and nursery has been established at the Essanay Studios for the use of the score or more children who are members of Little Mary McAlister's Company now filming comedy-dramas of child life.

Considerable difficulty was experienced with the children until this novel idea was put into effect. They romped over the expensive sets, breaking several vases and scarring the furniture and often got into the director's way. Now, however, they have ample room and opportunity to play to their hearts' content when they are not in the scenes.

HARRY HILLIARD, a leading man with the Fox Film Corporation, has severed his connection with that company. His contract still has a year to run. Two years ago Mr. Hilliard left the legitimate stage after a season with Florence Reed in "The Yellow Jacket."

He played with Theda Bara in "Gold and the Woman," "Her Greatest Love" and "Heart and Soul."

Mr. Hilliard is considering several offers and will soon announce his new connection.

JANE AND KATHERINE LEE, the wonderful little Foxfilm stars, received a delicate compliment from Mayor Mitchel last Saturday when they were given a special permit to appear at the Riverside theatre with Bert Levy, the artist.

The occasion was one of Mr. Levy's original "kiddie mornings," and he chose the Lee children from the scores of juvenile players as best able to amuse the several hundred children he had bidden to be his guests.

Jane and Katherine made a big hit with Mr. Levy's little guests. They demonstrated their way of making scenes before the camera and depicted the several emotions required in motion picture work, to the great delight of the big gathering of children.

IN AND OUT OF WEST COAST STUDIOS

By J. C. JESSEN

PRESENT plans provide a merging of the Triangle producing forces on September 15, after which the making of all subjects, both dramatic and comedy, will be done at the Culver City studios.

To prepare for the additional organization now making Triangle and Keystone comedies at the Hollywood Fine Arts studio, General Manager H. O. Davis has a big crew of carpenters at work constructing a mammoth open air stage which will have a floor space 60 x 300 feet. This stage is located back of the property rooms on a plot of ground formerly used for exterior settings.

There are now ten directors and companies working at Culver City, and when the comedy department is transferred, it will increase the number to seventeen. To provide scenarios, a staff of fifteen writers is now working under Editor Jack Cunningham and Julian Johnson, who has arrived from the East to take up his duties as film critic.

The next three months are to be the busiest of the year at the Triangle studios according to plans of Mr. Davis. He wishes the producing organization to take advantage of the best weather of the year, and thus be far ahead of release by the time the rainy season of January and February begins to interfere with production activities. By following up this plan considerable saving can be made as in the past it has been found the greatest loss to producing companies in California is caused by the two months of cloudy weather.

Now It's the "Real Life Vampire"

Walter Edwards has been selected to direct the filming of a new series of vampire stories which are referred to by the producing organization as vampire photoplays of real life. Belle Bennett is playing the featured role in these stories with such supports as Lee Hill and Texas Guinan. The first of the series is from a story by Maude Reeves White, picturized by Grant Wallace.

The Canadian Northwest picture, "Wild Shumack," starring Margery Wilson, under the direction of William V. Mong, will be finished within a few days. The cast supporting Miss Wilson includes George Chesebro, Walter Brownlee, Wilbur Higby, Ray Jackson and Diana Carillo. The story was written by Eileen Stern, and the scenario prepared by Agnes Parsons.

Raymond D. Wells, a recent addition to the Triangle directorial staff, has in the making, "The Strange Weakling," with William Desmond taking the featured part, that of a tramp. Wells will be remembered as producer of "Julius Caesar," the open air spectacle in which 5,000 took part, and a number of highly successful releases of Bluebird photoplays, as well as many other Universal subjects. "The Strange Weakling" is from a story by Harry Schumate, prepared for the screen by Alvin H. Neitz, formerly writer of the David Horsley studio, who recently joined the Triangle.

Roy Stewart, to be starred as cowboy by the Triangle, has completed his work in the Western thriller, "One-Shot Ross," and with his director, Cliff Smith, has taken up the making of "Guardian of the El Dorado." Editor Jack Cunningham is responsible for this story.

H. O. Davis Finds Time to Write

The recent sixteen acre purchase of Triangle, is being used for the first time as a site for an exceptionally large exterior setting, representing a street in the tenement district of New York. This was built for the second Ruth Stonehouse-Triangle photoplay, which has been titled "Doing Her Bit." Jack Conway is in charge of directing, and has Jack Gilbert in the leading role opposite Miss Stonehouse. Carl Ullman, who will be remembered for his fight in "The Flame of the Yukon"; Jack Brammell, former member of the Fine Arts staff, and others well known in pictures make up the supporting cast for Miss Stonehouse. H. O. Davis is author of the story and the scenario is by G. E. Jenks.

"The Stainless Barrier" which was put in production this week by Thomas Heffron, is to have an especially big cast, there being eighteen important parts. The principal players are Jack Livingstone, J. Barney Sherry, Mary MacIvor, Irene Hunt, and Jessie Hallett. This is from another Jack Cunningham scenario.

Charles Gunn, who has been playing leading man parts in Triangle subjects for almost a year, is now being featured in "An Even Break," being directed by Ferris Hartman. The principal feminine roles are taken by Laura Sears and Mildred Delfino. George du Bois Proctor wrote the scenario for this photoplay.

Another photoplay titled "Blue Blood," which has a Southern locale is being made with Walt Whitman in the featured part, and Alma Rueben playing the feminine leading role. Whitman recently appeared in "The Tar Heeled Warrior," which gave to him opportunity of characterizing the role of a Southern gentleman of the old school, and this was so well received by the management of the Triangle, that John Lynch was immediately assigned to writing similar photoplays. Katherine Carr is credited with preparing the scenario.

Lynn Reynolds Turns to Society

Lynn Reynolds has written a society drama as yet unnamed, and with a company is now at Santa Barbara making exterior scenes. Fritzi Ridgeway, who has been on the Coast with Universal for the past year, following a long engagement with Essanay at Chicago, together with George Hernandez, is being featured in the Reynolds photoplay.

Increase in Keystone Staff

The Triangle-Keystone producing staff has been increased to seven companies, the most recent directors to be engaged are Harry Williams, the song writer, and director who was formerly associated with Mack Sennett, who has already taken up his first subject. William Beaudine, for

Gladys Tennyson, a New One with Universal

the past year director of Joker-Universal Comedies, will begin producing for the Triangle-Keystone within the next few days. Other additions to the producing staff announced from the studio are Charles Arling, who for the past year has been with the Fox organization in drama and comedy, and M. Binchi, who was also engaged this week.

The first comedy to be made by Harry Williams has a cast which includes Eddie Gribbon, Rose Carter, Marie Manley, Mal St. Clair and Blanche Payson.

One Triangle comedy company is now working at a small village thirty miles out of Los Angeles, which is reported to be the only town within a radius of fifty miles, which has not heretofore been shot and re-shot by film companies. H. Raymaker is the director of this company, and he has sworn all his players to secrecy to insure that the place can be used for filming future rural comedy scenes.

The company under the direction of Henry Kernan have finished two of the military comedies written by Jay Dwiggins, who also plays the leading role. Earl Rodney, Myrtle Reeves and Caroline Rankin are the principals supporting Dwiggins.

Quiet Week at Universal

This has been a rather quiet week at Universal City, with respect to new activities by the producing units, and of the twenty odd companies working there, a greater number giving their attention to the making of five-reel subjects, but two began work this week on new photoplays. One is titled "One Clear Call" and is being produced by Harry Salter, with Carmel Meyer and Kenneth Harlan in the featured roles. The cast includes Howard Crampton, Sidney Dean, Allen Sears, and Fred Shilling. The story is by Larry Evans.

Herbert Rawlinson is the featured player in a Bluebird being made by Director Elmer Clifton, at present known as "The Flash of Fate." Scenario for this was prepared by Waldemar Young from a story by J. W. Atcheson. Playing with Rawlinson is Mary MacDonald, a new protege of President Carl Laemmle, who will make her debut as leading woman in "The Dragnet," recently released by this company. Others of the cast are Dana Ong, Madge Kirby, Willis Marks, Jack Nelson and Frank MacQuarrie.

Director Jack Wells has begun the filming of a Christmas story with Jack Mower, a leading man recently added to the Universal forces, who will play opposite Donna Drew.

Lyons and Moran, supported by Juanita Hansen, specially engaged for the present subject, are filming under the direction of Harry Edwards, "The Fnishing Touch," which will be a two-reeler Nestor; and Allen Curtis is making "The Smugglers Last Smuggle," a one-reel Joker. Dave Morris and Gladys Tennison are leading players in "Hay Sneezes," a Victor Comedy being directed by Craig Hutchinson.

Stuart Paton and company completed the last scenes for the concluding episode of "The Gray Ghost" serial of sixteen two-reel releases this week on schedule time, and the players, including Priscilla Dean, Eddie Polo, Harry Carter and Emory Johnson, as well as Director Paton, are enjoying a vacation they claim they earned. Paton is shortly to begin another serial. The Jacques Jaccard company making "The Red Ace" serial with Marie Walcamp, Larry Paton, Charles Brindley, Yvette Mitchell and Bobbie Mack, are now on the twelfth episode. Director Francis Ford and company, including Ben Wilson and Neva Gerber, are still working on the sixth episode of "The Phantom Ship."

Within a week, Directress Ida May Park, will complete "The Boss of Powderville," which has Dorothy Phillips, William Stowell, Jack Mulhall and Lon Chaney as the principal players. Director Joseph de Grasse will finish "The Winged Mystery," starring Franklyn Farnum with Rosemary Theby playing the opposite lead. Important parts are taken in the latter by Claire DuBrey and Sam deGrasse.

Other subjects nearing completion are "Julio Sandoval" with Ruth Clifford and Rupert Julian. "Miss Summerville's Deception," featuring little Zoe Rae, supported by Gretchen Lederer, Harry Holden, Lule Warrenton and others, and "The Wolf and His Mate," directed by E. J. LeSaint with Hart Hoxie playing the part of the wolf.

Ella Hall Takes the Step

Ella Hall became the bride of Emory Johnson on September 6, the wedding being officiated by Rev. E. P. Ryland in the presence of members of the two families at the bungalow home of the bride in Hollywood. Elsie Cohn was bridesmaid and Harry Carter the best man. Miss Hall has been leading woman and featured player in Universal and Bluebird subjects for the past three years and her subjects have proven very popular. Johnson has played in Universal releases for the past eighteen months, his most recent work being in "The Gray Ghost" serial. The couple are now on a honeymoon trip to San Francisco and the Yosemite Valley.

Two accidents are reported from U City this week. Miss Ruth Clifford fell from a horse, badly spraining her wrist, and on another day a frightened Western pony ran away with Yvette Mitchell, and she was badly bruised when rubbed against the rough side of a cliff along a mountain road. Marie Walcamp proved herself the heroine of the latter accident by overtaking the runaway horse and stopping it.

Harry Harvey, who was added to the Universal directorial staff last week, began the filming of "Man of His Word," a two-reel subject, which has Neal Hart and Eileen Sedgwick as principals, supported by Joe Rickson, Gypsy Hart, Bud Osborne and Buck Connors.

Busy Days at Lasky Plant

Four companies are now busy at the Lasky and Morosco studios. William C. DeMille is directing Sessue Hayakawa; Donald Crisp is in charge of making the second Julian Eltinge story; Robert Thornby has a producing unit headed by Vivian Martin, and Marshall Neilan is completing "The Little Princess," starring Mary Pickford. William D. Taylor is now editing the Huckleberry Finn story, recently completed with Jack Pickford and Louise Huff.

Nettie Evans an English actress who played with Pathe and Gaumont in Paris, and had considerable experience with the Berlin and Copenhagen Producing Companies, is a recent addition to the stock company of the Lasky organization.

During the past week Cecil B. DeMille has been working at Balboa Beach with Geraldine Farrar and supporting company.

Considering that Henry Walthall has just signed a fat contract with Paralta, and bearing in mind that none other than Mary Charleson is his leading lady—why should he look so sad? Cheer up, Henry; the war can't last longer than fifty years!

The exterior scenes made there required several days.

Paul Dowling, formerly in charge of publicity at Horsley and Yorke-Metro studios, has been engaged by the Famous Players-Lasky Corporation to assist Kenneth McGaffey, head of the Western publicity department.

Billy Sunday, who is in Los Angeles, has been invited to speak during the noon hour at the Lasky studio, and has accepted C. B. DeMille's invitation. Mr. Sunday, when visiting the studio previously, made the statement that motion pictures did more to drive the saloons out of the country than any other one thing.

Chaplin Off on Vacation

Charles Chaplin will leave during the coming week for a vacation of six weeks, providing he does not change his mind and decide to materially change "Adventurer," which is at present destined to leave the studio for the Mutual Eastern offices on Wednesday. Mr. Chaplin is keeping all information concerning his vacation strictly confidential, for he proposes to go to some mountain resort away from every one who knows anything about films, so that he can get a perfect rest. It is intimated he will remain away about a week. During Mr. Chaplin's absence, plans will be made for productions to be filmed for the First National Exhibitors' Association. Several sites in Hollywood are now under consideration, and a new producing plant will be built there. The equipment of the plant now used by the Lone Star Company will in all probability be purchased and moved to the new plant. John Jasper, who has served as business manager of the Lone Star, will continue in this capacity for Mr. Chaplin's new company. It is also said Mr. Chaplin's entire force will remain with him in the making of new productions.

A mammoth setting, representing the interior of a hospital, occupied a portion of the Lois Weber studio, where scenes in "K" were taken. Miss Weber, to insure correct settings, had the interior of one of the finest hospitals in Los Angeles reproduced under the direction of Frank Ormston, who is head of the technical department. Two doctors from the hospital were employed while the scenes were being made on this setting that the players would have the correct action and expressions. In the Mary Robert Rinehart story, "K," True Boardman and Mildred Harris are the leads. Albert Roscoe takes one of the important parts.

Helen Holmes' R. R. Move

Helen Holmes, J. P. McGowan, Leo Maloney, Tom Lingham, Robert Brunton, and practically the entire Signal producing organization, together with three extra train crews secured from the Salt Lake Railway, are off for a two weeks' stay in Yosemite Valley and the northern part of California. Many sensational scenes will be made about Mount King mine near the entrance of the Yosemite, and from there the company will go to Sacramento, where the directors of the California State Fair Association have set aside one day of the annual exhibit to be known as Helen Holmes day. A feature of the program on this day will be a head-on collision of two locomotives, one of which will be piloted by Miss Holmes. Scenes of this will be used in the coming episodes of "The Lost Express" now being released by the Mutual. McGowan is to appear in this serial when he takes the role of foreman of the Mount King mine. The part requires but few appearances, but all are of a very important nature.

Dustin Farnum Tries His Hand at "Snow Stuff" in This New Fox Picture, "North of Fifty-Three"

The eighth chapter, which is next to be made will be titled "The Looters," and is said to have a number of new, thrilling scenes.

Success Extends "Fighting Trail"

The Arizona State Penitentiary was used this week for scenes in the second series of the Vitagraph serial, "The Fighting Trail." Director William Duncan and company spent several days in Arizona securing scenes for several episodes. Instructions received from the New York office of the Vitagraph advise that "The Fighting Trail" is to have thirty-two reel releases instead of twenty-five. Originally it was planned this should run but fifteen weeks.

Larry Peyton (Universal)

The fourth release of the O. Henry series to be made by Director Dave Smith, "The Enchanted Kiss," has been completed and forwarded East.

Another film completed at the Vitagraph plant is "The Red Prince," which was made by William Wolbert with Alfred Whitman and Mary Andrson as the featured players.

The new office buildings of the Vitagraph studio have been completed, and were put into use this week by the executive force. Other improvements are under way at this studio, where it is reported there will be seven companies working during the winter season, four being sent from the Eastern Vitagraph plant.

Ince Rents Normand Studio

The studio in Hollywood formerly used by the Mabel Normand Feature Film Company, has been leased by Thomas H. Ince and will be used by the William S. Hart company for the making of future subjects. This plant is suitably equipped for the making of Hart productions, and with the edition of Western props it will serve ideally for the Artcraft star and his organization.

Work has been commenced on the second Charles Ray-Paramount subject, produced by Thomas H. Ince, but cast is not announced as definite, nor has the title been selected for this subject. Victor Schertzinger will be in charge of the direction.

Thomas H. Ince needed a type for the current Dorothy Dalton production and after a week's search found John B. Ritchey, member of the scenario reading staff, the man for the place. Ritchey is a former producer and theatrical manager whose acquaintance extends to every city in the country, as a result of his several seasons as manager of the great Herman. While thus engaged, he had with him two seasons the musical Laskys—Jesse and Blanche—and now after seven years he is to make his screen debut through the releasing organization of which his former cornetist is vice-president.

You are not going to war. The least you can do is to make things as comfortable as possible for the men who are fighting for you.
Don't be a slacker.
Turn to page 2147—NOW!

SCREEN EXAMINATIONS

"A Man's Man"

(Paralta—Seven Reels)
REVIEWED BY PETER MILNE

THIS long-heralded production in which J. Warren Kerrigan makes his return to the screen is an adaptation made by Thomas J. Geraghty of Peter B. Kyne's story which ran serially in "The Red Book." It is a story of the manner in which American heroics made a southern republic sit up and take notice and its many complications work up an amount of suspense that is unusual to say the least. The central figure, John Stuart Webster, the part carried by Mr. Kerrigan, is one of those fearless, quick and witty fellows who are always ready for a fight, no matter how great the odds, who stop at nothing to boost the cause of virtue and to defeat the forces arrayed against it. The "fearless" and the "quick" elements in the character are excellently brought out by the star, while his wit and humor are amply taken care of in the subtitles which Mr. Geraghty selected from the original work. In fact the hero is quite ideal, all things considered.

It was practically a safe bet that Mr. Kyne's story, given proper treatment, would make a good picture. And proper treatment has been accorded it from first to last. The many complications of the original work were carefully and clearly set down by the adaptor and equally well transferred to the celluloid itself by Director Oscar Apfel. The picture gathers suspense as it progresses, until in its latter reels, with the preparation for the revolution, the revolution itself and the conclusion of the love affair between Webster and Dolores which contains a delightful touch of humor, it surpasses even the fondest hopes. The first part contains the all important character planting and an abundance of comedy, present both in the action and the subtitles.

Mr. Apfel has obtained a most convincing Central American atmosphere for his picture. Whole street settings, palaces and minor buildings were erected especially for it. Typical looking characters are introduced incident to the story to complete the desired effect. Photographically the entire seven reels rank unusually high. There is not one bad scene as to photography and all its technical details.

Lois Wilson as Dolores, Kenneth Harlan as Billy Geary and Ed Coxen as John Cafferty acquit themselves in a highly creditable manner, while the supporting cast and the large number of supernumeraries taking part in the battle stuff render fine assistance.

Paralta's first is, everything considered, well worthy to be put forth as the initial effort of a company about which so much has been said in praise and so little known in fact.

THE STORY AND PLAYERS

John Stuart Webster (J. Warren Kerrigan), successful prospector, journeys to the Central American republic of Sobrante in order to develop a mine with his friend, Billy Geary (Kenneth Harlan). Here he again meets Dolores Ruey (Lois Wilson), whom he had rescued from the attentions of a masher back in the States. He believes her in love with Geary and becomes resigned to the belief that she will marry him. Webster learns that Richarde Ruey (Harry Von Meter), a stranger he had assisted in escaping from America, is in reality the rightful president of Sobrante, and helps him prepare for the revolution. Dolores is not acquainted with the fact that she is Richarde's sister. Taking part in the revolution, which proves successful, Webster is injured and it is not until Dolores practically tells him that he realizes she loves him and not Geary.

Ida Lewis, Eugene Pallette, Ernst Pasgue, Arthur Allardt, Joseph J. Dowling, John Steppling and Wallace Worsley complete the cast.

"One Hour"

(Hoffman-Four Square—Six Reels)
REVIEWED BY R. E. PRITCHARD

"ONE HOUR" is a sequel to "Three Weeks" and it was taken from the Elinor Glinn novel. In photodrama it far exceeds the interest on the book itself and forms an unusually interesting entertainment. Paul McAllister is responsible for the scenario and with Edwin W. Hollywood directed the picture. These gentlement seem to have an excellent appreciation of the requirements of continuity and the length to which each scene should be shown. The picture runs smoothly through all of its reels, and though the plot is by no means astonishing, tense interest is always maintained. The snow scenes are among the very best that have been shown in moving pictures. In most cases where the directors have had an opportunity to reproduce these they have not padded the picture with unnecessary scenes, but here the amount of their use has been judged to the spectator's satisfaction.

When the name of Elinor Glinn is coupled with a production, one is prone, from newspaper accounts of her novel, to look for pure smut. There is none of it in "One Day" as it is made into a picture. True, one of the scenes shows where it is necessary for the hero in saving the life of the heroine, to strip her clothing from her, but the picture portrayal is handled delicately and the "One Hour" which they spend together may be seen without retribution by the most narrow-minded of critics.

Zena Keefe, who has the role of "Opal," does some splendid work. Miss Keefe, thanks to say, has never been called "the most beautiful woman on the screen," but she has a camera face that registers the moods perfectly. Alan Hale accomplishes a splendid make-up and plays the hero's role in a manner that will satisfy everyone.

In short "One Hour" will recommend itself to everyone who wants a thoroughly interesting photoplay, with all the elements that go to make an enjoyable picture and with no great emphasis placed on the sordid.

THE STORY AND PLAYERS

Opal, (Zena Keefe) a romantic young personality with yearning to be an authoress is living with her uncle and aunt (D. J. Flannigan and Ina Brooks) in a splendid lodge in the Adirondacks. She is treated with great reverence by them, but does not know her true status. One day, in their absence she goes out for a walk and is attacked by wolves, when a Mr. Stanley (Alan Hale), a mysterious young man who is living in the neighborhood, rescues her by choking to death the leader of the brutes. In her flight Opal has fallen through the ice into the lake, and after taking her to his lodge Stanley realizes that it is necessary to strip the girl's icy clothing from her to save her life. Searchers coming for the girl attract the attention of Stanley, who warns the girl to dress herself, and the girl is overcome by the sense of what has happened, but on Stanley's assurance that she has been sacred to him, they lay the foundation for a friendship which opens into love. But just then enters on the scene the Baron Karnoff (Warren Cook), come to take the girl back to her kingdom, of which she is the queen, unknown to herself, and marry her to King Ruthevan (Franklyn Hanna) of the adjoining kingdom, to prevent a war. When the girl learns the truth she flees to Stanley, but after a terrific fight in which they have to spend "One Hour" together, she is torn from him and taken to the European country. Just as the wedding is about to take place Stanley, or Count Stanlai, appears on the scene and proves to be the nephew of King Ruthevan. They go to the kingdom of the princess the day before the wedding and that night the king, very much in his cups, tries to attack his bride of the morrow. Count Stanlai hears her cry and rushes to the room. In the struggle the king dies of the exertion of the combat and Stanlai is hailed as the king and claims his bride.

"The Man Without a Country"

(Thanhouser-Jewel Productions—Six Reels)
REVIEWED BY PETER MILNE

BASED on Edward Everett Hale's brief masterpiece of the same name, "The Man Without a Country" should prove a gold mine to the exhibitor at the present time. It is a patriotic number in which a slacker of the present day is converted into a patriot after being visited by a vision of the story of Philip Nolan, who was exiled from the United States for the greater part of his life. This vision, a comparatively short portion of the six reels, is the only part taken from the original work, the modern story being provided by Lloyd Lonergan, who prepared the scenario for the whole.

But all parts of the picture, both modern and otherwise, are of the most inspiring sort. Several times was the audience at the Broadway theatre moved to applause at the sub-titles. And it is a safe bet that everyone who stands as an American will be so moved. It is a thrilling, inspiring and entertaining picture. Edward Everett Hale's book, "The Man Without a Country," contains some of the most impressive passages ever written and these Mr. Lonergan has dispersed in the historical portion of the film to wonderful effect. Philip Nolan's talk to the young midshipmen in which he tells them what their flag stands for, what their country stands for, is one of the finest passages in the story—and in the picture it brings cheers and the hasty brushing away of tears. The first part of the modern story is admirably constructed, although it is to be regretted that the pacifist characters were over-

drawn to the point of burlesque. However, one doesn't look for faults in a picture of this character and, then, the pacifists furnish a variety of comedy as pictured that is not wholly superfluous.

Florence La Badie gets the most from her part of Barbara Norton and H. E. Herbert gives an excellent interpretation of both Philip Nolan and the slacker. George Marlo makes the enthusiastic boy a real figure, while J. H. Gilmour, Carey Hastings, Ernest Howard and Charles Dundan delineate their characters with precision. Ernest Ward has given the subject a staging that is satisfactory in every department.

THE STORY AND PLAYERS

Barbara Norton (Florence La Badie) breaks her engagement when, at the outbreak of the war she learns that her fiance (H. E. Herbert) is a pronounced pacifist. At his club the man is shunned because of his freely expressed attitude against the government. In a rage one day he lets out an oath against the United States.

That evening one of the older members of the club (Charles Dundan) comes to him with a copy of "The Man Without a Country," in which he sees himself as Philip Nolan, the man who cursed the United States and expressed himself as never wishing to see them again. Reads of how Nolan was banished on a ship, never allowed to hear reference to his native land, and how finally he died blessing his country. With this lesson, thoroughly learned, the modern man seeks a recruiting office and is soon enrolled among the fighting men of the United States.

"Barbary Sheep"

(Artcraft—Six Reels)

REVIEWED BY PETER MILNE

IT is difficult to determine between Elsie Ferguson's beauty and talent or Maurice Tourneur's artistry and subtlety as being responsible for the superiority of "Barbary Sheep." It is, of course, a combination of both star and director, but the acting of the former and the fine hand of the latter vie with one another for first honors throughout the picture. Miss Ferguson's screen debut could not have been made under more notable circumstances than those provided her by the role of Lady Wyverne in the adaptation of Robert Hichen's novel, "Barbary Sheep." There is a continual conflict of emotions in the character and Miss Ferguson brings out both feelings with a skill that has seldom been approached by actresses used to the picture camera and its exhorbitant demands. Combined with her talent she has a beauty and charm that is altogether irresistible.

Mr. Hichen's novel has to do with the Far East and possesses an atmosphere that is constantly rich and exotic—the dangerous charm of the desert under the moon and stars—a theme upon which a composer of music might sing to his heart's content. The descriptive beauty of Mr. Hichen's book has by no means been lost in its migration to the screen. If anything, Mr. Tourneur has succeeded in bringing out the atmosphere in a still more subtle, more fascinating way. He has proven before that he is an artist. If he wasn't he couldn't have staged a scene between an English woman in evening dress and an Arab in picturesque robes on the Sahara desert and make it appear convincing. His fine direction is apparent in every scene, from the smallest detail to the largest, while settings, photography and light are excellent.

"Barbary Sheep," shorn of its beautiful word pictures, left a rather bare and slim plot before the eyes of the adaptor, Charles Maigne. It presents in brief the old story of the busy husband, the neglected wife and the other man—this time a native of the desert. But he arranged his continuity so that the utmost suspense has been derived from it—which is no small amount. Particularly are the scenes leading to the climax, when Sir Claude begins to doubt his wife, able to thrill with a power far more than ordinary. But the story never gets to dragging even though the same plot, decorated with many more complications, has been seen time and again. It is the locale, the mystic third angle and the magnificent manner in which Mr. Tourneur has transferred the atmosphere of the descriptive passages in the novel to the screen that places "Barbary Sheep" in a class by itself.

Lumsden Hare as Sir Wyverne and Pedro de Cordoba as Benchaalal are well fitted to their respective parts and give excellent performances.

THE STORY AND PLAYERS

Sir Claude Wyverne (Lumsden Hare) neglects his wife, Kathryn (Elsie Ferguson) in his love for sport. She, longing for adventure, urges him to go to Algeria, where there is hunting for Barbary sheep for him and the magic desert for her. Sir Claude pursues his sheep while Benchaalal (Pedro de Cordoba), attracted both by Kathryn and her jewels, pursues her. He sings to her at night and his voice together with the romantic atmosphere of the desert work a peculiar charm over her. Benchaalal bribes Sir Claude's guide (Macy Harlan) to keep him out over night, but the Englishman, hearing ugly rumors regarding the Algerian, returns late. His wife is out but returns soon after. The next evening he pretends to go and Kathryn is again lured forth into the desert by the same combination of forces. Here Benchaalal attempts to embrace and then to rob her, but is killed by one who has long borne a grudge against him. Sir Claude realizes the state of affairs and pardons Kathryn.

"For France"

(Vitagraph—Five Reels)

REVIEWED BY PETER MILNE

VITAGRAPH offers a war number in "For France" with an American hero and a French heroine—quite an ideal combination in these days. It contains a whole lot of good, thrilling action, such as a hot hand-to-hand fight between the American and a disciple of kultur and several small battles in which machine-guns figure with deadly effect. The producers have, however, exercised excellent judgment in dispersing between these heavy scenes snatches of romance and light comedy that fulfill their duty of relief to a most satisfactory degree.

The story by Cyrus Townsend Brady has a few minor inconsistencies, yet there is such a wealth of action that they never become anything more than minor. Wosley Ruggles has given it a fine production. The battle stuff is effectively handled particularly that scene in which the American escapes from the German cavalry in his aeroplane. This is indeed a novel scene and is so well staged that it will doubtless be immediately recognized as such. For the photography and light effects there is only praise, while the general detail of the production has been carefully attended to.

Edward Earle gives a breezy and likable performance as the American and Betty Howe makes a charming heroine. Arthur Donaldson and Eric von Stroheim as German officers are typical, the latter handling his role of heavy with an efficiency equalled only in reality. Mary Maurice and Frank Anderson complete the remarkably fine cast.

On the whole "For France" presents a war story that is most entertaining—not too heavy—in fact, just right.

THE STORY AND PLAYERS

Gerald Ackland (Edward Earle), aviation student in Paris, joins the flying corps of the French army when war breaks out. His fiancee, Marthe (Betty Howe), and her father (Frank Anderson) move from Paris to a farm on the Marne. Germans quarter themselves at the place and their leader attacks Marthe. Gerald descends from the skies just in time to save her. An attachment of English arrive and spend the night on adjacent grounds. In the morning they are attacked by the reinforced Germans. It is only through the heroism of Gerald that the English are saved from utter annihilation. He mans a machine gun until assistance comes in the shape of French cavalry.

"The Conqueror"

(Fox Standard Pictures—Eight Reels)

REVIEWED BY PETER MILNE

"THE Conqueror," the first of the series of Standard pictures inaugurated by William Fox, offers William Farnum as impersonator of Sam Houston, statesman and fighter. It is for at least half its length a romantic comedy but, in closing, it branches off on a dramatic line that rises to the heights of intensity. R. A. Walsh's direction might easily have been recognized had his name been omitted from the leader. His penchant for introducing domestic animals of all species was never so pronounced as here. The little dog that makes an appearance at the first is featured in a number of touching scenes with the title character, and his pathetic death, brought about by the villainy of Stokes, is as touching, if not more so, than the death of Houston's father. Besides the dog, Mr. Walsh has introduced chickens, a water bug, a kitten and a squirrel, all to humorous effect. Spasms of laughter greeted the scene in which the chickens are shown roosting on the neck of a mule. Such comedy has been interpolated time and again. Jumbo, the negro servant, is the mainspring in the comedy action. Seldom has an actor scored such a signal success as does James A. Marcus in this role, for the simple reason that seldom has an actor been given such a chance to match his abilities against those of the star. And while the profuse comedy element in "The Conqueror" is quite often remotely removed from the main line of action it is so effective that it is applauded. A little thing like technique is not to be considered when, by disregarding it, such excellent results have been obtained.

The latter half of the film introduces some strenuous battle scenes between marauding Mexicans and first settlers in Texas, with the Cherokee Indians to the thrilling last-minute rescue. The fights are undeniably realistic with the old-time cannon, powder that sends huge puffs of smoke in the air, and the picturesque garb of the participants. The costuming throughout is perfection itself in every detail. The women in hoop skirts, the men in ruffled shirts and stovepipe hats make a very attractive sight and lend an abundance of atmosphere to the story. The settings are elaborate; there is an entire street set to represent Nashville, Tenn., in its earlier days, while the interiors, particularly those of the Judge's home and the convent, are excellent.

"The Conqueror" outlines the career of Sam Houston according to history, and the love story has been supplied to enrich the action. Henry Christeen Warnack is author and his story has received creditable preparation for the screen. In some places it is obvious that much of the incident has been disposed of in the subtitles instead of in action, but the picture leaves a thoroughly satisfying impression, which is the real test.

Mr. Farnum makes a lovable character of the historical figure and Jewel Carmen is, at least, an opposite who charms every minute she is on the screen. Real Indians play the parts of the Cherokee chiefs, in fact an entire tribe of them appear. Next in importance to Mr. Marcus of the supporting members of the cast are Charles Clary as Stokes and Robert Dunbar as Judge Allen.

THE STORY AND PLAYERS

Sam Houston (William Farnum), reared among the Cherokee Indians, returns to civilization after the death of his father (Owen Jones) and settles in Nashville. Eliza Allen (Jewel Carmen), daughter of the most aristocratic family in the town, laughs at Sam's ignorance and clumsiness and so the man starts in to make good. His progress is swift and after he has been elected governor of the state for the second time she marries him. But at the reception following the ceremony, Sam realizes that Eliza married him only to become the wife of the first gentleman of the state. He leaves in a rage. After he has gone Stokes (Charles Clary) attempts to force his attentions on Eliza. Her father (Robert Dunbar) interferes and is shot and killed. In shame Eliza goes in search of Sam, who has settled in Texas. She is captured by the Cherokees, who recognize her as a friend of the "white brother" by a picture Sam carried. She is given escort to a nearby convent. Desperadoes, headed by Stokes, attack the settlement where Sam has made his home. He leads them against the invaders. The Cherokees come to the rescue. The marauders make to the convent and there Stokes again attacks Eliza, who is rescued in the nick of time by Sam, who rides in pursuit at the head of his troops.

Carrie Clarke Ward, William Chisholm and William Eagle Shirt, Chief Birdhead and Little Bear, Indians, complete the cast.

Conquest Program No. 7

Edison (Six Reels)

REVIEWED BY GEORGE D. GOULD

THERE is more than a marked improvement noticeable in the group of subjects presented on this Conquest list over former programs. The lighter portion of the entertainment is provided by "T. Haviland Hicks—Freshman" a humorous picture of college life in three parts, and "Gallagher" a two reel story of newspaper life, the work of the late Richard Harding Davis. For straight away value, both from an entertaining and instructional standpoint it is doubtful if any single reel picture can surpass "Turning Out Silver Bullets." The process of manufacturing silver and gold coin was shown in its entirety, the scenes having been officially taken at the Philadelphia Mint, through permission of the Treasury Department. The delicate, wonderful machinery which for practically every process has taken the place of human workers, is depicted working, in a manner which even the child will understand. There is no theatre that will hesitate to run this picture.

"T. Haviland Hicks, Freshman" is an entertaining subject, the plot centering about the traditional rivalry between freshmen and sophomores at college. Hicks, through outwitting his class's hereditary enemies when they attempt to haze him, and doing other things reflecting honor on the class of '21, becomes the most famous man at college.

While the critical may pick numberless flaws in the customs and personalities attributed to newspaper offices and men of the Fourth Estate, in "Gallagher," the picture telling as it does in humorous fashion of the "beat" scored by a young gamin of an office boy, will please many.

The split real "Young Salts" and "The Holy Land" was recently shown at the Rialto theatre, New York. Remarkable exhibitions of skill in all lines of athletics and in drill are given by the pupils of the Culver Military Academy in the first section, and a presentation of the Holy Land, its beggars, shepherds and olden cities, closes the reel.

"For the Freedom of the World"

(Ira M. Lowry—Eight Reels)

REVIEWED BY PETER MILNE

"FOR the Freedom of the World" is a patriotic number dealing with the soldiers of Uncle Sam in the Canadian army before the United States entered the World War. Director Romaine Fielding and his company spent many weeks in Canada at one of the training camps to obtain desired scenes of recruiting, drilling, real mock warfare and picture mock warfare. In its entirety it is both interesting from a topical point of view and entertaining, even thrilling from a dramatic point of view. Scenes in the training camp showing the rigid physical exercises prescribed by the Canadian officers are some of the most interesting as well as inspiring shots in the picture.

The story furnished by Captain Edwin Bower Hesser is, in its vitals, very familiar; of the same weave that many of the Civil War pictures have been, and yet due to its modern setting seems to command new interest. And, conventional or not, it stands the real test—that of carrying eight reels without a wearisome moment and with many of the sort that move an audience to applaud and cheer. The story has its opening in Canada and then shifts to the battle fields of Europe, where the tale of love, heroism and villainy is worked out to the expected happy ending. There are flaws in its construction, but in a patriotic picture with moments of suspense that eclipse anachronisms, does it matter that a few turns are not handled after most improved and shipshape style? War has a number of flaws, so a picture dealing with it is quite likely to take after it.

Mr. Fielding in his direction is a little bit old style and exaggerated in a place or two. There are no men that sneer at soldiering these days—even the most wicked villains. It is rather crude when the director in his part of the heavy snickers and jeers at the recruits. But then, Mr. Fielding's forte was always melodrama and we can forgive him if he can't get away from its impossible phases. His battle stuff, done at night with an army of lights and star shells, much smoke and only an handful of men is effective in its own way—a great deal more effective than the usual picture warfare, while the few trench shots and the crawling out underneath and through the barbed wire entanglements is most realistic.

E. K. Lincoln makes a fine figure of the American who joins the Canadian army. He is natural, capable, and handles his big scenes in the latter part of the picture commendably. Barbara Castleton as heroine and Mr. Fielding as heavy, complete the trio, while the Canadian regiment which partook deserves many thanks for its services.

THE STORY AND PLAYERS

Mr. Lincoln takes the part of a citizen of the United States residing in Canada. He enlists in the American contingent of the Canadian army. He meets a Canadian girl (Barbara Castleton) when she is attacked by a drunkard. This man (Romaine Fielding) is tried, convicted, and given the choice of going to jail or enlisting. He chooses the latter. Before leaving for the front the American and the girl are married. After a while the young wife, longing for a sight of her husband, goes to London and crosses the Channel with a Red Cross contingent which she has joined without permission. She is moved to the front near her husband. The villainous Canadian who has been made a lieutenant as reward for a deed of heroism which was not his, spies her and maneuvres to bring husband and wife together in the officers' quarters. They are discovered. The penalty for a wife visiting her husband is death for both. The husband in desperation shoots her and then asks that he may end his life by carrying out a perilous mission. The commander consents. The American performs his duty, falls on the field, but is rescued by the Canadian who is given this one more chance to redeem himself. Recovering, the American receives a pardon and is restored to his wife, who has recovered from the wound inflicted by her husband.

"Rasputin, the Black Monk"

(Brady-World Film—Seven Reels)

REVIEWED BY PETER MILNE

WILLIAM A. BRADY'S version of the causes that led to the downfall of Russian autocracy as pictured in the seven reels forming "Rasputin, the Black Monk," is a timely and interesting piece of fictionized history. It follows the career of Rasputin, the Black Monk, from the time he first realized his power over the multitude until he meets death after holding the position of the Czar's confidential adviser for a number of years. Montagu Love in his characterization of the title part gives a dominating performance. His physique and his remarkable ability at make-up, as well as his many times proven dramatic sense, stand him in good stead in portraying the role of the wicked Black Monk, so largely responsible for the final downfall of the Czar.

E. Richard Schayer, who prepared the story of "Rasputin," conceived a number of fictitious characters and wove around them, together with Rasputin and the Czar, an entertaining plot that might easily pass as history. The meteoric rise of the mock Monk from peasant to the most powerful position in the entire Russian empire contains a number of dramatic situations interwoven with actual facts that make for above-the-average entertainment. A large supporting cast appears headed by Julian Dean, June Elvidge and Arthur Ashley and completed by Henry Hull, who carries the part of Alexander Kerensky, appearing only in one scene, and renders valuable assistance to Mr. Love, who can easily be termed the lead.

Mr. Ashley served also as director, but his work in this capacity never approaches in merit his portrayal of the peasant Possibly Mr. Ashley was working on a time schedule and this being the case, one can readily forgive, though not overlook, the somewhat

slipshod direction. The settings are below the average and the placement of the camera seems to have been left to no one but a cameraman who was as pushed for time as the director. Art and "Rasputin, the Black Monk" are things apart and yet police reserves were needed when it opened at the Park theatre, New York, a fact which is a box office satement in itself.

THE STORY AND PLAYERS

By betraying a band of revolutionists, headed by Rodin (Arthur Ashley), Rasputin (Montagu Love) is given a position of political prominence and soon after gains entrance into the Czar's household by curing the infant Czarewitch. He is largely responsible for many of the autocratic orders of the Czar (Hubert Wilkie). Rodin's wife (June Elvidge) and daughter (Lillian Cook) are members of a band of revolutionists who meet in Petrograd. The daughter, Ilda, makes an attempt on the life of the despot, Rasputin, but is captured. Prince Felix (Irving Cummings), whose wife (Pinna Nesbit) has been insulted by Rasputin, lures the monk to his home by a trick and forces him to release Ilda. He is about to let Rasputin depart when Rodin, escaped from prison, breaks into the room and shoots the betrayer. With his death, the Czar loses all confidence and shortly afterwards signs the abdication.

Florence Beresford, Charles Crompton, Frank Beamish, Joseph Granby, Robert Fisher and Edward Elkas have parts of more or less prominence.

"The Bond of Fear"

(Triangle—Five Reels)
REVIEWED BY PETER MILNE

ALTHOUGH "The Bond of Fear" is rather long drawn out for absolute enjoyment in the way of action, its greater handicap lies in the character of Judge McClure, an extremely unrealistic person. This fellow believes he has killed his brother. Wandering in the desert he encounters a girl. In delirium he imparts his secret to her. She trusts and loves him just the same and tells him that she is also accused of a crime. He accepts her love and, we are led to believe, returns it. But then when he discovers himself innocent he plans to turn his one and only friend over to the sheriff. Rather an unnatural proceeding that, even though the judge did think more of the law than anything else in his court room world.

The story was written by Edith Kennedy. The unreal principal is its most formidable fault, its excess footage another and the rather free manner in which Miss Kennedy has juggled with death rumors in the latter reel in order to bring it to a conclusion still another. There is some good action at the outset and the opening events hold out promise of a good picture all around, yet the law-sodden judge refuses to take a sincere outlook on things and so no point is gained except the fact that the bred-in-the-bone instincts of a man refused to be changed even through sympathy and love. And this is, after all, false. If not false, at least all against public taste.

Melbourne McDowell struggles somewhat stiffly with the part of Judge McClure. Belle Bennett makes a sympathetic heroine and Roy Stuart a rugged hero, who, however, does little. Jack Conway produced. There is some excellent desert stuff, including a sandstorm effect, while the escape of hero and heroine from the posse possesses a real thrill.

THE STORY AND PLAYERS

Judge McClure (Melbourne McDowell) is a fanatic in administering the law to the letter. This leads him into a quarrel with his younger brother (George Webb) over his allowance. In self-defense the Judge strikes the other man and after a hasty inspection believes he has killed him. He takes to flight and lands in a western town on the edge of the desert. Fearing at the sight of new faces, he employs a guide Cal Nelson (Roy Stuart), and journeys out onto the desert. They meet Mary Jackson (Belle Bennett), who has fled from a desert cabin wherein lies a dead man. While delirious the Judge speaks his secret and Mary overhears. Loving him just the same, she makes an effort to relieve his anxiety by telling him that she too is responsible for a crime. When a town is reached, the Judge discovers that his brother is still alive from a newspaper. This changes his whole attitude. He tells Mary that he plans giving her over to the sheriff. Cal rescues her and the two escape. The Judge discovering that the paper was an old one, hears that his brother is really dead (when after all he is really alive) and he runs to the desert to perish in a sandstorm. Mary's only crime is that she is the daughter of a bandit, so Cal and she are happy together in the final fadeout.

"The Woman Beneath"

(World—Five Reels)
REVIEWED BY R. E. PRITCHARD

WILLARD MACK is responsible for the story of "The Woman Beneath," which succeeds in bringing in a large number of very familiar incidents of the "society" melodrama. The plot itself is never convincing and though the turns of the story sometimes bring a thrill of surprise, one is convinced from the first of the certain ending. Ethel Clayton is the star and her charming screen presence and her sympathetic interpretation is going to be responsible for the success that this picture has. Miss Clayton has to work against great handicap to make her role realistic, but she herself succeeds, and while she is on the screen the spectators will be thoroughly interested. Curtis Cooksey, who has the hero's role, is always artificial. However, the part he has is one that will never win the sympathy of an audience, and no one would have condemned the wife if she had left him and never have returned. In short, the appeal of this picture is going to be to those who like the old-fashioned melodrama set in "high society" surroundings.

THE STORY AND PLAYERS

Mrs. Fairchild (Isabelle Berwin), who is described as clinging to the fringe of society, is determined that her daughter Betty (Ethel Clayton) shall marry a fortune and has set upon Rupert Brantley (Craufurd Kent), though it is made very plain that Brantley does not intend to marry anyone. In the meantime Tom Connelly (Curtis Cooksey) has made a great gold discovery in the West, but his happiness is marred because of the betrayal of his sister, who returns home just as he has left for New York, to die without revealing her betrayer. Connelly is disgusted with everything in the East except Betty and falls in love with her. They marry, though she tells him flat that she cares nothing for him. They move to a mansion and the wife continues her butterfly life, seeing Crandall especially often. Reading in a newspaper of a millionaire who committed suicide when he lost his fortune and was deserted by his wife, Connelly frames up a similar story, believing that his wife cares only for his money and will get a divorce. But this she fails to do and herself picks out a Harlem flat and moves into it and then goes after her husband. Still Crandall pursues her though she is indignant now at his attentions. In the meantime Connelly's mother has discovered a letter from and a picture of her daughter's betrayer and sends them to her son. The wife opens them by mistake and recognizing the man as Crandall she goes to his apartments to warn him to prevent her husband becoming a murderer as she knows Crandall will kill the villain. However Connelly follows her to the apartment and accuses his wife as the sweetheart of Crandall, and Betty, to save her husband from becoming a murderer, admits the relation. Tom leaves and in the struggle between Crandall and Betty the man seizes and destroys the photograph and letters and then defies her to prove the charge. Betty returns to her home and finally persuades her husband to go with her to Crandall's apartment and to repeat the words, "My wife has told me everything and I will kill you if I ever see you again." Crandall flees the country and in their apartment Betty shows her husband his mother's letter and the envelope in which it came and then tells her story. Reunion and happiness follow.

"Behind the Mask"

(Art Dramas—Five Reels)
REVIEWED BY F. G. SPENCER

CHARLES T. DAZEY, author of "In Old Kentucky," has certainly cut another notch in his gun-stock of successes with "Behind the Mask," his latest, now being released by Robert Blaché through Art Dramas. The theme is a live one and abounds in tense situations and some thrills of a melodramatic nature. The picture is one that should meet with favor.

The author has woven a pretty story around a girl who seeks a novel mode of revenge against the man, who she learns not only financially ruined her father, but also killed him.

The whole picture is well staged, the locations nicely selected. It reflects credit on Mme. Alice Blaché, who directed.

THE STORY AND PLAYERS

Stanton (Charles Dungan) has been ruined financially by Mark Harrold (Kirke Brown), and when the former learns of Harrold's duplicity, he seeks an explanation, the result of which is Stanton's death. Margaret Stanton (Catherine Calvert), the daughter, now realizes for the first time that not only is she penniless, but her father left several unsatisfied accounts, which she determines to pay. At the same time she learns from Larrabee (Charles Holton), Harrold's private secretary, now discharged, that Harrold was responsible for her father's ruin. She therefore takes a position as social secretary to Harrold's daughter Helen (Flora Nason), who has social ambitions and intends marrying Lord Strathmore (Richard Tucker) to attain her end. Margaret realizes that the most powerful blow she can strike the family is to win His Lordship, thus depriving Helen of the title and position she craves, and further humiliating her before society.

She gradualy wins Strathmore's attention, and one day, while wandering in the mountains with him, contrives to lose the path, so they are forced to spend the night alone. Strathmore, rather than have her compromised, offers to marry her the next morning, and she accepts gladly. Later, however, she tells him she does not love him, and leaves him, fleeing to the south. After her child is born she is stricken by an illness which leaves her blind. Strathmore, after a weary search, finds her and seeing her state, does not disclose his identity. On account of her blindness his deception is made possible and he helps her financially by pretending to be an old friend of her father's. An operation restores her sight, and she sees for the first time that her benefactor is the man she deceived. A reconcilation takes place, and the two start their marriage again on a basis of love and trust.

"The Mysterious Mr. Tiller"

(Bluebird—Five Reels)
REVIEWED BY PETER MILNE

A CORKING good detective story is "The Mysterious Mr. Tiller," written and prepared for the screen by Elliot J. Clawson. Mr. Clawson is one of the few authors who can boast a complete surprise ending to his credit by reason of this, his latest effort. He has made use of the remarkable ability of Rupert Julian, leading man as well as director, who is able to contort his face so that he appears as a different person. Calling upon Mr. Julian to employ his ability in this line in "The Mysterious Mr. Tiller" and by use of a popular trick in play and picture writing, Mr. Clawson has evolved a screen story that is at once mystifying and intensely interesting.

The plot concerns crooks and more crooks—supposedly. But these lattern turn out to be detectives when the plot begins to clear. This practice has been employed by several of Broadway's foremost playwrights in the past and it seems an ideal piece of scenario construction. When Clara Hawthorne is revealed in all her glory as a detective it comes as a big surprise. When the Mr. Tiller of the title discloses himself first as the misshapen leader of Mordant's gang of thieves and later as a member of the secret service there are going to be a good many gasps of amazement. Indeed this number of Bluebird's is a cracker-jack detective-mystery-melodrama, with little touches of romance and comedy to balance it.

Mr. Julian in his capacity of director has handled the many twists and incident complications of the plot with fine effect. His settings are appropriate, his scenes well chosen. Ruth Clifford, Frank Brownlee and Wedgewood Nowell serve to the general good of the picture in parts of importance.

THE STORY AND PLAYERS

Prentice Tiller (Rupert Julian) has a love of adventure that is mystifying. One night he encounters Clara Hawthorne (Ruth Clifford) in a position that almost compromises her before the law. She employs him as a dupe in order that certain members of her "gang" may escape the police. Later he meets her again at a reception. Pitt (Wedgwood Nowell), a detective, and Mordant (Frank Brownlee), a crook, are also at the reception, the latter bent on securing a priceless necklace possessed by the hostess. The climax of the evening arrives when Pitt spots Tiller as the crook. He escapes with the necklace in his possession, and having employed his disguise in order to make Mordant a captive, later reveals himself as chief of the secret service. Clara, a member of the service also, has been working on the case from a different angle.

Harry Rattenberry and E. A. Warren complete the cast, contributing good characterizations in parts of minor importance.

"The Fatal Ring"

(Pathe—Twelfth Episode)

REVIEWED BY PETER MILNE

THRILLS and romance share episode twelve, bearing the title of "The Desperate Chance," in pleasing proportions. The opening scenes disclose a fierce running fight between Pearl and Carslake atop a rapidly-moving train. Each time either of the participants approaches the edge of the car roof there will be a gasp for his or her safety and when Pearl is finally pushed off the last car by the villain, her ultimate recovery seems a thing very faint and far off. Carslake contributes a real sensation when he jumps from the train into a river and then Pearl and Tom Carlton indulge in a few scenes of the gentler sort.

Their love making is done in the same sudden and wholehearted way, as is their fighting, and as a consequence it is not without a certain element of humor that is far from unwelcome. As for the celebrated violet diamond, Carslake obtains it and still has it, from all accounts, when the number closes with Pearl fighting him, several stories above the street on a perilously narrow iron girder.

"The Boot and the Loot"

(Ham Comedy)

(Kalem-General Film—One Reel)

REVIEWED BY W. K. STEWART

IN the latest Ham Comedy, "The Boot and the Loot," director Al Santell has accomplished the task of telling a story at a rapid tempo, the "gags" and the slapstick all having a bearing on the unfolding of the plot. Ham and Bud conclude that Henry Murdock, an Italian bootblack, is making too much money and secure his stand by trading him a street-car belonging to the city. Having read that a notorious crook is wearing rubber heels which leave a peculiar mark, the bootblacks examine the feet of all their customers. A false clue leads them into a wild adventure in which a street-car, an old fashioned four-seated bicycle and several jitneys rush around, the characters finally being plunged into a sewer. Edythe Sterling, recently leading woman in the "Stingaree" series, appears in the cast. The story is the combined work of Phil Lang, Frank Howard Clark and director Al Santell and the picture should make good on any program.

"A WHIRLWIND OF WHISKERS"

This one-reel Ham offering is notable for the return of Marin Sais to comedy. Miss Sais has been appearing in Kalem series so long that many have forgotten her days with Ruth Roland, John Brennan, Marshal Neilan and other Kalem fun-makers of old. The story, by the same trio of writers who prepared "The Boot and The Loot," is simple and direct as special stress has been placed on the whirlwind action by Director Santell. Ham and Bud, pursued by a cop, climb a fire-escape and enter the deserted office of Taik A. Look, detective. The chief of police calls and mistaking the comedians for detectives commissions them to apprehend a notorious, bewhiskered counterfeiter. The sleuthing of Ham and Bud takes them to a barbershop where complications arise, leading to a chase over the roofs of high buildings. Marin Sais as the manicurist, R. E. Bradbury as the barbershop proprietor, Henry Murdock as a darky porter and Edward Clisbee as the counterfeiter all add to the special kind of fun for which Ham and Bud are noted.

"The Hostage"

(Lasky-Paramount—Five Reels)

REVIEWED BY PETER MILNE

BESIDES presenting a war drama in which suspense is raised to the *nth* degree this picture,, written by Beulah Marie Dix, presents a wonderful panorama of the emotions of peoples of fighting countries during hostilities. The opposing factions are mythical, the hero comes from one side, the heroine from the other, and as a consequence a neutral attitude is preserved in the spectator. The manner in which the author has brought out the attitude of one country toward the other, the feeling of hatred, of distrust, which exists in both countries is extremely powerful and provides plenty of food for mental digestion. Miss Dix has also given war in general a severe jab in the ribs. Her argument will not be interpreted as that of a pacifist—it merely makes one think, if one wants to.

Naturally all people dont like to think heavily when in a theatre chair. To these "The Hostage" will appeal directly. They won't bother to go beneath the surface. But on the top there is one of the best little romances of war time that has ever been screened. And when one stops to think of the wonderful manner in which author and adaptor have built up the suspense, he truly finds "The Hostage" way and above the majority if not the whole of its contemporary five-reelers.

Robert Thornby has given the picture an excellent production, handling the big dramatic moments with a fine sense of technique. Wallace Reid, featured, does admirable work in the role of Lieutenant Kamper and his support, from first to last, is notable for its ability.

THE STORY AND PLAYERS

Brigadier Kemper (C. H. Geldert), head of the army of Lowlanders who are invading the Mountaineers, meets with reversals on the field and is forced to meet the demands of the opposition. They command his retreat and take his son, the Lieutenant (Wallace Reid), as hostage. Young Kemper is held at the house of Boyadi (Noah Beery) and is surprised to find his jailor-host most gentlemanly. Boyadi's daughter (Dorothea Abril) overcomes his prejudice toward the Lieutenant when she learns that he is a gentleman and soon after their friendship ripens into love. Brigadier Kemper violates his treaty and makes a surprise attack on one of the distant strongholds of the Mountaineers, and as a consequence the Lieutenant, who has refused to violate his host's confidence in an attempt to escape, is scheduled to be executed. At the last moment the Lowlanders and the Mountaineers unite to fight against a common enemy, and so the story ends happily for the lovers.

Gertrude Short, Guy Oliver, Camille Ankewitch, George L. Spaulding, Lillian Leighton and Lucien Littlefield complete the cast.

"Under False Colors"

(Thanhouser-Pathe—Five Reels)

REVIEWED BY PETER MILNE

THE fundamental idea of "Under False Colors" is so conventional that even the more or less original dressing provided it by Lloyd Lonergan fails to conceal its obviousness. A certain twist given the ending is a surprise, to be sure, but considered as a whole it can not measure up to the high standard attained by the greater portion of Pathe's features. And yet we have very often seen just such a plot as contained here register with a certainty that could never be doubted and so it is only reasonable to assume that, given the very good treatment accorded it in this picture, it will register even again.

Frederick Warde brings a certain dignity to the part of John Colton, financier, that is often missed in like characterizations contributed by actors of lesser note. Jeanne Eagels is an engaging heroine and Robert Vaughn a moderate hero. Emile Chautard has given the story a production that measures well up to the rather moderate style always maintained in Thanhouser productions.

THE STORY AND PLAYERS

In Russia, Jack Colton (Robert Vaughn) negotiating a loan with the government is of service to Countess Olga (Jeanne Eagels), a revolutionist, in assisting her to escape. Neither learns the other's name. Journeying to America, Olga travels with Vera Ladislaus (Anne Gregory), who is on her way to join the Colton's (Frederick Warde and Carey Hastings), Jack's parents. After a submarine attack Vera dies from exhaustion. In America Olga is urged by supporters of the cause to pose as Vera. This she does, much against her will, although working no immediate good to her party.

Mr. Colton eventually discovers the ruse, but, loving the girl, he tests her loyalty by a trick with gratifying results. It then develops that Colton himself financed the revolution in Russia and that the members of Olga's society were really working against their benefactor. Jack's romance with Olga, so abruptly begun, ends after the usual course.

"The Spindle of Life"

(Butterfly—Five Reels. Released by Universal)
REVIEWED BY GEORGE D. GOULD

THERE is a something lacking in this light story—perhaps it may be designated "photoplay character"—which places it in the ordinary class. Analyzation of plot, settings and action reveals nothing of the unusual. The play drifts along more or less smoothly, just as one can forese it will after the initial unraveling of the story. The title is ambitious, but scarcely applicable.

Just why Neva Gerber has never attained full recognition as a refreshingly natural player and star is hard to explain. In "The Spindle of Life" as Gladsome, she most pleasingly characterizes the name, as in fact she has done in all her previous work. One gets to look for her appearance, whether in rough clothes on the wind-swept beach of the fishing village or in the vestures appropriate to society life. Her work is a bright spot in the rather ordinary telling of the ordinary story of an ambitious mother, scheming adviser who uses her money and is ruined by the big Wall Street financier, who of course finally marries the daughter of the foolish social "climber."

"In the Wake of the Huns"

(Pathe—Three Reels)
REVIEWED BY PETER MILNE

THE cameraman who obtained these views of devastated France accompanied the Allied army in its recent pursuit of the retreating Germans. He was right on the spot all the time and caught pictures of the French entering towns that for three years have been in the hands of the enemy. Nothing but waste and desolation greeted the returning victors in many centers, both large and small. Churches, residences, railroads and stations, bridges and stores have been shelled and mined, until in many places all that is left are piles of debris, bearing not the slightest resemblance to their former character.

What is most interesting in the entire three reels is the spectacle of the French reconstructing railroads and bridges, clearing the streets and patching up the buildings. The spectator gets an insight of the monstrous business of war, the experts it requires from all branches of modern business as well as its almost unbelievable horrors.

"Mountain Dew"

(Triangle—Five Reels)
REVIEWED BY PETER MILNE

A STORY two-thirds comedy and very little drama is presented in "Mountain Dew," which contains the Kentucky mountains and the familiar moonshiners as background. It is somewhat coventional in conception, somewhat original in its treatment, well supplied with comedy, some of which registers and some of which fails because of repetition, but quite lacking in suspense. It is merely a moderately interesting offering, in which the romantic element is developed in a pretty way.

The boss moonshiner's daughter and the novelist from the city who is thought to be a "revenuer" are the principal characters and are ably portrayed by Margery Wilson and Charles Gunn. A colored gentleman by the name of Thomas Washington takes an equally colored part as the manservant of the novelist. How the mountaineers tolerated him is quite a mystery. He quakes at the rattle of a rattlesnake, the rustling of leaves at night and the sight of a gun. Thomas Washington is hardly a comedian and yet if restrained he might have performed the functions of one to much better effect. As it is his constant shivering of fright in every scene in which he appears becomes rather boresome.

Julien Josephsen and Monte M. Katterjohn are the authors. Thomas Heffron directed. The supporting cast contributes consistently good work.

THE STORY AND PLAYERS

J. Hamilton Vance (Charles Gunn), writer, sojourns in the mountains for local color. He meets Roxie Bradley (Margery Wilson), daughter of a moonshiner (Al W. Filson), and decides to stay as school teacher. Milt Sears (Jack Richardson), also a moonshiner, believes Vance a revenue officer and takes a dislike to him. Roxie saves Vance's life by intercepting a bullet meant for the writer, and during her convalescence is taught the rudiments of learning. Lily Raines (Mary Borland), jealous of Roxie, her cousin, hunts Vance's cabin and discovers a scrap of paper upon which he has noted the means of living in the Kentucky mountains. She shows this to Bradley and Milt and straightway they suspect the stranger. They plan to take his life. Roxie warns him and before the moonshiners can get together they are married. Vance declares himself as a writer and all ends well.

Two New "King Bee" Comedies

(King Bee—Two Reels Each)
REVIEWED BY R. E. PRITCHARD

TWO clever comedies starring Billy West which were shown for review during the week promise to bring greater popularity to that comedian. All of these comedies are directed by Arvid E. Gillstrom under the supervision of Louis Burnstein and show real effort to evolve new ideas. The same company appears in all of the stories, and a considerable part of the appeal of the pictures comes from the excellent work of Ellen Burford, leading woman among a batch of pretty girls, and Babe Hardy, who has the "heavy" roles. The comedies are elaborately staged and remind one very much of the pictures in which Charley Chaplin appears. Billy West is frankly billed as the double of the "million dollar comedian," and he gets away with the laughs in fine order.

THE STORY AND PLAYERS

In "The Fly Cop," which will be released Sept. 16, West has the role of a policeman who is assigned to break up a fashionable gambling house which, operating under the guise of a beauty parlor, is doing an immense speculative business among the fair sex, largely due to the protection of the chief of police (Charles Slattery). West first is sent to the gambling house as a detective and falls on the clue by accident, and then returns in uniform to find the tables of chance converted into a chapel and a revival meeting in progress. But in the end he alone effects the capture of the whole bunch.

"The Chief Cook," released Oct. 1, tells the story of the visit of a traveling theatrical company to a country hotel where the help have just struck. The star and only boarder, West, who is caught in his efforts to flee the hotel, is pressed into service as porter, bellboy, waiter and finally as cook. His love affairs with the leading woman of the company (Ellen Burford) and his pursuit by her husband (Babe Hardy) brought a bunch of laughs from the reviewers—something that is very rare. Blanche White as the slavey revealed herself as a comedienne who will bear watching as a future star. Her interpretations are strongly remindful of the work of Polly Moran.

"The Awakening of Ruth"

(Edison-Perfection Pictures—Five Reels)
REVIEWED BY PETER MILNE

"THE Awakening of Ruth," written by Lucien Hubbard and directed by E. H. Griffith, is a light little romance that entertains and amuses throughout its length, without ever approaching anything extraordinary in the way of action. Something of a conventional idea has been expanded into a becoming story which has received good treatment in production. Much of it transpires on and about an island and the water stuff is freely dispersed in the opening of the picture. This provides an unusually pretty setting.

Shirley Mason appears to distinct advantage in the featured part, while Donald Hall gives a sincere interpretation of the doctor. The supporting cast discloses an array of types specially well fitted to carry their respective parts.

THE STORY AND PLAYERS

Old Hoagland (Joseph Burke) has spent his lifetime digging for buried treasure on an island. His daughter Ruth (Shirley Mason) has known no other companion since childhood. When Winthrop (Donald MacClennan), society man, comes to the island, Ruth believes she has discovered love, but when he never returns, as he promised, she is greatly disappointed. One day Ruth discovers an old cave and in it two chests which she believes contains treasure. At the death of her father, she asks aid from Dr. Strong (Donald Hall) and Reverend Arbuthnot (William Hayes). She plans using the supposed treasure to establish her in the city, that she may cultivate her voice. Strong discovers the chests to contain merely wet gunpowder, but loving the girl he deprives himself to finance her while away, a fact which he keeps from her. In the city, Ruth meets with success, but discovers the worthlessness of Winthrop, returns to the island, there to learn the truth and be happy with the man she really loves.

Edward Elkas, Sally Crute and Jessie Stevens complete the cast.

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LATE NEWS

Triangle to Send to Orient for Local Color

Problem in India with Its 500 Castes, Being Far Too Complex for Absent Treatment, American Companies Will Go There

TRIANGLE will send companies of players and directors to India and China for the purpose of filming plays meant to appeal to foreign patrons and bring a new type of production to Americans. Later, a company will go to Buenos Aires to produce plays of distinctly South American atmosphere.

"We want to supply not merely America and the European continent but the world," said H. O. Davis, vice-president and general manager of the Triangle Film Corporation.

"Virtually all the cinema producers in this country are to-day sending films to the Orient," continued Mr. Davis. "The celluloid is proving a potent tie of friendship and understanding between the Mongolian and the Caucasian.

"There are more than six hundred motion picture theatres in China alone. The number in Japan is just as great. Virtually no film is made in either country. European manufacturers are at a standstill because of the war. The United States is supplying the market.

"In the city of Shanghai there are five motion picture theatres with an average of 700 seats. Their admission prices range from twenty-five to sixty cents according to location. Canton is another big buyer of films. Six theatres are now running there with combined seating capacity for 4200 people. Another theatre, now near completion, will accomodate 1100 patrons. The Chinaman pays well for his entertainment, but he likes a long show. One five-reel drama is not enough for him. An evening must offer him at least three hours of diversion; so the program usually consists of two long films and a couple of short comedies.

"The foreign trade has taught us that the whole world is pretty much akin. What pleases America usually pleases India and South America. Romance, adventure, tragedy and comedy are everywhere. Our foreign exhibitors invariably demand the dramas which were successes here.

"India has about 500 castes. These are distinguished sometimes by the folding of a turban, again by the color of a cloak. The local problem is too involved for our American directors. We will therefore send companies with American stars and directors to India and China for regular stock work. Later we will invade South America.

"This move of Triangle is merely in stride with the progress of the motion picture industry. It is only a decade since the days when thrills, accidents, collisions and marathon chases were the vogue. We no longer strive for miraculous 'stunts' except for comedy purposes. We have also been eliminating from our pictures all reference to creeds or religion. It is our purpose to entertain, not to preach. Yet we cannot escape the role of pedagogue entirely."

Looking for Bogus Roy W. Price

M. M. Morgan, of the New York City F. I. L. M. Club, has sent out a call for a bogus Roy W. Price, who described himself as president and treasurer of the Park Theatre Company, Newton, N. J. He said he had been manager of the Strand theatre, Easton, and a salesman for Pathe and Metro at Kansas City, Detroit and Boston.

Three checks cashed by the assistant manager of an exchange have come back marked as forgeries—two for $25 and one for $40.

The much-wanted man, who talked of starting a new house at Hackensack, is described as twenty-five years old, five feet eight, brown hair, blue eyes and with a small scar on the right cheek.

Motion Pictures to Illustrate Food Talks to Farmers

The State Defense Commission, an official body created by the Pennsylvania Legislature at its last session, is to make use of motion pictures as an adjunct to practical talks to hundreds of thousands of farmers. The object is to increase food production.

These picture talks will be given at the farmers' institutes, to be held in all parts of the state during a period to begin Nov. 13 next, and to extend, with almost daily sessions, until March 15, 1918.

Lieutenantcy for Metro Exchange Man

Another soldier boy has been taken from the ranks of the film men of the National Capital—Roscoe B. Dayton of the Metro forces has been called to the colors as a first lieutenant of engineers. The newly commissioned officer is a Lehigh graduate, a civil engineer and bridge builder.

While connected with the Metro offices at Washington, Lieutenant Dayton made a very large number of friends, all of whom wish him success.

Division of Labor in Triangle's Cleveland Office

Triangle is offering such an extensive assortment of wares in Cleveland that it has been decided to divide the goods up among the men.

Hereafter Harry Decker will have the big time Paralta stuff, Walter Brandt takes the Hart and Fairbanks re-issues along with the Keystones comedies, and F. M. Sultzbaugh takes what's left.

Gaumont Has Government's New Standardized Aeroplane

Yankee ingenuity has at last perfected an engine for airplanes which is far superior to any aero-motor which has been invented prior to this time. This engine meets all requirements at any altitude.

Under the direction of the Aircraft Production Board, the greatest engineers of this country, working together since war was declared, have pooled their trade secrets and developed a motor which is not only the fastest and most reliable known, but is of such a type that the different parts can be manufactured in various factories throughout the country and assembled when the entire flying machine is put together.

Secretary Baker proclaims this as probably the greatest achievement of the war.

The Gaumont Company was fortunate in being able to photograph the testing of this wonderful engine on Pike's Peak, nearly three miles above sea level, and these pictures will appear first in Gaumont-Mutual Weekly No. 142 when it is released Sept. 19 .

Government Gets Million from Amusements in Year

The United States Government received an income during the fiscal year ended June 30, 1917, from theatres, museums and concert halls of $1,027,927.63, an increase over the same twelve months of the preceding fiscal year of $13,016.35, the total of collections then being $1,014,911.28, according to the preliminary report of Commissioner of Internal Revenue Osborn, which has just been issued.

The receipts for the fiscal year 1917 represent the largest collections in the history of the Internal Revenue Bureau, according to Commissioner Osborn. This can be seen from the fact that the aggregate of collections totalled $809,393,640.44, as against $512,723,287.77 during the fiscal year ended June 30, 1916. The latter amount had held the record as being the largest collected up to the beginning of the fiscal year 1917.

The report states that the cost of collecting the internal revenue for the fiscal year was approximately $9.53 per one thousand dollars, or 95 per cent., which is the lowest annual cost of the Internal Revenue Bureau, notwithstanding the fact that expenses in supervising non-revenue producing laws, such as the anti-narcotic and cotton-futures acts and the supervision of tax-free alcohol were incurred. The cost of collection the previous year, in which the largest sum was collected prior to the fiscal year 1917, was $14.04 per one thousand dollars, or 1.40 per cent. The average cost of collection since the establishment of the Internal Revenue Bureau is $23.21 per one thousand dollars, or 2.32 per cent.

James Vincent, Directing "The Hidden Hand," a Pathe Serial for Winter Release

Clara Kimball Young to Film Play in Porto Rico

Clara Kimball Young, who has just completed her production of "Magda," the first release by her own organization which she owns and controls, under the management of Harry I. Garson, has started filming "Shirley Kaye" at the Thanhouser Studio in New Rochelle.

Joseph Kaufman, who directed "Broadway Jones," "The Traveling Salesman," and many other notable successes, will direct Miss Young in this, her second production, which will be released some time in October.

"Magda," "Shirley Kaye," and "The Marionettes" will be the only three pictures Miss Young will do in the East, as she contemplates a production of "The Savage Woman" as her fourth release. Immediately after the holidays Miss Young will take her entire company to Porto Rico. states on a state rights basis. Her program of production is complete and her remaining with me is certain."

Horsley Will Not Release Mary MacLaren

David Horsley denies there is any possibility of Mary MacLaren returning to Universal, with which company the star recently had a tussle in court. He says:

"My contract with Mary MacLaren is not for sale at any price. I have not discussed the probability of such an absurd proposal either directly or indirectly with anyone. Mary MacLaren is increasing in value through popularity created by her work in my pictures."

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

Many Bookings Follow Showing of "Polly of the Circus"

IN the week following the first pre-release showing of "Polly of the Circus," Goldwyn production, at the Jones, Linick & Schaefer theatre, in Chicago, the company has signed contracts for all Goldwyn pictures in many cities. The rush of bookings, Goldwyn says, is without parallel. Among the contracts closed in important cities during the week were:

Rialto theatre, Brockton, Mass.; Alhambra theatre, Utica, N. Y.; Strand theatre, Chicago; West End theatre, Brooklyn; Regent theatre, Garden theatre, Paterson, N. J.; Hamilton theatre, Park theatre, Philadelphia; Colonial theatre, Harrisburg, Pa.; Jefferson theatre, St. Augustine, Fla.; Majestic theatre, Springfield, O.; Plaza theatre, Sioux City, Ia.; Regent theatre, Rochester, N. Y.; Regent theatre, Buffalo, N. Y.; Grand theatre, Reno, Nav.; Ascher Brothers' chain of theatres in Chicago, including Cosmopolitan, Oakland, Frolic, Terminal, Columbus, Milford, Adelphi, Court, Metropolitan, Lakeside, Calo and Chateau.

The reviews of the production printed in the Chicago newspapers last Tuesday, were promptly telegraphed in their entirety to every Goldwyn office in North America.

Throughout the week this Goldwyn picture has played to capacity business in Chicago. Other exhibitors throughout the territory, convinced still further of the drawing power of Goldwyn productions, hurriedly closed contracts for the company's entire annual output.

One week to a day from the release of its first big production, "Polly of the Circus," by Margaret Mayo, and starring Mae Marsh, Goldwyn Pictures Corporation, announces that exhibitor interest is at the highest pitch attained since the first announcement of the company—if signed contracts may be counted as conclusive evidence.

World Rights to Bernstein Pictures Bought by Blumenthal

THE Export and Import Film Company, Inc., has bought the world rights to the Isadore Bernstein productions, "Loyalty" and "Humility," excepting the United States and Canada, and are at present negotiating for the sale of the entire territory. Ben Blumenthal, the president of the organization, has had years of experience in Europe with the foreign market, and is considered a keen judge of picture sales possibilities in the business. He has taken the rights to these pictures feeling that they are assured of immediate success in the foreign field.

"We have bought these pictures," he said, in a recent interview in his office, "because they have a moral value and purpose, and although like all American-made pictures, they have the 'happy ending,' their structure and lesson cannot but appeal to the European audiences. I am glad to see that the American producer is finding courage enough to teach a definite moral lesson, undisguised, while possessing the ability to do it interestingly and convincingly. The pictures are well taken and well acted, and filled with thrills from beginning to end. The foreign markets are demanding the American product at present, and we look confidently toward a brilliant future for these new releases.

"I feel that 'Loyalty' will present a great appeal to the foreign audience. It is the powerful story of a man conquering a great weakness with the help of a woman. It is an arraignment of snobbery and the sham of false social position, which will not let itself see the real things that count in life. Under the pressure of the present crisis, people are daily realizing the futility and danger of this false attitude, and the picture will help to bring home the lesson more forcibly perhaps than any other medium.

Ohio Board Objects to Bathing-Girls—No Stockings

That staid and proper body, the Ohio board of censors, takes exceptions to bathing pictures taken in Cleveland by the Argus Company for the Plain Dealer's Magazine.

A girls' swimming contest was caught in the making, but the girls didn't wear shoes or stockings or other impedimenta that make swimming a dangerous rather than a healthful sport. The skyline of Cleveland from the city's breakwater was peaceful enough to meet the necessary requirements of the censors, and beautiful enough to please the thousands who watch for the magazine every week.

Motion Pictures Recognized as Advertising Medium

Camilla Donworth and her company have been in New England for the Educational Industrial and Scientific, Motion Picture Corporation filming a three-reel educational-industrial on the manufacture and uses of the Indian motorcycle.

"Tillie, the Scrub Lady," Teems with Excitement if this Latest Pose of Marie Dressler Can Be Taken as a Criterion

Bringing Serial Profits Home

(*Continued from page 2152*)

lobby or before your house. Don't plaster them all about at the expense of your current offering. *There was never any serial in the world for which you should kill business five days in the week for the benefit of breaking box office records the other two days.*

The front of the house is not the place to center emphasis on a picture weeks in advance. You have plenty of other resources, some of which we have already outlined to you.

But when you do start the serial, make the front of the house a smashing advertisement on the days of showing the serials. Don't be content with getting a single banner bearing the name of the star and the picture and striking it across the front of your house on every Tuesday that you show an episode. Of course, you want to keep the name of the serial prominently before the public, but you want to do more and contribute some reason why the public should see that particular episode.

Don't conclude that the public as a whole knows that you are showing a certain serial every Tuesday. In exploitation, don't figure on what you think that some one already knows. Base your work on the idea that you have to sell that particular episode of the picture on that particular day.

Try to use some particular point in the current episode for your display in front of the house. Of course stunts are the great drawing card of most serials and you will find it easy to emphasize some particular feat of the star or some peril that she undergoes, if you will keep before you the synopsis of the story and study it yourself. How can you expect the public to keep interested in a story when you don't yourself keep interested enough to tell your prospective patrons why they should come to your house?

Suppose you were a grocer and there had been a big advertising campaign for a particular brand of soup and you did a big business on it. And then the advertising being done by the makers stopped. Would you hide the soup you had away under the counter and expect every patron to come in and ask for it? *If you do the sheriff will be soon selling your soup, your cheese and your scales to the highest bidder.*

Keep driving a serial home every week. Try this on one and you will find that instead of thinking about cancelling because of lack of interest you will find business better on the last episode than it was on the first.

And you will find a remarkable effect on your next serial. You will find that you have been attracting the attention of the whole community and that those who missed the current serial will conclude, from your brand of exploitation, that they cannot afford to miss another.

Next week, in connection with another serial, we will discuss methods of keeping up the interest and some ideas that have been used with success.

Kaplan Finds Distributor for Russian Films

Arrangements Nearly Complete for Releasing One Imported Feature Each Week—Preparations for Printing Under Way

ONE of the most important distributing organizations in the motion picture industry is preparing to increase its organization to handle the Russian Art Film Corporation's repertory on the basis of one release a week. As this paper goes to press the negotiations between the company and N. S. Kaplan, who brought the pictures from Moscow, may have been completed.

Preparations of printing and heralds is well under way and a country-wide advertising campaign is being devised.

Nearly a year's service is now in the vaults in New York City. A dozen pictures, enough to last into the new year, could be ready in two weeks. Four of them could be released tomorrow. These are "The Painted Doll," "Pride," "The Dagger Woman" and "My Conscience," all said to be based on stories full of tense dramatic action and requiring the superlative artistry of the Russian stage and screen for proper portrayal.

Ivan Mozukin, Russia's foremost actor, will be starred in three of these four dramas. Prominent women stars of the new republics, who are expected to duplicate their fame here, are Natalia Lesienko, Tanya Fetner and Olga Zovska.

"The task which we are about to complete," said Mr. Kaplan, "has been a tremendous one. I fear that I never would have left Moscow and made the attempt to reveal Russia's message to America had I known the difficulties that were to be overcome before the foreign stars could obtain even a hearing in the United States. But thanks to good advice and loyal and industrious associates, sufficient productions have been selected to show what we have. There will be no difficulty in maintaining the service in America once it is started. A dozen completed negatives are now on the way from Moscow and more will arrive from time to time. Russia does not permit war to interfere with art."

Ticket Taker Saves Patrons from Mad Dog Scare

Ticket takers in motion picture theatres can be of a little more use than mere ticket takers. Jule Cox, a ticket taker at the Covent Garden theatre, on North Clark Street, Chicago, proved this to be a fact last week when he, at much danger to himself, saved patrons in the theatre from the danger of a mad dog that entered the lobby.

The lobby was packed with people waiting for a second show when the dog, growling and slavering, entered the theatre from the pavement. He was snapping at those nearest him and a panic was threatening, when Cox deserted his stand at the door and heaved the heavy sheet iron ticket box at the dog. It knocked the animal senseless. A policeman's revolver did the rest. Jules resumed his ticket chopping.

One Projection Room with Some Fresh Air

Renowned Pictures Corporation, located on the fourth floor of the Mecca Building, 1600 Broadway, has opened a new and up-to-the-minute projection room in their suite of offices.

No effort has been spared to make an improvement over the projection rooms now being used in the trade. The result is a comfortable and handsomely furnished projection room, where pictures can be screened under the most ideal conditions.

Most projection rooms are dependent upon fans for proper ventilation, but the Renowned Pictures Corporation's projection room has fresh air directly from the windows opening into it, with the result that no matter what weather conditions prevail, fresh air circulates throughout the room.

The projection room is at the disposal of the trade; perfect projection by a competent operator is assured.

Earle Williams Offered Get-Rich-Quick Job

A Brooklyn woman, supposed to be either a swindler or untenanted in the upper story, asked Earl Williams, Vitagraph star, to enter into a weird get-rich-quick scheme. She proposed he should dance with society women each night in a big hotel, telling them he was about to have a birthday.

All the money and presents the society women were expected to give him for birthday presents he was to turn over to his "benefactress," she to give him a salary of $100 a day.

Williams asked what he could do with all the money he would earn and she answered he could get a lot of publicity by donating it to the Red Cross, through her.

Instead of entering into the plan the actor hired a private detective who ascertained without difficulty that the woman had a bad record. But she disappeared before they could turn her over to the police. She has approached other actors also.

Mabel Taliaferro, a breath-and-blood statue of liberty, has the honors in Metro's "Draft 258"

President Smith Renames Three Girl Stars

Albert E. Smith, president of Vitagraph, has changed the names of three of his stars. Miriam Fouche will be Miriam Miles, Alice Rodier will be Alice Terry, and Agnes Eyre will be Agnes Ayres. Mr. Smith explained:

"These girls, beautiful and young, had the wrong kind of names for the screen. Miriam Fouche (pronounced Foo-shay), Alice Rodier (pronounced Ro-de-ay), and Agnes Eyre (pronounced Ire) are all beautiful names if properly pronounced, but not frequently would they be pronounced properly."

Fall Before Camera Evil Omen for a Captain

Captain Joseph W. Mattes, of the Second Illinois Field Artillery, who was killed in the mutiny at Houston, was filmed for Essanay just before he left for Texas.

One of the scenes in "The Man Who Was Afraid" called for Captain Mattes and his battery to charge to the summit of a hillock for better gun positions. As the captain led his men in the charge, his sword in the air and riding at breakneck speed, his horse stumbled, hurling him headlong to the ground. The camera was grinding on the action and filmed the fall very clearly and realistically.

Captain Mattes was present when the battle scenes were given a trial run at the Essanay Studios. When he saw himself, during the thick of the fight, suddenly drop to the ground, he exclaimed:

"Gad, but that's an evil omen for me."

Kansas Women Campaign for Clean Pictures

Plans for a state-wide campaign for cleaner motion pictures were discussed at Lansing, Kansas, during the past week by Mrs. J. K. Codding, president of the Kansas State Federation of Parent-Teacher Associations; Mrs. E. R. Tenney, president of the Kansas City, Kan., Federation of Parent-Teacher Associations; Mrs. J. L. Beggs, chairman of the committee for better films of the State Parent-Teacher Federation, and Mrs. Carl F. White, vice-chairman.

As the result of a full-day conference it has been determined to endeavor to interest every parent-teacher association in the state in a plan to establish "family nights" at the moving picture houses. The scheme yet is to be developed from its embryonic stage.

The family night idea, if it is developed in accordance with the plans of the committee, will afford an opportunity for the parents to be reasonably sure that that which is thrown on the screen will not be harmful to the child's morals. A system will be devised whereby a list of clean films will be provided for these family night programs.

New Branch Manager Named by Mutual

The Mutual Film Corporation has appointed J. G. Connor, formerly a salesman, as temporary manager of the Indianapolis branch office.

Big Advertising by Houses Booking Pathe's Pictures

PATHE has booked the new edition of "Les Miserables," by Victor Hugo, an eight-reel picture directed by Albert Capellani, at the Circle theatre, Indianapolis, and also with the Sievers interests at St. Louis.

S. Barrett McCormick, manager of the Circle theatre, will advertise the picture as he did "The Tanks at the Battle of the Ancre." He then used 11,642 agate lines in city newspapers, 22,400 in country papers, 1,000 one-sheets, 1,200 sheets on billboards, 700 street railway cards, 25 24-sheet boards, 2,500 heralds, besides electric signs and flags.

Pathe is distributing "The Tanks at the Battle of the Ancre" with newspaper co-operation in some cities. In Cincinnati the Post used it for raising money for the Colonel of the First regiment and for the benefit of the Cincinnati boys under arms. A check representing the profits was handed to Colonel Fred Galbraith, while a camera was snapped and a "still" made. This was published in the paper.

In Pittsburgh, Pathe's office has signed a contract with the Pittsburgh Press for the use of "The Tanks" for the week commencing August 27, at a very high rental. The Press is an evening paper which has a circulation of about 130,000 and is owned by very wealthy interests. It expects to spend about $4,000 exclusive of the rental of the film, putting over the picture at the Duquesne theatre, a big legitimate house.

They will spend about $2,500 in advertising in all the local dailies. They will send a representative to Washington to invite Miss Wilson, the President's daughter, Miss Jeannette Rankin and a number of other notables. The proceeds over the expenses will be devoted to the Regimental Relief Fund which the Press is raising.

Goldwyn's Maxine Elliott Publicity Covers Country

Goldwyn has set a new mark in the press exploitation of Maxine Elliott's debut on the screen in "Eternal Magdalene." The company has divided the American territory in four divisions and placed a special publicity man in each division.

Thomas E. Bourke, a Chicago newspaperman, has begun this campaign in Detroit and will cover Cleveland, Cincinnati, Minneapolis, Chicago, Omaha, Des Moines and all intervening territory between Pittsburg and Denver.

H. S. Lavner has already been dispatched to New England and opens the Goldwyn campaign in Boston. He will cover all cities of New England and New York State and all intervening territory in the Northesn states west to Pittsburg.

Special men have been assigned to the territory from Denver to the Pacific Coats and will inaugurate a similar promotion campaign in every large city where there is a Goldwyn customer, and another pair of men are at work in all large Southern cities.

Newspaper Laudation of Taylor Holmes' Film

From the newspaper notices of Taylor Holmes's initial bow to screenland in "Efficiency Edgar's Courtship," Essanay has selected the following:

New York Tribune—"There was no dissenting voice. His success is assured and it is probable that, if he chooses, he can make all the screen comedians looks to their laurels."

New York American—"'Efficiency Edgar's Courtship's couldn't, perhaps, be billed as the 'greatest love story ever told,' but certainly it is the funniest."

Chicago Herald—"Neither the star nor the picture needed an ornate background of music or other trimming, for both came up to specifications with a bang."

Chicago Evening Post—"In the language of the street, Taylor Holmes's first venture into filmland is a 'scream.'"

It is announced that Holmes will be starred in a number of Essanay pictures.

Competition Among Omaha Houses for Pathe Pictures

When the Empress, big downtown first-run house in Omaha, Neb., started using Gold Rooster releases from the Pathe Exchange in Omaha, it led to a chain of big theatres in the Omaha territory using the Gold Roosters.

F. A. Eager, president and general manager of the Acme Amustment Co., which controls and operates most of the theatres in Lincoln, Neb., has signed a contract with Manager C. E. Holah, of the Omaha Pathe office for Gold Roosters for the Lyric, Lincoln, for forty weeks. Mr. Eager is also one of the first to book the forthcoming Pathe serial, "Seven Pearls." He will show it at the Orpheum, Lincoln, in connection with vaudeville. The Wonderland theatre, another of Mr. Eager's houses, is showing "The Fatal Ring," and across the street the Strand, a competing theatre, is showing "The Neglected Wife." The Wonderland is also playing two reels of the Luke comedies and the Pathe cartoons are being shown in the Strand.

The Strand at Sioux City has contracted for the Gold Rooster pictures. The Pathe News Service is now being shown in three first-run theatres in Omaha, two first-run houses in Lincoln and three in Sioux City, the Plaze, Royal and Princess, just booked this week. The Strand is now showing from two to three Pathe features each week, repeating on many, in order to catch up to the schedule.

"Free" Tickets from Stores Unlawful in Winnipeg

Several motion picture exhibitors in Winnipeg who have been issuing free tickets for their shows to retailers, who in turn distribute them amongst customers, are violating the criminal code, Acting Police Chief C. H. Newton has announced.

The storekeepers who distribute the tickets and the customers who receive them are equally guilty of a breach of the law. The sections of the law alleged to be violated relate to trading stamps. A penalty of one year's imprisonment or a fine not exceeding $500 is provided.

This Summer Record-Breaker in Omaha, Neb.

Symposium of Theatre Owners Proves All Are Enjoying Best Business Ever in Hot Weather—They Are Not Using Any Junk

THIS season is bringing the best summer motion picture business ever experienced in Iowa, Nebraska or the Dakotas. Cool weather until late in the spring, with only a few hot days until August 1, assured such good business that a very small percentage of the usual number of theatres closed for the summer.

"In the face of the summer season we raised the price of admission to the Empress," said Wilfred Ledoux, leading Omaha exhibitor. "And our business has been bigger since we increased the price than it was before. Of course we are giving a better show and we have spent considerable in improving the comforts of the theatre."

"Business this summer is wonderful," said R. D. Shirley of the Muse, big Omaha house. "Barring a few hot days, business has been as good as at any season in the year. Business is 100 per cent. better at the Muse than it was last summer."

"The Strand theatre crowds have on a very few days showed the effects of the summer weather," said H. M. Thomas. "All the other days have been as large or larger than usual. 'The Barrier' was a big success, in spite of the fact that it is over eight reels long and was at the Strand during the hottest weather. I am looking forward, however, to even better business this fall. I have booked Paramounts for September and I booked the Goldwyn pictures after seeing them in Chicago."

Barney Gilensky, exhibitor at the Strand, Council Bluffs, Iowa, planned early in the season to close for the hot months. But he remained open, and last week he showed "The Barrier" to crowds. He will remain open all summer.

Louis Markus reports big crowds at the Majestic in Council Bluffs. Showing "The Highway of Hope," just an ordinary picture, the Majestic neared a record the other night.

"Exhibitors I meet from over the state say business is good," said William Roper, proprietor of the Roper theatre in Council Bluffs. "Early in the season I heard more kicks about bad business than I hear now."

"Serials have not let up during the summer," announces Manager C. E. Holah, of the Pathe exchange in Omaha. He introduced Mrs. Doestle of the Ideal theatre, Omaha, who said two of her biggest nights recently have been with "The Neglected Wife" and "The Fatal Ring."

"We are showing 'The Fatal Ring' in sixteen out of twenty-six houses in Omaha," announced Mr. Holah. "This summer we have followed the policy of releasing good stuff even during the hottest weeks, and not trying to unload a bunch of junk just because it is summer. To my mind the time has passed when exchanges can work off their junk during the summer. Then is when the exhibitor needs to fight for the business."

Big Advance Booking for Vita's "The Fighting Trail"

BOOKINGS for the Vitagraph outdoor serial, "The Fighting Trail," according to the announcement, are far in excess of those obtained by any serial released by Vitagraph so far before release date.

Albert E. Smith was in California during the making of a large part of the "The Fighting Trail," and he was so impressed with it that immediately upon his return from the West some months ago, he inaugurated a publicity campaign greater than anything that Vitagraph had ever done before.

In addition to liberal use of advertising space, the Vitagraph Company posted all over the country in towns from 10,000 and up, splendid 24-sheet stands advertising the serial.

The boards carried a plain announcement of "The Fighting Trail," and, necessarily, did not mention any theatre, the result being that hundreds of letters were received by the Vitagraph Company from fans asking questions about the big picture. The reply was given that "The Fighting Trail" was intended to be something "different" in serials, in that it was practically an all out-doors picture play. Of its thirty-one reels less than one reel shows interiors. All of the rest of it is mountain, desert and torrent scenes.

This is the first time, as far as known, that an all out-door serial has been attempted, and trade paper reviewers who have been permitted to see some of the episodes in the Vitagraph projection room, pronounced it a splendid piece of work. A reviewer wrote:

"This serial is so good all the way through and so evenly balanced that it would be difficult to select any one point as better than another." The same writer added a message to the exhibitors in which he said: "Be the first to book this serial in your community, and you will be the envy of the other exhibitors, as it will prove a great drawing power in any house."

J. C. Mack Changes to Mutual's Cleveland Force

J. C. Mack is selling Mutual films for the Cleveland exchange. Previously Mr. Mack was on the Mutual sales force traveling out of Toledo. Pictures of Charlie Chaplin in his latest comedy, "The Wanderer," are being displayed in the Mutual office, although no release date has been set as yet.

Kleine Exchange Manager Goes with Mutual

W. E. Raynor, manager for George Kleine and the K-E-S-E New York exchange, has resigned his position to take up the management of the New York branch of the Mutual Film Corporation.

Mr. Raynor first came to New York four and a half years ago to introduce "Quo Vadis" for Mr. Kleine, which was the first big moving picture road show. Since then he has handled Mr. Kleine's various entertainments.

Sydney Abel Leaves Vita for Select Pictures

Sydney E. Abel has been appointed Special Representative of Select Pictures Corporation and begins work in the interest of Select exchanges September 10. Mr. Abel has resigned his position as manager of the Chicago branch exchange of Vitagraph V-L-S-E.

Mr. Abel has made an enviable record in conducting branch exchanges in the Middle West. He started with the Cleveland Exchange two years ago after the Vitagraph V-L-S-E organization was effected. The showing he made in selling V-L-S-E product in the Cleveland district in six months' time brought him promotion to the managership of the Chicago exchange, which position he has held ever since.

Prior to his connection with the Vitagraph interest, Sydney Abel spent four and a half years with the Mutual Film Corporation as branch manager in various eastern cities. He was in charge of the Pittsburgh exchange when the Vitagraph brought him into their fold.

New Boston Foursquare Exchange Gets Good Start

Samuel Rubenstein is the manager of the new Hoffman-Foursquare Exchange opened in Boston, at 18 Piedmont street. Though barely ten days old the Boston office is already doing a nice business, so M. H. Hoffman reports.

The Foursquare features now finding ready booking in New England, are "The Sin Woman," "Her Fighting Chance," "Madame Sherry," "The Silent Witness" and "A Trip Through China," "One Hour," the feature in six parts, which is a sequel to "Three Weeks." The big, seven-part Foursquare superfeature, "The Fringe of Society," will shortly be ready for New England distribution.

H. C. Wales New Universal Man at Washington

C. Milliman, in charge of the Universal Exchange at Washington, D. C., has entered the service of the government for the war and in his place H. C. Wales has been made manager.

Mr. Wales is active, thoroughly alive to business and accommodating to his patrons to the last degree. He says:

"The Bluebirds are booking well. Short subjects are much in demand, too. I find many of the houses reserving one day in the week for short subjects, which exhibitors find a relief from the lengthy single productions which form the usual program."

Uses Old Auto for Billie West Ads

L. Hillman of the Palace theatre at Lincoln, Neb., has had his old automobile made over with room for two six-sheets and small cutouts advertising pictures at his house. He created a sensation last week by appearing for the first time in this turnout, advertising Billy West comedies. A life-size cutout of Billy West occupied the seat beside him.

The Standard exchange in Omaha reports a heavy demand for the Billy West cutouts, the first of which have just been received.

CUB CUB

CUB COMEDIES

featuring

GEORGE OVEY

are still growing in popularity with the discriminating public and the successful exhibitors.

"OFFICER JERRY"

Released September 20th

in which a distressed bride and a desperate bridegroom are rescued from an awful fate by the ever-ready Jerry.

Book through any exchange of the

MUTUAL FILM CORPORATION

COMEDIES

DAVID HORSLEY PRODUCTIONS
LOS ANGELES, CAL.

COMEDIES

RELEASES IN THE INDEPENDENT FIELD

For Manufacturers' Addresses, Names and Addresses of Buyers handling films in any territory, or any other additional information write—State Rights Department, Motion Picture News

American News Weekly

One reel each week exclusively on Army and Navy activities.

American Standard M. P. Corp.

May 5. Jones' Jonah Day (Sunshine) C..1 reel
May 7. When Justice Errs, D.....5 reels
May 12. (Educational Subject).....1 reel
May 14. The Daughter of Darkness, Episode No. 1, D.....2 reels
May 19. Ghosts (Sunshine), C.....1 reel

Anti-Vice Film Company

Is Any Girl Safe?.....5 reels

Argosy Films, Inc.

The Celebrated Stielow Case.....6 reels
Where D'ye Get That Stuff.....5 reels
Absinthe (King Baggott). Universal Reissue.....5 reels

Arizona Film Company

Should She Obey.....— reels

Arrow Film Corporation

The Deemster (Derwent Hall Caine)....7 reels

Rex Beach Pictures Co.

The Barrier .....9 reels

Bernstein Film Production

June —. Who Knows?.....6 reels

Bluebird Extraordinary

Sept. 3. Mother o' Mine (Rupert Julian and Ruth Clifford).....5 reels

Cardinal Film Corporation

Joan the Woman (Geraldine Farrar).....11 reels

Century Comedies

(FEATURING ALICE HOWELL.)

Balloonatics .....2 reels
Automaniacs .....2 reels
Neptunes Naughty Daughter.....2 reels

Benjamin Chapin Productions

(CHARTER FEATURES CORP.)

My Mother.....2 reels
My Father.....2 reels
Myself .....2 reels
The Call to Arms.....2 reels

Christie Film Company

Father's Bright Idea.....1 reel
With the Mummies' Help.....1 reel
The Magic Maid.....1 reel
The Milky Way.....1 reel
His Last Pill .....1 reel
The Fourteenth Man.....1 reel
Down by the Sea.....1 reel
Skirts .....1 reel
Won in a Cabaret.....1 reel
His Merry Mix-Up.....1 reel
A Smoky Love Affair.....1 reel

Cinema Distributing Corp.

The 13th Labor of Hercules.

Claridge Films, Inc.

The Birth of Character.....5 reels
The Heart of New York.....5 reels

Clune Productions

Ramona .....8 reels
Eyes of the World .....9 reels

Corona Cinema Company

The Curse of Eve (Enid Markey).....7 reels

Coronet Film Corporation

LIVING STUDIES IN NATURAL HISTORY

Animal World, No. 1 Issue.
Animal World, No. 2 Issue.
Birdland Studies.
Horticultural Phenomena.

Cosmofotofilm Company

Incomparable Mistress Bellairs.....4 reels
Liberty Hall .....4 reels
The Black Spot.....4 reels
Victoria Cross.....4 reels
O 18.....4 reels
His Vindication.....5 reels
I Believe .....7 reels

Creative Film Corporation

The Girl Who Didn't Think (Jane Gail)..6 reels

Dixie Films

Tempest and Sunshine (Evelyn Greely)...5 reels
Just a Song at Twilight.....5 reels

Frank P. Donovan Productions

July—Billy Goes to War (Billy Quirk)....1 reel
July—Billy's Day Out (Billy Quirk)....1 reel
July—Billy's Elopement (Billy Quirk)....1 reel
July—Billy, the Governess (Billy Quirk)..1 reel
Aug.—Butting in Society (Lou Marks)..1 reel
Aug.—After Her Dough (Lou Marks)....1 reel
Aug.—Bunked in Bunkville (Geo. Ross)..1 reel
Aug.—His Dirty Career (Lou Marks)....1 reel
Aug.—Trying it Twice (Mabel Trinneer)..1 reel
Aug.—Helen of Troy (All-Star Cast).....5 reels
Sept.—His Foolish Way (Geo. Thelian)..1 reel
Sept.—At the Barber's Ball (Lou Marks)..2 reels
Sept.—Was She to Blame? (in prep.)....2 reels
Sept.—Ann and (Tammany Young)....1 reel
Sept.—His Flying Flivver (C. J. Van Duesen and Pearl Shepard).....2 reels

Ebony Film Corporation

A Natural Born Shooter.....1 reel
Dat Blackhand Waitah Man.....1 reel
Shine Johnson and the Rabbit's Foot.....1 reel

E. I. S. Motion Picture Corp.

Trooper 44 ..... 5.reels

Elmont Feature Film Co.

People vs. John Doe.....6 reels
God's Law .....6 reels

Enlightment Corporation

Enlighten Thy Daughter.....7 reels

Eugenic Film Company

Birth .....6 reels

European Film Company

Fighting for Verdun.....5 reels

Exclusive Features, Inc.

Where is My Father?.....7 reels

Export and Import Film Co.

Robespierre .....— reels
Ivan the Terrible.....— reels

Fairmount Film Corporation

Hate .....7 reels

Flora Finch Film Co.

War Prides .....2 reels

First National Exhibitors' Circuit, Inc.

On Trial .....
Charles Chaplin .....

Bud Fisher Film Corporation

July 9. Cows and Caws
July 16. Submarine Chasers
July 23. Cheese Tamers
July 30. Janitors
Aug. 6. A Chemical Calamity
Aug. 13. As Prospectors

Fort Pitt Corporation

The Italian Battlefront.

Fox Film Corp.

(Standard Pictures)

The Spy ....
The Honor System..... ....
Jack and the Beanstalk..... ....
The Conqueror ....
Camille ....
Oct. 14. Aladdin and the Wonderful Lamp.

Fraternity Films, Inc.

The Devil's Playground (Vera Michelena)— reels

Frieder Film Corporation

The Birds' Christmas Carol (Mary Louise) .5 reels
A Bit O' Heaven (Mary Louise).....5 reels

Friedman Enterprises

A Mormon Maid (Mae Murray).....6 reels

Frohman Amusement Corp.

The Witching Hour (C. Aubrey Smith, Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Connes).....6 reels
Conquest of Canaan.....5 reels
God's Man .....9 reels

Joseph M. Gaites

The Italian Battlefront.

Gold Medal Photoplays

The Web of Life (Hilda Nord, James Cruze, George Spencer).....5 reels

Golden Features

A Bit of Life 1 reel

Grand Feature Film Company

Rex Beach On the Spanish Main.....5 reels
Rex Beach in Pirate Haunts.....5 reels
Rex Beach in Footsteps of Capt. Kidd....5 reels

Graphic Features

The Woman and the Beast.....5 reels

D. W. Griffith

Intolerance .....9 reels

Frank Hall Productions, Inc.

(A. H. Jacobs, Prod.)

Her Fighting Chance (Jane Grey).....— reels
The Bar Sinister.....— reels

Hanover Film Company

Maciste .....— reels
How Uncle Sam Prepares.....4 reels

Hawk Film Corporation

Monster of Fate .....— reels

Herald Film Corporation

Around the World in 80 Days.....6 reels

Hiller & Wilk, Inc.

The Battle of Gettysburg.....— reels
The Wrath of the Gods (Sessue Hayakawa).5 reels

Hippodrome Film Co.

At the Front with the Allies..... ....

Historic Features

Christus .....8 reels

M. H. Hoffman, Inc.

The Sin Woman (Irene Fenwick, Clifford Bruce and Reine Davies).....7 reels
Who Knows?.....5 reels
Madam Sherry.....5 reels
The Bar Sinister (Iledda Nova and Mitchell Lewis).....8 reels
The Fringe of Society (Ruth Roland and Milton Sills) .....7 reels
One Hour (Zeena Keefe and Alan Hale) 6 reels
The Silent Witness (Gertrude McCoy)....6 reels
A Trip Through China (Brodsky's Art Picture).....8 reels
Her Fighting Chance (Jane Grey).....6 reels
Should She Obey? (Alice Wilson, Gene Genung and Norbert Myles).....6 reels
Whither Thou Goest (Rhea Mitchell and Orrin Johnson) .....5 reels

Iliodor Picture Corporation

The Fall of the Romanoffs (Iliodor, Nance O'Neil, Ekaterina Galanta, Alfred Hickman and Conway Tearle).....— reels

Ivan Film Productions

One Law for Both.....8 reels
Babbling Tongues .....6 reels

Jewel Productions, Inc.

Pay Me.
Sirens of the Sea.
The Man Without a Country.

Juvenile Film Corporation

World War in Kidland.....1 reel
A Chip Off the Old Block.....1 reel
Chip's Elopement .....1 reel
Chip's Backyard Barn-Stormers.....2 reels
Chip's Rivals .....1 reel
For Sale, a Daddy.....1 reel
Chip's Carmen .....2 reels

A. Kay Co.

Twenty Thousand Feats Under the Sea.....
Golden Spoon Mary.....1 C
Some Barrier .....1 C
His Trial .....1 C

(Terry Human Interest Reels)

No. 1. Character as Revealed in the Face...Ed.
No. 2. Character as Revealed in the Eyes...Ed.

(Continued on page 2217)

FEATURES—CURRENT AND COMING

Art Dramas, Inc.

Sept. 3. Behind the Mask (Catherine Calvert) U. S. Am. 5
Sept. 10. Blood of His Fathers (Crane Wilbur) Horsley 5
Sept. 17. Peg o' the Sea (Jean Sothern) Van Dyke 5
Sept. 24. (Undecided) (Catherine Calvert) U. S. Am. 5

Bluebird Photoplays

Sept. 3. Triumph (Dorothy Phillips)..... 5
Sept. 10. A Stormy Knight (Brownie Vernon and Franklyn Farnum)..... 5
Sept. 17. The Mysterious Mr. Tiller (Rupert Julian and Ruth Clifford)..... 5
Sept. 24. Flirting with Death (Brownie Vernon and Herbert Rawlinson)..... 5
Oct. 1. The Spotted Lily (Ella Hall)..... 5
Oct. 8. Anything Once (Franklyn Farnum) 5
Oct. 17. Bondage (Dorothy Phillips)..... 5
Oct. 22. The Desire of the Moth (Ruth Clifford, Rupert Julian)..... 5

Butterfly Productions

Sept. 3. Who Was the Other Man? (Francis Ford) 5
Sept. 10. The Little Pirate (Little Zoe Rae and Gretchen Lederer)..... 5
Sept. 17. The Spindle of Life (Ben Wilson and Neva Gerber) 5
Sept. 24. The Edge of the Law (Ruth Stonehouse) 5
Oct. 1. The Secret Man (Harry Corey Edith Sterling)..... 5

Fox Film Corporation

Sept. 2. Jack and the Beanstalk..... 5
Sept. 2. Betrayed (Miriam Cooper)..... 5
Sept. 9. When False Tongues Speak (Virginia Pearson) 5
Sept. 16. The Yankee Way (George Walsh). 5
Sept. 21. North of Fifty Three (Dustin Farnum) 5
Sept. 30. Conscience (Gladys Brockwell)..... 5
Oct. 7. Thou Shalt Not Steal (Virginia Pearson) 5
Oct. 14. Miss U. S. A. (June Caprice)..... 5
Oct. 21. This is the Life (George Walsh)..... 5
Oct. 28. The Scarlet Pimpernel (Dustin Farnum) 5

Ivan Feature Productions

Mar. 18. Two Men and a Woman (James Morrison, Christine Mayo, Ruybe De Remer, Guy Coombs, John Reinhardt and Helen Arnold)..... 5
June — One Law For Both..... 9

Kleine-Edison-Selig-Essanay

Sept. 3. Efficiency Edgar's Courtship (Taylor Holmes) (Essanay) 5
Sept. 10. Pants (Mary McAllister) (Essanay) 5
Sept. 17. The Awakening of Ruth (Shirley Mason) (Edison) 5
Sept. 24. Men of the Desert (Jack Gardner) (Essanay) 5

Metro Pictures Corporation

Sept. 3. Under Handicap (Harold Lockwood) Yorke 7
Sept. 10. The Lifted Veil (Ethel Barrymore) Metro 5
Sept. 17. Their Compact (Francis X. Bushman and Beverly Bayne) Metro... 5
Sept. 24. Silent Sellers (Mme. Petrova) Metro 5

Mutual Film Corporation

Sept. 17. The Rainbow Girl (Juliette Day).... 5
Sept. 17. The Girl Who Couldn't Grow Up (Marguerita Fischer) 5
Sept. 24. Sands of Sacrifice (Wm. Russell)... 5
Sept. 24. The Runaway (Julia Sanderson).... 5
Oct. 1. Her Country's Call (Mary Miles Minter) 5
Oct. 1. Queen X (Edna Goodrich)..... 5

Paramount Pictures Corp.

Sept. 10. Rebecca of Sunnybrook Farm (Mary Pickford) (Artcraft) 5
Sept. 10. The Hostage (Wallace Reid)..... 5
Sept. 17. On the Level (Fannie Ward)..... 5
Sept. 17. Double Crossed (Pauline Frederick). 5
Sept. 17. The Sunset Trail (Vivian Martin).. 5
Sept. 24. The Countess Charming (Julian Eltinge) 5
Sept. 24. Bab's Diary (Marguerite Clark).... 5
Oct. 1. The Ghost House (Jack Pickford & Louise Huff) 5
Oct. 8. Arms and the Girl (Billie Burke) 5
Oct. 8. The Trouble Buster (Vivian Martin) 5
Oct. 15. The Call of the East (Sessue Hayakawa) 5
Oct. 22. The Price Mark (Dorothy Dalton). 5
Oct. 29. Bab's Burglar (Marguerite Clark) 5
Oct. 29. The Son of His Father (Charles Ray 5

Artcraft Releases
(PARAMOUNT)

Aug. 12. Down to Earth (Douglas Fairbanks) 5
Aug. 26. Seven Keys to Baldpate (George M. Cohan) 5
Sept. 3. Rebecca of Sunnybrook Farm (Mary Pickford) 5
Sept. 10. Barbary Sheep (Elsie Ferguson)... 5
Sept. 1. The Man from Painted Post (Douglas Fairbanks) 5
Sept. 15. The Narrow Trail (William S. Hart) 5
Sept. 22. The Woman God Forgot (Geraldine Farrar) 5

Pathe Exchange, Inc.

Sept. 2. Tears and Smiles (Baby Marie Osborne), Lasalida 5
Sept. 9. War and the Woman (Florence La Badie) 5
Sept. 16. The Angel Factory (Antonio Moreno, Helen Chadwick)..... 5
Sept. 23. Under False Colors (Fred'k Warde, Robert Vaughn, Jeanne Eagels, Anne Gregory), Thanhouser.... 5
Sept. 30. A Crooked Romance (Gladys Hulette, Wm. Parke, Jr., J. H. Gilmour) Astra C. D..... 5

Selznick Pictures

May —. The Lone Wolf (Hazel Dawn and Bert Lytell), Brenon ..... —
May —. Poppy (Norma Talmadge) ..... —
May —. A Modern Othello (Robert Warwick) —

Triangle Distributing Corporation

Sept. 2. Ten of Diamonds (Dorothy Dalton). 5
Sept. 2. The Man Hater (Winifred Allen)... 5
Sept. 9. Idolaters (Louise Glaum)..... 5
Sept. 9. Polly Ann (Bessie Love)..... 5
Sept. 16. Mountain Dew (Margery Wilson).. 5
Sept. 16. The Haunted House (Dick Rossen and Winifred Allen)..... 5
Sept. 23. Flying Colors (Wm. Desmond)..... 5
Sept. 23. Devil Dodger (Roy Stewart)..... 5
Sept. 30. Broadway, Arizona (Olive Thomas). 5
Sept. 30. The Tar Heel Warrior (Walt Whitman) 5

Vitagraph V-L-S-E.

Sept. 3. Soldiers of Chance (Evart Overton, Miriam Fouche, Julia Swayne Gordon) 5
Sept. 10. An Alabaster Box (Alice Joyce, Marc MacDermott) 5
Sept. 17. For France (Edward Earle, Betty Howe) 5
Sept. 24. Sunlight's Last Raid (Mary Anderson, Alfred Whitman)..... 5
Oct. 1. Princess of Park Row (Mildred Manning, Wallace MacDonald)..... 5
Oct. 8. The Love Doctor (Earle Wiliams, Corinne Griffith) 5

Favorite Film Features
(VITAGRAPH)

Sept. 10. When Women Go on the Warpath (Clara Kimball Young, Sidney Drew, James Young, Flora Finch, Rose Tapley, James Lackaye, Wm. Shea, Kate Price) 5
Sept. 10. How Eggs Are Made (Fred Burns, Anne Schaefer, Robert Thornby). 5
Sept. 17. Winning the Step-Children (Florence Turner, Teft Johnson, Adele de Garde, and Kenneth Casey)... —
Sept. 17. Goodess Gracious (Clara Kimball Young, Sidney Drew, Kate Price Hughie Mack, Bobby Connelly, Ned Finley, Jas. Lackaye, and Etienne Girardot) ..... —
Sept. 24. The Reincarnation of Karma (Rosemary Theby, Lillian Walker, Courtney Foote, and Chas. Eldridge) ..... —
Sept. 24. A Lesson in Jealousy (Clara Kimball Young, Sidney Drew, and Harry T. Morey)..... —

Wholesome Films Corporation

The Penny Philanthropist (Peggy O'Neil and Ralph Morgan), D..... 5
Cinderella and the Magic Slipper (Special Children's Cast), Juv..... 4

World Pictures

tagu Love and Arthurd Ashley), 5
Sept. 3. The Marriage Market (Carlyle Blackwell, June Elvidge and Arthur Ashley) 5
Sept. 10. "The Marriage Market" (Carlyle Blackwell, June Elvidge)..... 5
Sept. 17. Betsy Ross (Alice Brady)..... 5
Sept. 24 The Woman Beneath (Ethel Clayton) 5
Oct. 1. The Corner Grocery (Lew Fields, Oct. 8. Madge Evans) 5
Oct. 15. Shall We Forgive Her (June Elvidge, Arthur Ashley)..... 5
Sept. 10. Betsy Ross (Alice Brady)..... 5
Sept. 17. Creeping Tides (Alexandra Carlyle). 5
Sept. 24. The Woman Beneath (Ethel Clayton) 5

RELEASES IN THE INDEPENDENT FIELD

(Continued from page 2216)

King Bee Comedies

Cupid's Rival .....2 reels
The Villain .....2 reels
The Millionaire .....2 reels
The Genius .....2 reels
The Modiste .....2 reels
Aug. 15. The Goat.....2 reels
Sept. 1. The Fly Cop.....2 reels
Sept. 15. The Star Boarder.....2 reels

Klotz and Streimer

Whither Thou Goest.....5 reels
The Secret Treaty.....5 reels

Lincoln Motion Picture Company

The Realization of a Negro's Ambitions....2 reels
Trooper of Troop K.....3 reels

Marine Film Co.

Lorelei of the Sea.....— reels

C. Post Mason Enterprises

The Wonder City of the World (Greater N. Y. by Day and by Night).....4 reels

Masterpiece Drama Productions

Who's Your Neighbor ....

Mayfair Film Corp.

Persuasive Peggy .....— reels

Moral Uplift Society of America

It May Be Your Daughter..... ....

Mo-Toy Comedies

Midnight Frolic.
Jimmy Gets the Pennant.
Out in the Rain.
In Jungle Land.
A Kitchen Romance.
Mary and Gretel.
Dinkling of the Circus.
A Trip to the Moon.
Goldie Locks and the Three Bears.
Dolly Doings.
School Days.

B. S. Moss M. P. Corporation

Birth Control .....6 reels
The Power of Evil.....5 reels
Boots and Saddles.....5 reels
The Girl Who Doesn't Know.....5 reels
In the Hands of the Law.....5 reels
One Hour (Sequel to "Three Weeks")

Nevada Motion Picture Corp.

The Planter .....— reels

Newfields Producing Co.

Alma, Where Do You Love?.....6 reels

Ogden Pictures Corp.

The Lust of the Ages.....— reels

Paragon Films

The Whip.....8 reels

Peter Pan Film Corporation
(Mo-toy Troupe)

June 7. Mary and Gretel.....1 reel
June 14. Dinkling of the Circle.....1 reel
June 21. A Trip to the Moon.....1 reel
June 28. Goldie Locks and the Three Bears.1 reel
July 5. Dolly Doings.....1 reel
July 12. School Days.....1 reel

(Continued on page 2219)

SHORT SUBJECTS CURRENT AND COMING

Educational Film Corp. of Amer.

SCENICS—EDUCATIONAL

Sept. 5. Land That Doesn't Wiggle Much.
Sept. 12. Tinklebottom Passes Through.
Sept. 19. Fading of Local Color.
Sept. 26. Tinklebottom's Finish.
DITMARS "LIVING BOOK OF NATURE"
Sept. 3. Kangaroos and Their Allies.

Foxfilm Comedies

July 9. Bing! Bang! (Charles Conklin).....2 C

General Film Company

BROADWAY STAR FEATURES
(O. HENRY STORIES)

The Defeat of the City (Agnes Eyre, J. Frank Glendon).....4 D
John Tom Little Bear (Al Jennings, Dan Duffy).....2 D
Blind Man's Holiday (Carleton King, Jean Paige).....4 D
The Last of the Troubadours (S. E. Jennings, Dan Duffy).....2 D
The Duplicity of Hargraves (J. Frank Glendon, Chas. Kent).....4 C-D
The Lonesome Road (S. R. Jennings, Chet. Ryan).....1 D

Falcon Features

The Stolen Play (Ruth Roland, Wm. Conklin).....4 D
The Phantom Shotgun (R. Henry Grey, Kathleen Kirkham).....4 D
A Man of His Word (Henry Ainley, Mary Dibley).....4 D
The Secret of Black Mountain (Vola Vale, Philo McCullough).....4 D
The Climber (Henry King).....4 D

ESSANAY
("THE BLACK CAT STORIES")

Pete's Pants (Ben Turpin).....2 C
Vernon, the Bountiful (Virginia Valli).....2 C-D
The Long Green Trail (Virginia Valli, Rodney La Rock).....2 D
Don't Lose Your Coat.....2 C
Star Dust (Margaret Clayton).....C-D

George Ade Fables

The Wandering Boy and the Wayward Parents.....2 C
What Transpires After the Wind-Up.....2 C
What the Best People Are Not Doing.....2 C

KALEM
(AMERICAN GIRL SERIES WITH MARIN SAIS)

The Man Hunt at San Remo.....2 D
The Door in the Mountain.....2 D
Sagebrush Law.....2 D

("THE FURTHER ADVENTURES OF STINGAREE" WITH TRUE BOARDMAN)

Through Fire and Water.....2 D
A Bushranger's Strategy.....2 D
The Stranger at Dumcrieff.....2 D
A Champion of the Law.....2 D

(HAM AND BUD COMEDIES)

A Menagerie Mix-Up.....1 C
A Hobo Raid.....1 C
A Day Out of Jail.....1 C
Politics in Pumpkin Center.....1 C
The Boot and the Loot.....1 C
A Whirlwind of Whiskers.....1 C
The Onion Magnate's Revenge.....1 C
The Bath Tub Bandit.....1 C

JAXON COMEDIES

The Collectors.....1 C
Jolly Tars.....1 C
Wild Injuns.....1 C
Devilled Crabs.....1 C
The Triple Cross.....1 C

SPARKLE COMEDIES

Toodles.....1 C
Bangs Renigs.....1 C
Triple Entente.....1 C
Whose Hosiery?.....1 C
Wrong Wrights.....1 C

JOHNNY AND EMMA RAY COMEDIES

A Laundry Mix-Up.....1 C
A Peaceful Flat.....1 C
Cheating His Wife.....1 C
"A Bathtub Marriage".....1 C

KLEINE
(GEORGE BICKEL COMEDIES)

A Suit and a Suitor.....1 C
Nearly a Husband.....1 C
Some Statue.....1 C

SELIG

Pioneer Days.....2 D
In After Years.....1 D
The House of Mystery.....2 D
The Convert of the North.....1 D
The Victor of the Plot.....2 D
The Voice That Led Him.....1 D
The Law North of 65.....2 D
Vengeance vs. Mercy.....1 D
Training Our Kahki-Clad Heroes.....2 Military
The Angel of Poverty Row.....1 D
The Rustler's Vindication.....2 D

Inter-Allied Films

July 14. Cine Topics.....1 Ed.

Kleine-Edison-Selig-Essanay

CONQUEST-EDISON
Saturday, September 29, 1917

Paul Revere's Ride (historical drama).....1 reel
One Kind of Wireless (drama), by R. Lovell Combs, featuring Albert Macklin...1 reel
Putting the Bee in Herbert (comedy-drama), by George Weston, featuring Harry Benham and Ethel Fleming.....4 reels
The Healthiest Spot in India (scenic), Cashmere, the summer resort.....Split reel
The Champion Baby (comedy), by Ray McKee.....Split reel

ESSANAY SERIES—DO CHILDREN COUNT? (Featuring Little Mary McAlister)

Aug. 1. The Season of Childhood.....2 D
Aug. 8. The Little White Girl.....2 D
Aug. 15. The Bridge of Fancy.....2 D
Aug. 22. The Kingdom of Hope.....2 D

SELIG-HOYT COMEDIES

Aug. 6. A Dog in the Manger.....2 C
Aug. 20. A Trip to Chinatown.....2 C
Sept. 3. A Midnight Bell.....2 C
Sept. 17. A Contented Woman.....2 C

Metro Pictures Corporation

Monday, August 6, 1917

DREW—His Ear for Music (Mr. and Mrs. Sidney Drew).....1 C
Monday, August 13, 1917
DREW—Her Economic Independence (Mr. and Mrs. Sidney Drew).....1 C
Monday, August 20, 1917
DREW—Her First Game (Mr. and Mrs. Sidney Drew).....1 C
Monday, August 27, 1917
DREW—The Patriot (Mr. and Mrs Sydney Drew).....1C
September 3
DREW——Music Hath Charms.....
September 10
DREW—Rubbing It In.....
September 17
DREW—Henry's Ancestors.....
September 24
DREW—His Curiosity.....

Mutual Film Corporation

Wednesday, October 3, 1917

MUTUAL—Mutual Weekly, No. 144, 1 Top.
GAUMONT—News Events, 1 Top.
Thursday, October 4, 1917
CUB—Jerry in Yodel Land (George Ovey), 1 C.
GAUMONT—Real Life, No. 75, Dogs of War; The Sign of a City; Making Army Rifles; Japanese Dwarf Plants; Who Hesitates is and the Chorus Girl (Animated Drawings from "Life")

Serials

Sept. 17. The Lost Express, No. 1 (Featuring Helen Holmes).....2 D
Sept. 24. The Lost Express, No. 2 (The Destroyed Documents).....2 D
Oct. 1. The Lost Express, No. 3 (The Wreck at the Crosisng..).....2 D

Paramount Pictures Corporation

KLEVER KOMEDIES (Victor Moore).

Aug. 20. Egged On.....1 C
Aug. 27. The Cinderella Husband.....1 C
Sept. 3. Seeing Things.....1 C
Sept. 10. Camping.....1 C
Sept. 24. In Bed—In Bad.....1 C

BLACK DIAMOND COMEDIES

Aug. 6. Susie, the Sleepwalker.....1 C
Sept. 17. Susie's Scheme.....1 C

ARBUCKLE COMEDIES

June 25. The Rough House.....1 C
Aug. 30. His Wedding Night.....1 C
Sept. 30. Oh, Doctor!.....1 C

BURTON HOLMES TRAVEL PICTURES

Aug. 27. Madrid to Madeira.....1 Trav.
Sept. 3. Norway.....1 Trav.
Sept. 10. Hong Kong and the Pearl River.1 Trav.
Sept. 17. Canton and Shanghai.....1 Trav.
Sept. 24. Picturesque Peking.....1 Trav.
Oct. 1. Across Manchuria to Korea.....1 Trav.
Oct. 8. The Singular City of Seoul....1 Trav.
Oct. 15. Queer Corean Customs.....1 Trav.
Oct. 22. Tokyo, the Metropolis.....1 Trav.
Oct. 29. Nikko in Snow Time.....1 Trav.

BRAY PICTOGRAPHS

Aug. 6. Bobby Bumps Amusement Park, Unmasking the Medium, Stars of Yesteryear.....Split reel
Aug. 13. Otto Luck's Flivvered Romance, Beach Sports in Southern California, Helping the Deaf to Hear..Split reel
Aug. 20. Uncle Sam's Dinner Party, Tea Industry in Japan, Land and Water Submarine, Speedy Day at Coney Island.....Split reel
Aug. 27. Bobby Bumps Surf Rider, A Day at Donishawn, Efficiency via Express.....Split reel
Sept. 3. Goodrich Dirt Among the Beach Nuts, Goat Ranching in America, Art in Bookbinding.....Split reel
Sept. 10. Quacky Doodles Signs the Pledge, A Quail Hunt in Ole Virginny, How the Cowboy Makes His Lariat, A Scenic Gem from South America.....Split reel

Pathe Exchange, Inc.

September 23, 1917

Abe Kabibble (Outwitting His Rival) (International) Cartoon, ½ reel.
Making Steel Rails for the Allies (International) Educational, ½ reel.
September 30, 1917.
The Fatal Ring, No. 13 (A Dash for Arabia), Cast—Pearl White, Henry Gysell, Warner Oland), 2 D Astra.
The Seven Pearls, No. 4 (The Air Peril), Cast—Mollie King, Creighton Hale, Leon Bary, 2 D Astra.
The American Switzerland (Glacier National Park), Scenic, 1 R., Ralph Earle.
By the Sad Sea Waves, Cast—Harold Lloyd, Harry Pollard, Bebe Daniels, 1 C Rolin.
Wednesday, October 3, 1917
Hearst-Pathe News, No. 80, 1 Top.
Saturday, October 6, 1917
Hearst-Pathe News, No. 81, 1 Top.

Triangle Komedies

Sunday, September 16, 1917

His Baby Doll.....1 C
His Unconscious Conscience.....1 C
Sunday, September 23, 1917
His Taking Ways.....1 C
Her Fickle Fortune.....1 C
Sunday, September 30, 1917
His Saving Grace.....1 C
Caught in the End.....1 C

KEYSTONE RELEASES

Sept. 2. A Shanghaied Jonah (Billy Armstrong, Maude Wayne, Guy Woodward).
Sept. 9. His Precious Life (Charles Murray, Slim Summerville, Louise Fazenda).
Sept. 16. Hula Hula Land (Billy Armstrong, Maude Wayne, Guy Woodward).
Sept. 23. The Late Lamented (George Binns, Mary Thurman, Claire Anderson).
Sept. 30. The Sultan's Wife (Bobby Vernon Gloria Swanson, Joseph Callahan).

Universal Film Company

Tuesday, September 25, 1917

GOLD SEAL—The Master Spy (Episode of "The Perils of the Secret Service") (Kingsley Benedict).....3 D
NESTOR—Taking Their Medicine (Eddie Lyons, Lee Moran and Edith Roberts)..1 C
Wednesday, September 26, 1917
L-KO—(Title not decided).....2 C
UNIVERSAL ANIMATED WEEKLY—Weekly No. 91.
Thursday, September 27, 1917
STAR FEATURETTE—A Romany Rose (Lena Baskette).....2 D
JOKER—Marble Heads (Wm. Franey and Gale Henry).....1 C
Friday, September 28, 1917
VICTOR—Your Boy and Mine (Lincoln Stedman and Elwood Bredel).....1 C
UNIVERSAL SCREEN MAGAZINE—Issue No. 38.
Saturday, September 29, 1917
UNIVERSAL CURRENT EVENTS—Issue No. 20 (Shipping date Sept. 22).
JOKER—The Fountain of Trouble (Wm. Franey).....1 C
BISON—The Dynamite Special (Helen Gibson).....2 D
UNIVERSAL SPECIAL—At Bay (14th Episode of "The Gray Ghost").....2 D

Tuesday, October 2, 1917
GOLD SEAL—The Storm Woman (Claire McDowell) .....3 D
NESTOR—Pete, the Prowler (Eddie Lyons, Lee Moran and Edith Roberts).....1 C
Wednesday, October 3, 1917
L-KO—Counting Out the Count (Billy Bevan and Louise Hutton).....1 C
UNIVERSAL ANIMATED WEEKLY—Weekly No. 92.
Thursday, October 4, 1917
STAR FEATURETTE—A Prairie Romeo (George Hernandez) .....2 D
JOKER—Her Naughty Choice (Gale Henry and Wm. Franey).....1 C
Friday, Oct. 5, 1917
VICTOR—Kicked in the Kitchen (Max Asher, Dave Morris and Gladys Tennyson)..1 C
UNIVERSAL SCREEN MAGAZINE—Issue No. 39.
Saturday, October 6, 1917
UNIVERSAL CURRENT EVENTS—Issue No. 21 (Shipping date Sept. 29).
JOKER—The Masked Marvels (Gale Henry and Milton Sims).....1 C
BISON—The Lion's Lair (Eileen Sedgwick and Fred Church).....2 D
UNIVERSAL SPECIAL—The Duel (15th Episode of "The Gray Ghost").....2 D

Vitagraph

BOBBY CONNELLY SERIES
Sept. 10. Just What Bobby Wanted.
Sept. 17. Bobby's Secret.
Sept. 24. When Bobby Broke His Arm.
Oct. 1. The Helping Hand.
Oct. 8. Bobby, Mayor of Kid City.
THE FIGHTING TRAIL SERIES
Sept. 10, Epi. 1. The Priceless Ingredient (William Duncan and Carol Holloway).
Sept. 17, Epi. 2. The Story of Ybarra.
Sept. 24, Epi. 3. Will Yaqui Joe Tell?
Oct. 1, Epi. 4. The Other Half.
Oct. 8, Epi. 5. Torrent Rush.
Oct. 15, Epi. 6. The Ledge of Despair.
Oct. 22, Epi. 7. The Lion's Prey.
BIG V COMEDIES
Aug. 13. Worries and Wobbles.....
Aug. 20. Shells and Shivers.....
Aug. 27. Chumps and Chances.....
Sept. 3. Gall and Golf.....
Sept. 10. Slips and Slackers.....
Sept. 17. Risks and Roughnecks.....
Sept. 24. Plans and Pajamas.....
Oct. 1. Plagues and Puppylove.....

Releases in the Independent Field

(Continued from page 2217)

July 19. Little Red Riding Hood.....1 reel
July 26. Puss in Boots.....1 reel
Aug. 2. Jimmie, the Soldier Boy.....1 reel
Aug. 9. Jimmie and Jam.....1 reel
Aug. 16. In Japoland .....1 reel

Popular Picture Corporation

Corruption .....6 reels

Private Feature Film

Ignorance (Earl Metcalfe).....6 reels

Public Rights Film Corporation

The Public Be Damned (Charles Richman and Mary Fuller).....5 reels

Purkall Film Co.

The Liar .....6 reels

Radio Film Company

Satan the Destroyer of Humanity.....7 reels
The Spirit of 1917 (James J. Harkness and Carl Sturmer).....— reels

Renowned Pictures Corporation

In Treason's Grasp (Grace Cunard and Francis Ford) .....5 reels

Select Photoplay Co.

Humanity .....6 reels

Selig Special

Beware of Strangers.....7 reels
The Ne'er-Do-Well.....8 reels
The Garden of Allah (Selig).....10 reels
Who Shall Take My Life?..... — reels

Frank J. Seng

Parentage .....7 reels

Sherman Elliot, Inc.

The Crisis .....10 reels

Sherman Pictures Corporation

I Believe .....7 reels
The Land of the Rising Sun

Signet Film Corporation

The Masque of Life.....7 reels

Standard Newsfilm, Inc.

Demons of the Air.....2 reels

Julius Steger

Redemption .....6 reels

Moe Streimer

A Daughter of the Don.....10 reels

Submarine Film Corporation

The Submarine Eye.....7 reels

Ultra Film Co.

A Day at West Point.....
West Is West.....
The Rustler's Frame-up at Big Horn.....

Unity Sales Corporation

The Bishop's Secret.....4 reels
The Lottery Man.....5 reels
The Marriage Bond.....5 reels

Universal Film Mfg. Company

Idle Wives .....
Where Are My Children?.....5 reels
Twenty Thousand Leagues Under the Sea .....10 reels
People vs. John Doe (Harry De More, Leah Baird).....5 reels
Robinson Crusoe (Robert Leonard and Margarita Fischer).....4 reels
Hell Morgan's Girl.....5 reels
Come Through .....7 reels

Variety Films Corporation

My Country First.....6 reels
The Pursuing Vengeance.....5 reels
The Price of Her Soul.....7 reels

TO SUB-LET FILM EXCHANGES

IN

BOSTON ATLANTA ST. LOUIS CINCINNATI

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Motion Picture News
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This month's Price List shows many bargains in supplies and parts. Write for it to-day.
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Accessory News

— SECTION OF MOTION PICTURE NEWS —

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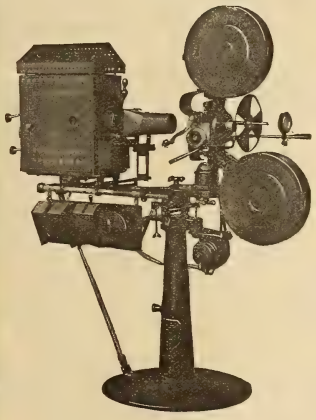

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in the

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FACTS ARE INDISPUTABLE

IT IS A *FACT* THAT POWER'S INTERMITTENT MOVEMENT GIVES GREATER DEFINITION OF MOTION PICTURES THAN ANY OTHER PRACTICAL MOVEMENT.

IT IS A *FACT* THAT THIS MOVEMENT WEARS THE FILM LESS THAN ANY OTHER NOW IN USE.

IT IS A *FACT* THAT THIS MOVEMENT IS AN EXCLUSIVE POWER'S DEVICE.

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NINETY GOLD STREET NEW YORK, N. Y.

Accessory News

SECTION OF MOTION PICTURE NEWS

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

Patrons and the Film

THE physical condition of film as it is received by the exhibitor shows signs of improvement, that is, some of the exchanges throughout the country are exhibiting interest in the movement which has been started by the National Anti-Misframe League, and are listening to the exhibitors who are not receiving film in the condition in which it should be delivered.

* * * * *

I AM quoting from a letter which I received from the Manager of Sales of one of the largest distributing corporations in the industry:

MR. E. K. GILLETT, September 11th, 1917.
MOTION PICTURE NEWS, INC.,
729 SEVENTH AVE., CITY.

DEAR MR. GILLETT:

Thanks very much for your esteemed favor of the 6th instant, with information from the Blank theatre.

We have had this matter up with our manager, having received a specimen of the film shipped to the Blank theatre.

Reciprocating the spirit of your letter, we want to say, that our management has experienced quite some difficulty in securing competent inspectors—competent in the same degree as are the inspectors in our New York Exchange.

We assure you that we are making every possible effort to give a service warranting the respect and admiration of our customers.

Reassuring you of our appreciation for the interest taken, with kindest regards, we are,

* * * * *

THIS letter shows a decided desire to co-operate, but it also shows very clearly that co-operation must be actively given by the operators and their organizations as well as by the theatre owners.

* * * * *

THERE is absolutely no doubt but what the attempt is being made on the part of the exchanges to improve the service. The Anti-Misframe League has received complaints from various operators, and theatre managers throughout the country as to the physical condition of their film, which complaints have been referred to the home offices of the exchanges in question. The letter quoted, however, is the first reply which we have had, which set forth the primary cause of the conditions, namely, the inability to locate competent inspectors.

* * * * *

THE Inspection Department of any exchange must not and cannot be underestimated. It is one of, if not their most important department. If the film is not in good physical condition it cannot be rented. To improve this condition co-operation from the managers and operators will help materially.

Who should know better than an experienced operator the proper condition in which film should be shipped out from the exchange?

Who should know better than the operator how patches should be made in order that they may pass through the standard projector?

Who should know better than the operator whether certain torn perforations will last one or two more shows, or whether the film in which they appear should be replaced at once.

If the operators organizations throughout the country will appoint reputable committees to visit the various exchanges, and co-operate with them in locating men who are capable of running the Inspection Department, we would soon find that film conditions in general would materially improve.

On the other hand, were the various exchanges throughout the country to approach the theatre men's associations or the operators organizations, and request them for co-operation, we know that it would be given enthusiastically, for after all, we are all working for one end, namely, INCREASING THE PATRONAGE OF MOTION PICTURES.

* * * * *

TO this end we request the members of the National Anti-Misframe League and other operators who contemplate joining, write us setting forth film conditions in their territory, and letting us put our shoulder to the wheel with them in helping improve and keeping up the physical condition of motion picture film which is to be shown to the public through the theatres.

E. K. GILLETT.

EQUIPMENT OPERATING

PROJECTION

By I. G. SHERMAN

QUESTIONS ANSWERED

International Projection Association, Inc.

AN event of unusual importance is to take place on the night of Friday, September 21, when the first of a series of lectures will be given to the members of the above named society at their clubrooms, 652 Bergen avenue, by Frank S. Pircher, E.E. and B.S.

The subject, "The First Principles of Elementary Optics," is the topic chosen by Mr. Pircher, and as he is one of the ablest operators we have in the city today, being a mechanic of no mean ability as well as being thoroughly versed on the subject of electricity and optics as applied to the operating room, his lecture should be the means of helping along the education of the man who lacks the same opportunity for study and research as he enjoys.

Formerly with the New York Edison Company as one of their engineers, he gained much experience and valuable knowledge which he is willing to impart to his less fortunate brothers. He has received the degrees of E.E. and B.S. from one of our leading universities, which should add to the value of what he may have to say by being authoritative.

The International Projection Association, Inc., as we have said in these columns before, is not a union, but purely a social and fraternal organization formed by motion picture machine operators. Chartered under the laws of the State of New York, on February 28 of the present year, the association has steadily grown from a membership of a few until it now numbers nearly every operator employed north of the Harlem River.

The officers—Al Polin, president; H. Scherl, vice-president; Marcus Rattiner, secretary-treasurer; Morris J. Rotker, recording secretary, and Edgar T. Stewart, chairman of the Board of Trustees—expect that there will be an unusually large attendance, and as all members are invited to bring along a friend, preferably a non-member, I predict that Brother Fircher will have a "packed house" to greet him on his debut as a lecturer.

Remember the date, the place and the time.

Friday, September 21, at 652 Bergen avenue, Bronx, N. Y., at 12 o'clock midnight. Those who are not residents of the Bronx and may desire to attend are instructed to take either the Subway or the Third Avenue "L," get off at 149th street, and walk two blocks north and one block east, to the clubrooms.

Invents an Automatic Dowser

H. A. K., Jacksonville, Fla., writes: "I have just completed what I call an automatic dowser. This device enables one man to make the 'change over' from one machine to the other so that it is impossible to detect the change upon the screen. It clamps on the head of the lamp house of any make machine and automatically cuts off the light from one machine as the clutch (on the motor drive) of the other machine is thrown in. This does not put out the arc or stop the motor; simply prevents the light from striking the aperture plate. The device is very small and of neat appearance; weighs about 2 ounces complete, and has no rods, chains, cords, pulleys, or other cumbersome parts to get in the operator's way. I have been in the game for about eight years and have used many methods of making changes, such as having a cord attached to each dowser, running through pulleys, with weights acting as a balance, and closing one dowser as the other is opened; wiring machines in multiple so as to steal one arc from the other; two shutters in front of the light ports, which moved up and down, one opening as the other closed, and have at times even tied cord to the switches, so that I could throw off on one machine when starting the other. Do you know of any other method in use by operators than those I have mentioned by which one man can operate two machines without ever having a dark screen, if so I would like to know of it. I would explain my device more fully, but my patent has not yet been granted. As soon as I have it fully protected I will send you full particulars with drawing."

You seem to have covered pretty thoroughly the various methods in use by operators for making the "change over" without ever having a dark screen. Some of the methods in use are very crude, and if you really "have something" it should find a ready sale, but operators, you know, are "from Missouri" and must be shown. I will be glad to receive further particulars and the promised drawing as soon as you are ready to send them. Until then, it would be useless for me to express an opinion as to the merits of the device.

National Anti-Misframe League

Pledge

AS a motion picture operator who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the operating-room, I promise that I will to the best of my ability return films to the exchange in first-class condition. Furthermore, I will when it becomes necessary remedy all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

Roll of Honor

RAYMOND E. BRIAN, Pekin, Ill.
JOHN WARNER, Washington, N. C.
FRANCIS STEINER, Pacific Grove, Cal.
RAYMOND R. MORGAN, Sapulpa, Okla.
MAX D. BRYANT, Lincoln, Neb.
ALFRED B. WERHAN, Wadsworth, Ohio.
GEORGE E. KAMMERER, Chattanooga, Tenn.
H. S. KLINK, Canton, Ohio.
V. W. BROWN, Sapulpa, Okla.
H. J. PHILLIPS, Barnwell, S. C.
J. DEWEY HARRISON, Winder, Ga.
C. F. KLAWITTER, Lewistown, Pa.
GUS BECKER, JR., Laredo, Texas.
DAN. W. DOSS, McAlpin, W. Va.
F. E. WALKER, Ensley, Ala.
FRANK GETCHEL, Oshkosh, Wis.
CLYDE W. MILLER, New Straitsville, Ohio.
WALLACE R. BUNN, Durham, N. C.
CHARLES A. S. SMITH, Houston, Texas.
NATHAN SCHULMAN, Houston, Texas.
J. H. MARCHAND, Baton Rouge, La.
C. E. DICE, Tooele City, Utah.
ALLAN MILLHORN, Enid, Okla.
ERNEST TYLER, Theresa, N. Y.
BRADLEY JAMES, Schenectady, N. Y.
JOHN W. SCHWERN, Schenectady, N. Y.
W. L. SHEPHERD, New Orleans, La.

NATIONAL MAZDA
THE WAY TO BETTER LIGHT

Nothing to Watch but the Film

New Lamp Requires No Attention

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It has been certain from the beginning that there would one day be a NATIONAL MAZDA lamp with which motion pictures could be projected at a practical cost.

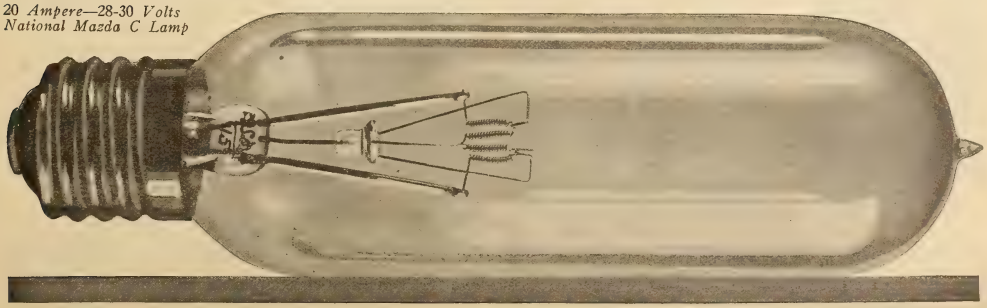
Here it is.

It reduces the cost of operation.

It gives an absolutely flickerless light. It sharpens and steadies the pictures. It requires no attention or adjustment. It leaves the operator "nothing to watch but the film." It reduces the fire hazard. It does not contaminate the air in the operator's booth.

It has been thoroughly tested by more than a year's use. Its working efficiency and operating cost have been determined. If you will describe the size and projector-equipment of your theater, we can state what results you may expect from this lamp—or any motion picture supply house can give you the information. Nela Specialties Division, National Lamp Works of General Electric Co., 140 Nela Park, Cleveland, O.

20 *Ampere*—28-30 *Volts*
National Mazda C Lamp



Members previously recorded	373
Members registered this week	27
Total membership to date	400

Notice! Anti-Misframe League Members

Membership cards are now ready and are being sent out as fast as possible. There are a number of operators, however, who have neglected to send in the desired information. If you will fill out the blank and mail to me, button and membership card will be forwarded.

Member's name.....
Home address.....
Name of theatre where employed.....
Address of theatre and name of manager.....
.....

This notice does not apply to those who have already sent in this information, but it is for those who have neglected doing so, many of whom have merely given their name and name of city, without any street address, making it impossible for the post office employes to deliver the letters addressed to them. Now let us all get together and raise our "Army of 1,000," and show that we are sincere in our efforts to better conditions in general. I. G. S.

Will Do All He Can

RAYMOND R. MORGAN, Sapulpa, Okla., says: "Have been reading up on your latest idea; the Anti Mis-Frame League and am glad to say that I think it is the 'best yet.' Please put my name down as an applicant. There are several other operators here, and I will do all I can to get their names for the Honor Roll."

In reply, the more the merrier. Your name has been added to the roll of honor, and I wish you success in securing the names of the other "boys."

Operator Turns Poet

THE following piece of poetry was written by brother Thomas Costello as a tribute to one of the "Boys" of Local 306; Danny Donoghue, who has joined the colors and is now enrolled as a member of "The Fighting Sixty-ninth," a part of the Rainbow division now encamped at Mineola, Long Island. The poem is entitled:

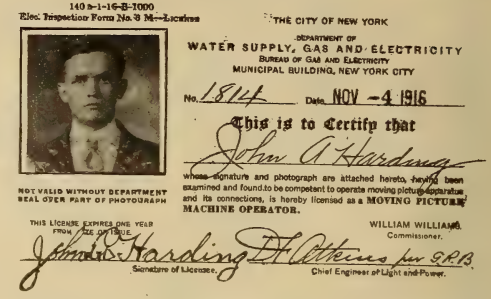
MY PAL DAN

He left his home and work behind,
just like a thousand more
And donned a spit of khaki to fight
on foreign shores.
His pals they all will miss him, but
we know he is a man.
The gallant Sixty-ninth can be just-
ly proud of "my pal Dan."

He shot pictures in the U. S. A., but
shooting Germans now will be his
work,
And you can bet the Sixty-ninth will
fight like howling Turks.
The Kaiser will get cold feet as the
boys his ranks will slam
And Local 306, will be in the front
ranks with "My Pal Dan."

There are in the regular as well as in the new national armies many men who formerly were motion picture operators, and as motion pictures form a part of the amusement and entertainment for the boys in camp, we are pleased to know that the machines will be operated by experienced operators as well as "Union Men."

United States Operator


140 5-1-16-B-1000
Elec. Inspection Form No. 3 M—License
THE CITY OF NEW YORK
DEPARTMENT OF
WATER SUPPLY, GAS AND ELECTRICITY
BUREAU OF GAS AND ELECTRICITY
MUNICIPAL BUILDING, NEW YORK CITY
No. 1814 Date NOV -4 1916
This is to Certify that
John A Harding
whose signature and photograph are attached hereto, having been examined and found to be competent to operate moving picture apparatus and its connections, is hereby licensed as a MOVING PICTURE MACHINE OPERATOR.
NOT VALID WITHOUT DEPARTMENT SEAL OVER PART OF PHOTOGRAPH
THIS LICENSE EXPIRES ONE YEAR FROM DATE OF ISSUE
WILLIAM WILLIAMS
Commissioner.
John A. Harding
Signature of Licensee.
H. H. Adkins for G.R.B.
Chief Engineer of Light and Power.

HEREWITH is published a photograph of an operator who formerly a member of Local 306, is now operating for the United States Government. He writes to a friend an interesting letter which is humorous in certain portions and as I have been given permission to use the letter I will quote certain parts of it. Here goes: "Dear ———: I hope you are well and also your beloved wife. I am still operating on the U. S. S. Kentucky and have just received a new Simplex Type S. It is the first one to be installed on any ship in the Atlantic fleet. I was over to the Precision Machine Company and as usual they showed me all the courtesy possible, and loaned me several extra parts as I have been operating the Simplex for so long a time. Lester Bowen was with me. I now have the same equipment as Lester has at the Rialto. I take it from your postal that you are out with a road show. How does forty-five a week seem to you, or does Jo take it away from you as usual? She is a good wife but not for me as I don't like to be bossed around. I am going to be married next June and believe me, my first wife knew I was boss, and my second will also. As for father and mother-in-laws they don't bother me in the least; if they get fresh I heave them out (sailor lingo—Ed). You are getting almost as much per week as I do per month. Well, I will close now, requesting that you send me an I. A. Journal."

The Simplex in the hands of such an able operator as the writer of the above letter will be sure to give pleasure and furnish amusement to the crew of the good ship Kentucky, and I am sure the Precision Machine Company will not object to the words of praise bestowed upon them. The equipment at the Rialto is considered up to date and complete and now that the same equipment is being installed on our battleships the U. S. Navy will also "compare favorably with New York's White Way." A good laugh is contained in the brother's letter where he asks, "Does your wife take your salary away from you as usual?" and then goes on to say "she is a good wife but not for me," following it up with "I am going to be married in June." He does not like to be bossed and yet he is taking orders from others all day. I hope he will not be disappointed in his second venture, and that he will be able to boss his wife and "get away with it" but I have my doubts. The salary question must worry some of the "boys" who formerly received for one week's work the same sum that they are now compelled to work an entire month for. And there is no overtime in the Navy either. It is pleasing to know, however, that the motion picture operators are not "slackers" and that in this struggle for Democracy in which we are engaged they too are "doing their bit."

Never Owned a Punch

ERNEST TYLER, New York State, writes: "I am a new reader of the NEWS and have noticed that a League has been formed to promote better film condition. I am for it, for I have enjoyed "indoor sports," patching and removing mis-frames. I never owned a ticket punch or punched a hole in any film that I have ever ran, and I wish you would put my name down as a member of the A. M. F. L."

Comment: Good boy! You are one of the few who can say that truthfully. Your name will be added to the Roll of Honor, and we hope that you will continue to live up to the pledge and that you will also offer suggestions as to effecting a remedy for some of the other evils prevalent in the industry.

"Ye Towne Knocker," by I. G. S.

LABOR day
* * *
SAW the
* * *
OPENING of the
* * *
PROSPECT THEATRE
* * *
ON Westchester Ave
* * *
THE BRONX.
* * *
"MOTHER O' MINE"
* * *
WAS the featured
* * *
FILM attraction
* * *
IN conjunction with
* * *
A BILL of
* * *
VAGARIOUS
* * *
VAUDEVILLIANS
* * *
VENTURING a
* * *
VARIETY of
* * *
VAGUE vanities
* * *
WHO were annoyed
* * *
BY THE cries of the
* *
CANDY BUTCHERS
* * *
CALLING their wares.
* * *
WHEN the
* * *
LUMINOUS photographs
* * *
MADE their
* * *
APPEARANCE ON
THE SCREEN
* * *
IT WAS evident
* * *
THAT the man
* * *
IN THE BOOTH
* * *
HAD BEEN studying
* * *
THE Camouflage
* * *
METHOD of projection.
* * *
THE PICTURE was
* * *
OBSCURED by
* * *
SHADOWS during its
* * *
ENTIRETY.
* * *
PLEASE
* * *
Mr. MOSS ask
* * *
YOUR Operator or
* * *
REEL BOY or
* * *
WHOEVER it is that
* * *
OPERATES the
* * *
MACHINES
* * *
TO WATCH the
* * *
LIGHT more
* * *
CLOSELY.
* * *
I THANK you.

(Apologies to K. C. B.)

From Washington, N. C.

JOHN WARNER, Washington, N. C., has this to say: "After reading of the good work being done by the N. A. M. L., I wish to express myself as being heartily in favor of it, and think it is one of the best movements ever gotten up in the interests of the operator and better film service. I also, am having considerable trouble with misframes, bad patches and punch marks, and am willing to do my part in eliminating this trouble. I am enclosing a membership application and a signed pledge, clipped from Motion Picture News and would appreciate a more detailed statement of the aims and work of the League. Hoping to hear from you soon in regard to the matter, I am fraternally yours."

Answer: The aims of the League have been set forth in these columns so often that it hardly seems necessary to go into any great detail at this time. I would suggest that you read some of your back numbers and find the information you are seeking.

I believe that I had the honor of opening the first picture show in your city, several years ago. The Bijou Theatre, next to Brown's Drug Store which was started by Mr. Walter E. Jones, head of the Washington Investment Company. We also operated a store show on River street for the "po' white trash." Both of these ventures were more or less successful and I still retain many pleasant memories of that little city on the A. C. L. If Mr. Jones is known by you, kindly convey to him my kindest regards.

Your name has been placed on the Roll of Honor and you will receive your membership card and button in the regular course of events.

Wanted—Youngstown, Ohio

If there are now engaged in the film business in New York City two men who formerly operated a motion picture theatre on Federal street, Youngstown, O., they are requested to forward their address to the editor of this department.

GOOD ACTING

will help a good scenario—good projection will help a good film.

Insure the success of your films by using

Bausch and Lomb
Projection Lenses

These lenses will lend, to the film, that even illumination and sharp definition so much appreciated by your patrons.

Edison and Nicholas Power machines are equipped with Bausch & Lomb lenses. Is yours?

Bausch & Lomb Optical Co.
569 ST. PAUL STREET ROCHESTER, N.Y.
New York Washington Chicago San Francisco

Leading American Makers of Photographic and Ophthalmic Lenses, Microscopes, Projection Lanterns (Balopticons), and Other High-Grade Optical Products.

SERVICE

Are you getting service where you are purchasing your supplies for your Theatre?
DO YOU GET PROMPT SHIPMENTS?
DO YOU GET SATISFACTORY GOODS?
EVERY CUSTOMER SATISFIED IS OUR AIM.
We have an efficient organization and we specialize in GOOD GOODS and PROMPT SHIPMENTS. We guarantee satisfaction or money cheerfully refunded.
A TRIAL ORDER WILL CONVINCE YOU.

AMUSEMENT SUPPLY COMPANY
Largest Exclusive Dealers to the Moving Picture Trade
Dealers in Motiograph, Simplex, Edison and Standard Machines, Transverters, Motor Generators, Rectifiers, and everything pertaining to the Moving Picture Theatres.
Third Floor, Mallers Building,
Corner Madison Street and Wabash Avenue, Chicago, Illinois
WE SELL ON THE INSTALLMENT PLAN

MOTION PICTURE MACHINES
Use The SIMPLEX
The Dependable Machine Made by a Dependable Company—
Motor Generators and General Supplies
MINUSA Gold Fibre Screens
SPEER CARBONS for Perfect Projection
We are equipped to give you expert service. We repair machines with tools made by the factories. No other concern can offer better service than we. *Try us.*
Lewis M. Swaab 1327 VINE STREET PHILADELPHIA, PA.
NOT IN THE TRUST

Do you realize the number of members already enrolled in the

Anti Mis-frame League?

Do you realize the strength of this organization?

You may not know it, but it is developing into one of the most progressive organizations in the industry.

GET IN LINE AND JOIN

care MOTION PICTURE NEWS

Get Your Release Dates in by Saturday

INFORMATION

I am interested in Motion Picture Photography and would like

Without Obligation

on my part to obtain information on the equipment as checked

CAMERAS
CAMERA ATTACHMENTS
TRIPODS
LENSES
FILM STOCK
STUDIO LIGHTS
LABORATORY APPARATUS
DEVELOPING AND PRINTING

(Tear out this advertisement and mail to MOTION PICTURE NEWS, 729 7th Avenue, New York.)

Name .....

Theatre .....

Address .....

.....

Liberty Loving Local 307 Shows Patriotism

AT a recent meeting of Local 307, Motion Picture Machine Operators of Philadelphia, Pa., it was resolved that the Local donate the sum of One Hundred Dollars to the family of any member meeting with permanent injury or death while serving in the armed forces of the United States. Without a dissenting vote this resolution was unanimously carried. The treasury of the Local will in no way be impaired by this donation, as the money will be raised by a voluntary tax upon each member.

As Local 307, has a membership of approximately two hundred and seventy-five members, twenty-four of which are already serving in some branch of the military service, this is a big undertaking and we sincerely hope that there will be no necessity for any donation whatsoever, and that every one of the "boys" will do their bit and return to their hearthside, safe and sound.

Locals who have not already done so, should adopt resolutions along these lines, or, if this is not possible, they should at least make some provision for the exemption of dues to its members while answering the call of their country I. G. S,

No Union—Too Bad

G. S. H., Harrisonburg, Va., writes: "I would like to join the A. M. F. L. I think it is a very fine thing. There are two of us, both operating in the same theatre, and we both wish to join—is it all right? We have no Local here, does that make any difference? We will send our names and name of theatre as soon as we see your answer in the NEWS."

Answer: There are no restrictions placed upon the membership of the League. Any operator, manager or film inspector, working in an exchange is eligible for membership. The members of the League consist of many non-union men as well as a large majority of union men. The fact that there is no union in your city is to be regretted but that does not bar you from lending your efforts to better conditions in the industry. Fill out the printed blank and mail to me. On receipt of the information requested I will mail you membership card and button.

The Lost Is Found

H. S. KLINK, Canton, Ohio, whose letterhead bears the following motto: "I am not learned that I cannot learn more," writes: "Well brother, I can't resist any longer so here goes: Please enroll me as a member of the N. A. M. L. I am working in a vaudeville theatre, showing Pathe News on week days and a World Feature on Sundays. I guess I am worthy of membership in the League as I won the World Film Company's "Better Service" contest for the month of July in the Cleveland District; I have also finished eleven years employment for one man, which isn't bad, is it? I could have worked for him another eleven years as he is one Prince to work for. Ed. E. Bender is the man to whom I refer; general manager of the Lyceum theatre, this city."

In reply: Your letter was indeed welcome, for it has been some time since I last heard from you. To your credit are the words you use on your letterhead, and I am glad to learn that you were one of the winners of the better service contest. The record for long years of service is one that few operators can equal. Of course, the reason for this is that not all managers are "Princes." Don't feel yourself a stranger, and let us hear from you more regularly.

Typhoon Prominent at Exposition

THE Safety and Sanitation Exposition at the Grand Central Palace in New York must have been arranged especially for the Typhoon Cooling and Ventilating System. This was easily the most conspicuously advertised apparatus at the Exposition last week.

Three immense Typhoon fans were mounted on the railings that surround the entrance to the Grand Central Palace, between the tall columns, above huge flags, making a most imposing display.

There was nothing "stuffy" about the attractive Typhoon Booth either. Signs and salesmen aided the Typhoon fans in emphasizing the importance of proper ventilation.

Lincoln Represented

THE manager of one of the leading photoplay theatres of Lincoln, Neb., writes: "I don't think that Lincoln is represented in the A. M. F. L., but enclosed you will find what my operator did to one reel of film before he started cutting. What do you think of these splices? Do not think that this is the general run of stuff we are using here, for I am glad to say that this is an exception; it is from the 'Runaway Sleeper' an episode of the 'Hazards of Helen' and *quite old.*"

In Reply: You will pardon my frankness, I hope, when I tell you that in my estimation 75 per cent of the splices you enclosed in your letter to me were mechanically perfect, and would have run through the machine without any trouble. The Anti-Mis-Frame League, has for its purpose the elimination of bad condition of film, and even though the subject you mention is an old one, the cutting out of many of the patches could have been avoided.

Praise for the Simplex

FRANCIS STEINER, Pacific Grove, Cal., writes: "Please enroll me as a member of the Anti Mis-Frame League. I had not thought much about joining until last night. Although the manager was with me we had all we could do, marking, cutting out and repairing a five reel feature. There were no less than twelve big misframes, and the joints or splices that had been made were very poor. The film was doubled over and cemented, and was ripped out on both sides. It was a miracle that it ran through the machine; thank Heaven it was a Simplex. My manager suggested that I join the A. M. F. L., and here I am."

In Reply: Welcome to the fold. The conditions you mention, however, are not as bad as they might be. If the film was ripped on both sides, for any great length, I cannot see how it was possible for it to be run through *any machine.* When making complaints about condition of film, it is requested that you mention name of subject, who it is released by and the exchange from which you received it. In this way we can get in touch with the proper authorities and thereby effect a remedy.

Settlement with Detroit Operators

The next year's wage scale of the union operators in Detroit has been finally adjusted, and became effective September 1. It grants the operators a good wage increase, although not as much as originally asked for. It also strikes out a number of things in the original contract submitted by the unions. It's a victory for both sides, each making compromises to reach a final adjustment.

Menger and Ring Enlarge

MENGER AND RING, INC., 304 West Forty-second street, New York City, who are manufacturers of theatrical display frames, have consolidated with Samuel Weinstein, of 134 Duane street, New York, and henceforth they will be known by the name of Menger, Ring and Weinstein, Inc. In speaking of the change, Mr. Ring said that the business had been advancing so rapidly that it was necessary to enlarge their plant and executive force in order to cope with the flood of new business that has been coming in from all parts of the country. The newly added partner is a man of wide experience in the picture framing business, and the factory of Samuel Weinstein will be utilized in making lobby display frames for the motion picture industry. This factory has a working floor space of over 12,000 feet, and equipped with the latest inventions in machinery for making the highest class wood turnings for display frames.

The offices and salesrooms of the company will remain at the same address, 304 West Forty-second street, New York, while the manufacturing will be carried on in their outside factories which have four buildings and branches.

New Cincinnati Office for U. T. E.

To be able to handle the rapidly increasing business of the Cincinnati office, the United Theatre Equipment Corporation branch has moved to larger and more spacious quarters at 115 West 7th St., Cincinnati, Ohio, where Manager T. A. Nolan and a staff of competent mechanics and supply men will be better able to serve exhibitors with equipment and supply needs.

A PICTURE PROJECTED WITHOUT A FLICKER

Front View

Side View

By Using SPEER HOLD-ARKS

Exhibitors should endeavor to gain the confidence of their patrons. Prove to them that the same intense bright light is used every day. No flickers or sputters and a perfect picture.

The demands of the public today are very severe, but to satisfy them means success. It also means the adoption of the famous "Speer Hold-Arks" as the negative carbon.

Write today for descriptive literature

"THE CARBONS WITH A GUARANTEE"

SPEER CARBON COMPANY

ST. MARYS, PA.

Better Satisfaction

This notice is addressed to the minority of our subscribers who do not regularly answer advertisements.

The service described is, however, open and free to all who wish our help.

We do not wish to discourage you from writing direct to our advertisers; in fact, you do not do enough of it for your own good, but we do want you to get the proper goods to fit your needs.

There are many, perhaps you, who are too busy to write each company separately; therefore we are offering our co-operation, which means that you will receive full information on any subject which you may designate by merely filling out the coupon, designating by numbers the goods in which you are interested.

Your inquiries thus received will be forwarded to reputable manufacturers, even though the goods on which you wish information are not advertised in the "News."

1. Arc Controllers
2. Advertising Novelties
3. Brass Rails
4. Building Materials
5. Cameras
6. Camera Lenses
7. Carbons
8. Chairs
9. Chair Upholstery
10. Change Making Machines
11. Condensers
12. Converters and Transformers
13. Developing and Printing
14. Developing Materials
15. Developing Tanks
16. Disinfectants and Perfumes
17. Economizers and Rheostats
18. Electric Signs
19. Elevators and Escalators
20. Exterior Lighting
21. Film Cabinets
22. Film Carriers
23. Film Cleaners
24. Film Dyes
25. Film Stock
26. Fire Extinguishers
27. Floral Decorations
28. Gas Engines
29. Heating
30. Heralds
31. Interior Lighting
32. Interior Telephones
33. Lithographs
34. Lobby Display
35. Metal Ceilings
36. Motors
37. Mural Paintings
38. Musical Instruments
39. Paints
40. Perforating Machines
41. Printing Machines
42. Programs
43. Projection Booths
44. Projection Lenses
45. Projection Machines
46. Projection Machines (Home)
47. Reels
48. Rewinders
49. Safety Exit Locks
50. Screens
51. Slides
52. Stage Settings
53. Studio Lights
54. Ticket Selling Machines
55. Ticket Taking Machines
56. Uniforms
57. Ventilating and Fans
58. Vacuum Cleaners

Gentlemen: Please send me descriptive matter on the subjects marked in the above lists.

Name.....

Theatre.....

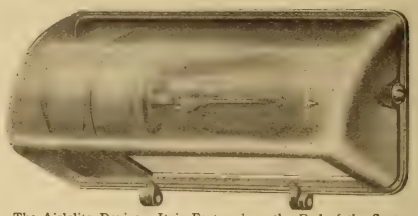
City.....

State.....

Aisle Lighting Device Aids Seating

THE BROOKINS COMPANY, Cleveland, a firm which has devoted eleven years to a close study of interior illumination, has been placing its "Aislelite" in many of the most important picture theatres throughout the country. Wherever the device is in use, the management has found it satisfactory. In many instances, theatre men have been enthusiastic in their praise of the merits of the Aislelite and sent to the firm unsolicited testimonials.

The purpose of the Aislelite is to do away with wall lights, and at the same time diffuse sufficient illumination to aid patrons to find their seats. The Aislelite is attached to the end seat facing the aisle and sheds a mellow glow on the floor. The light in the aisle is just sufficient to act as a guide to patrons in finding



The Aislelite Device. It is Fastened on the End of the Seat

their seats, and in no way interferes with the light on the screen. As the rays falling from the apparatus are directed toward the floor and completely shut off above, the rest of the house is in absolute darkness, when the wall globes and the center lights have been turned off.

When the Aislelight is installed there is no more fumbling around for the right seat. A patron can find his own seat without aid, if necessary.

The aisle becomes a lighted pathway, and there is no more confusion when the house is crowded. People can go to their seats or leave the auditorium without bumping into each other.

Appearance of the Aisle During the Showing of a Picture. The Subdued Light Reflected on the Floor from the Aislelite in No Way Interferes with the Light on the Screen

This is a decided advantage. When theatregoers feel that there is a house in town where they can go at anytime and enter right in the middle of a performance with the knowledge that there is no danger of being jostled, or that they are liable to stumble about in getting to a seat they are drawn instinctively to that theatre. Freedom from unnecessary annoyance and trouble appeal to all patrons. Give the crowds going to your house a chance to think that they are not in a crowd and they will vote your theatre one that has something to offer in the way of convenience.

Many a person has stayed away from a place of entertainment

(*Continued on page* 2240)

THE CAMERA

Photographic Resolving Power

(Continued from last week)

IN the previously described investigations on photographic resolving power the effects of light action in photographic films, and their influence upon the rendition of fine detail, were ascertained through the examination of test objects reproduced by a lens upon photographic plates.

The study of images produced by a lens could not, however, yield absolute information on photographic resolving power, because, in no instance is the image produced by a lens an exactly defined reproduction of the object. All objectives possess a certain amount of residual aberration, but even though it were possible to construct an absolutely aberration-free objective; this objective would still fail to reproduce a point of the object as a perfectly defined point in the image. The wave-theory of light shows us that instead of a luminous point being imaged as a point by a lens, it is reproduced instead as a circular patch of light surrounded by alternating bright and dark rings. This diffraction pattern, or spurious disc (*as they are called by astronomers*), is what we might expect as the reproduction of a point, having regard for the wave-theory, and, as Lummer says: "Physical optics recognizes no other meaning than this to the term point-image."

A thorough study of the investigative work which has been done upon photographic resolving power will show the manner in which scientific problems are progressively elucidated by the joint efforts by capable workers, who fortify their efforts by judicious study of the previous work upon the same subject. The original work of Mees and Scheffer was indeed productive of useful information upon photographic resolving power, but a further advance came about when the inherent imperfection of lens-produced images was taken into consideration, and other means employed to produce test-exposures upon the photographic film.

Some early investigations upon photographic resolving power, without recourse to lens-produced images were those of Féry[1] and Scheiner[2], but the first of the more recent workers who dispensed with objectives as the means of making test-exposures, was Dr. E. Goldberg of Leipzig, to whom all students of the photographic process are indebted for a most interesting research.[3]

Goldberg's investigation is commendable for the extreme simplicity of the devices employed, and it may be said that his paper was the forerunner of the best work which has since been carried out on the subject of photographic resolution.

As the results of previous investigators had shown that the principal enemy to photographic resolution was the spreading of the photographic image, due to the action of the silver particles of an emulsion upon the incident light, Goldberg proceeded to study this spreading of the image by the microscopic examination of discs, produced upon photographic plates by exposure through a metal plate pierced with a series of round holes. The perforated metal plate was placed in contact with photographic plates of various kinds, and exposures ranging from 10 to 100,000 times the "Schwellenwert"* of the respective plates were given.

Although this seems an excessively simple procedure, the preparation and use of the perforated metal exposing plate requires special precaution, and a consideration of the effects which result from the spreading of the light between the metal plate and the photographic plate if the two are not in absolute contact when the test-exposures are made. As is well known, the surface of a photographic plate is far from being optically plane; this being the case it would be impossible to secure perfect contact between the emulsion film and the perforated metal plate, no matter how great the pressure which was applied. Figure 3 shows how Dr. Goldberg surmounted this difficulty. In Fig. 3, *a* is a cross-section of a metal plate having conical holes drilled almost through it. These partially drilled holes were next depressed with a punch so that they protruded from the lower surface of the metal plate, as in *b*, Fig. 3, and were then drilled completely through, leaving three round openings whose edges extended somewhat from the bottom of the metal plate; *c*, Fig. 3. The diameter of the holes in Goldberg's exposing-plate was 0.4 mm.

Regardless of irregularities in the surface of the photographic plate being tested, it is apparent that these protruding apertures in the metal plate could be brought into intimate contact with the former, but to guard against any great irregularities in the surface of photographic plates Goldberg disposed the holes in his exposing-plate in the relation of the three corners of a triangle; *d*, Fig. 3. By so doing he took advantage of a mathematical law that all three projections on a surface must always touch a support. It should be mentioned here that the effect of light spreading, against which all of these precautions were taken, results from lack of contact between the holes (*or apertures*) in the exposing-plate and the surface of the photographic plate, and causes the developed test-image to lose its perfectly circular shape, as well as falsifying the proportional spreading effect at the edge of the images, which latter is the subject of the investigation.

When a series of exposures on various types of plates have been made through a properly prepared metal plate, the effects of light action upon the photographic film may be ascertained by examination of the developed results. To secure a series of varying exposures at one single operation Dr. Goldberg placed in front of the metal plate a neutral-black wedge giving exposures through the three holes which varied in the ratio of 1, 10, and 100 times the Schwellenwert of each variety of photographic emulsion. A second series of exposures was given each plate, these being 1,000, 10,000 and 100,000 times the Schwellenwert.

After development the various test plates bore series of small black discs, and the comparison of the diameter of these photographic images with the known diameter of the holes in the metal exposing-plate yielded information as to the properties of the various types of plates. As the photographic disc images were quite small they were studied under suitable magnification. This increase in the size of the discs on the photographic film over the size of the holes through which they were printed is, of course, directly comparable to the irradiation effects considered in the previous section of this article, and it will now prove interesting to set forth the characteristics of various types of photographic emulsions, as revealed by Dr. Goldberg's test exposures.

He found that in the case of a transparent and grainless emulsion, such as is used in the Lippmann interference process of color photography, there was no measurable increase in the size of the exposed (*and developed*) discs on the test plates, and that the discs printed on Process and Lantern plates showed only a slight spreading or increase in diameter. A noticeable degree of spreading was the case with the Wratten "High-Resolution" plate in which the silver grains are all of the same size, *e.g.*, homogeneous emulsion. As might be expected, the increase in the size of the exposed discs was considerable in the case of Extra Rapid, or portrait, plates, while a double-coated plate showed the greatest spreading of the image of all the plates tested. The most confused and widely spread of all the test images, however, were those produced on Bromide and other developing-out papers, while exposures on printing-out papers showed no spreading, or increase in the diameter of the disc, and were therefore comparable in this respect to the transparent, grainless, Lippmann film. It has to be emphasized here that these observations with regard to the spreading of the discs by various types of emulsion refer to images produced at equal exposures. The discs on a given plate which correspond to the longer exposures, are, of course, of greater diameter than those produced on the same plate at shorter exposures.

Following Dr. Scheffer, Goldberg calls the extent of the spreading of the photographic image (*due to the scattering of the incident light by the photographic film*) the turbidity of an emulsion, which is more exactly defined as the proportion between the strength of the light reaching the film and the total amount

[1] "Comptes Rendus," Vol. 126 (1898), page 890.
[2] "Photographie der Gestirne."—Leipzig, 1897.
[3] "Photographic Journal," (London), Vol. 52 (1912), pages 300-316.

* The "Schwellenwert," or threshold-value, of a photographic film or plate is the very least amount of exposure which will produce a visible impression upon development. It is the measure of speed in the Scheiner system of sensitometry.—Ed. Camera Dept.

Given a good scenario,

a capable cast and a *clear picture*, the result is bound to be capacity houses.

Our part in your success is the manufacture of film that assures the clearest pictures.

The *right* film is easily identifiable by the stencil

"EASTMAN"

in the margin.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

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scattered. The turbidity of various emulsions has been graphically demonstrated by Goldberg in the form of curves, where exposures as abscissae are plotted against increase (*due to spreading*) in the size of the photographic image as ordinates. In such a diagram the curve of a highly turbid (*rapid, coarse-grained*) emulsion will rise high with increasing abscissa values, whereas the turbidity curve of a transparent emulsion will show no appreciable ordinate value, even in the case of long exposures. As curves plotted in this manner from the observed facts are characteristic of the light scattering properties of various plates, Goldberg calls these curves the turbidity curves, while he terms the steepness of the curve the turbidity factor. It has been shown, however, by later investigators, that Goldberg's turbidity curve is not identical with his definition of turbidity factor.

Now as the turbidity factor of any given plate is a physical constant, and of a purely optical nature, it follows that it must be independent of the nature of the developer and the time of development, and also independent of the intensity of the *scattered light* which causes the lateral extension of the photographic image beyond its true boundaries. These conclusions were demonstrated by Goldberg in the following simple manner: To show that the turbidity factor of a given emulsion is unaffected by time of development a series of equal exposures were made upon a plate, the exposures being many times normal, or, in other words, severe over-exposures. The discs thus produced on the photographic plate (*by printing in contact with the perforated metal plate*) were cut apart and each developed separately for different lengths of time. The diameters of the developed discs were all practically equal, showing that the turbidity of an emulsion is not influenced by development.

The influence of the light scattered within the film upon the turbidity factor was investigated by making exposures through holes (*drilled in a metal plate*) of various sizes, since it is mathematically demonstrable that the intensity of light scattered within the film increases with increase in the size of the holes in the metal exposing-plate. Considering further the mathematical aspects of this case Goldberg concluded that the increase in scattered light with increase in size of the printing aperture was not, however, sufficient to sensibly alter the turbidity factor, and this was demonstrated by making two exposures behind a metal plate containing three holes of different diameters, the exposures being 10 and 100,000 times the Schwellenwert respectively. When the diameters of the developed images were measured it was found that the degree of spreading in the case of the discs printed through the largest holes in the plate was essentially the same as that for the smaller discs, thus supporting Goldberg's contention that the turbidity factor was not influenced by increase in the intensity of the light scattered within the emulsion film. In the case of severe overexposure Goldberg found the spreading of the image to be very considerable, implying an increase in turbidity with long exposures, which, of course, is a characteristic of the emulsion itself and varies with different types of plate.

While it might seem that these scientific investigations are far removed from the actual business of negative making, the connection between photographic resolving power and sharply defined images is made easily apparent by the following conclusions of Dr. Goldberg:

(1). The sharpness at the edge of a point (a line or a surface) is at its greatest with a given plate, which possesses the smallest turbidity factor and the greatest development factor (*degree of contrast*).

(2). Two sorts of plates may possess the same degree of sharpness if the ratio between their turbidity factor and the development factor is the same.

(3). To improve the sharpness it is very advantageous that the turbidity factor be very small and the development factor as large as possible. The Lippmann plate possesses an extraordinary sharpness at the edge of the printed figure, because its turbidity factor is immeasurably small, so that the bad influence of its development factor does not spoil it (it has very flat gradation). On the other hand, the sharpness of a line printed on bromide paper leaves much to be desired, which is easily explained, for the turbidity factor is large, and the good influence of its steep gradation is not sufficient to attain a large enough ratio for both factors. Finally, one can expect that those photographic films which have a high development factor and a small turbidity factor, as, for example, the "hard working" (*contrasty*) process-plates, will show a very good sharpness at the edges, an expectation that is completely confirmed by trials.

The foregoing experiments of Dr. Goldberg throw considerable

light on the factors which influence photographic resolution, but to complete his research Goldberg also made some tests to determine the degree of resolving power possessed by various types of photographic emulsions. In these tests he sought to determine the "resolving limit" of various emulsions, the term resolving limit being defined by Goldberg as the smallest width of a printed (*exposed*) line which can be made on a photographic film. Here, as in the former experiments, the use of a lens to form the images is excluded, and in these determinations of the resolving limit Goldberg used as his test object a piece of silvered mirror upon which transparent and microscopically fine lines had been produced by rubbing just once over the silvered back of the mirror with a piece of emery paper. This scratched mirror was placed in close contact with the various plates to be tested and exposures made, whereupon the appearance of the fine lines thus produced on the developed films was studied under the microscope.

In the case of process plates, lantern plates, and other slow fine grained emulsions, good representations of the scratches on the mirror were apparent in the photographic copies, but in no instance were they so fine as to be of the order of the size of the silver grains in the various emulsions, as would be the case if the theory of Wadsworth (*see previous installment*) were correct. In the case of extra-rapid, coarse grained emulsions the finer lines were undiscernible as such, and on either side of their true position great numbers of exposed and blackened (*by development*) silver grains could be seen. As this apparent shift in the position of the exposed lines might be brought about by lack of contact between the surface of the photographic plate and the scratched mirror with which the lines were printed, another series of exposures were made upon flexible films forced into contact with the surface of the mirror.

The results of these test exposures showed the minute scratches on the mirror to be well reproduced by the fine grained emulsion of printing-out paper, and fairly well delineated by bromide paper, which latter, it will be recalled, gave a very confused disc in Dr. Goldberg's previous experiments on turbidity, or light spreading. In spite of the good contact between the printing mirror and flexible film, the representation of the scratches was as poor on high-speed film as had been the case with plates of extra-rapid quality, and the same quantities of exposed grains were to be noted in the vicinity of the printed lines. This might be caused by the action of exposed grains in an emulsion acting on adjacent grains in such a way as to make them likewise developable, but this inference is by no means conclusive, as was proven by Dr. Goldberg by producing a series of lines on an unexposed plate by rubbing the same with emery paper and then developing it. These lines produced without the action of light were reproduced distinctly in the test results, and were not bordered by large numbers of developed silver grains. This showed that the poor rendition of extremely fine lines by rapid emulsions could not be traced to any condition related to developability of the grains, but was due to the fact that the silver bromide grains in a rapid emulsion vary in their sensitiveness. This being the case, it can be appreciated that a line of light falling on a rapid plate may happen to be incident upon grains of less sensitiveness than other adjacent grains. By reflection the more sensitive neighboring grains are made developable, and upon development may be more apparent than the true image produced by the incident light.

Goldberg considers that this explains the superior resolving limit of fine grained (*slow*) emulsions over the very rapid (*coarse-grained*) types, but he further concludes that there is no connection between the turbidity factor and the resolving limit of an emulsion, for, whereas turbidity factor is governed by the arrangement of the grains in the film, and by the thickness of the film; the resolving limit is dependent on the difference in sensitiveness of the grains in a given emulsion, and (*when the grains are of uniform sensitiveness*) upon the size of the grains. This

(*Continued on page 2239*)

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MUSIC AND THE PICTURE

Sidelights on the Music Royalty Question

TO pay or not to pay for the privilege of using certain kinds of music is a troublesome subject for exhibitors just at present. The exhibitors say "No," while the Authors and Composers Society say "Yes"; and much to the exhibitors' discomfiture a judge has decided in favor of the music men. The exhibitors think they are shouldering enough financial burdens, and the music men feel that too many persons in this world are deriving revenue from their products without paying.

This is not a new situation for authors, composers and publishers. They went through a similar battle some years ago, when the manufacturers of phonographs and music rolls took what they pleased and told the music men to fly a kite when the latter asked for some remuneration. The phonograph makers argued that the copyright covered only sheet music and that they were not infringing.

The publishers, however, held a different view and took the matter to court, arguing that phonograph records and music rolls had a detrimental effect on the sale of sheet music. Publishers maintained that a person with a phonograph record or the music roll of a song would not be likely to purchase a copy of the song. But the court did not share the publishers' opinion and decided in favor of the manufacturers. And until a law could be passed the publishers knew they could not collect a cent.

But the trouble had been started, with the publishers prepared to continue the fight. The manager of one large music roll company felt that sooner or later all manufacturers would have to pay. So he went to the publishers and offered to purchase the exclusive rights to all their publications and agreed to fight any proposed law.

The other manufacturers heard of this plan and, fearing that they would be squeezed out entirely, called a meeting and asked the publishers to attend. At the meeting the manufacturers admitted that the publishers were entitled to a royalty and helped the publishers to frame a satisfactory agreement with the idea of having it made a law. The law was passed, allowing the publishers two cents royalty from every record or music roll made. A violation of the law entitled the injured publisher to begin suit for three times the amount. Some doubted the constitutional rights of Congress to stipulate the amount to be paid on each record, but the publishers have been receiving it ever since. And the authors and composers are paid their share.

Wolfe Gilbert

So in making this fight against exhibitors the musical fraternity is simply repeating history. And this time the court has thrown its weight with the music folks.

The other day the writer discussed the matter with L. Wolfe Gilbert, the well-known song writer and professional manager for Jos. W. Stern & Company. Being an author, Mr. Gilbert naturally looks for all he can get from his work; and yet he is one of the most liberal and broad-minded men in the business. Not being a member of the society, he talks as a neutral.

"We all want to live and get along," Gilbert smiled. "Moving picture exhibitors are entitled to live as well as writers and publishers. And when you hear a publisher tell his side you feel he has a just grievance. Maybe an exhibitor could make his side clear too. Take my firm for instance. It costs approximately $35,000 a year to run this professional department and, with the exception of some dance music, we have to give most of it away gratis. Picture pianists come her and ask for sets of music. They do the same in other publishing houses. They collect from fifty to two hundred sheets of music. A few songs they play, a few they look at, and many they never put on the piano. I know dozens of cases where the picture pianists have handed the music to lady friends without as much as undoing the wrappers. Here they kill possible sales for every publisher. Do you think they would be so generous if someone had to pay for that music?"

"But why don't you give the pianist just the numbers he needs?" Gilbert was asked.

We do that now with most performers, but the picture pianist wants a set or nothing, and if you don't give him the set very little of your stuff will be seen in his house. Of course, I don't mean that all are this way, but we have no way of telling the good from the bad. If a careless pianist loses a job he often leaves his music behind, knowing how easy it is to collect another stack. He gets it so easily that a bunch of grafters come with printed cards pretending they are picture pianists, and it takes a mind-reading diplomat to distinguish between the real pianists and the fakirs without hurting anyone's feelings. Some performers used to gather sets for their friends. Now we teach a performer the kind of song he wants to use and give him a copy of it. At first they put up a kick, but when they realized that the publisher had to cut expenses in some manner they quit kicking."

"Any other reason that publishers have why exhibitors should pay, Mr. Gilbert?"

"Publishers and writers in the society know that if you wish to use patented ideas of a man's brain you must pay him a royalty, and they can't see why this does not apply to music; and when the cost of production of the patented article increases, the owner tacks on an additional charge. Now every expense item in the music business has increased, but with a few exceptions the price has remained the same. One argument is that moving picture fans buy the bulk of popular music. Many attend shows, first, to see pictures, and, secondly, to hear the kind of music that appeals to them. So the song makers and publishers hold that if the music acts as a drawing card in any sense those deriving a financial benefit from it should be willing to pay for the use of it. Maybe some keen-minded exhibitor may have an argument to offset what I have said. And as I said before, I want to live, and I want to see the other fellow live. And it's much nicer to live in harmony."

As the matter stands, it is a question as to whether the exhibitor can afford to eliminate the popular numbers from the big houses. Is it not possible that the masses will be satisfied with classical music? Will some attempt to buy the exclusive rights to the music for certain territories draw trade from the ranks of the men who have been fighting the issue? In the fight for the principle or pocketbook the exhibitors must not lose sight of future business, while the publishers must see the possibility of exhibitors educating the masses to love classical music and lose their liking for the popular numbers. How it will end we canont tell. What do you think about it?

E. M. WICKES.

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"THE SPINDLE OF LIFE"

(Butterfly Production)

Theme: "Whispering Flowers" (Characteristic) by Blon

1—"Sweet Jasmine" (4/4 Allegretto) by Bendix until—T: "Miss Harrison cannot be found."
2—"Budding Roses" (Valse Caprice) by Kretschmer until—T: "A. B. Carter known as A. B. C."
3—"La Rose" (3/4 Allegretto Intermezzo) by Ascher until—T: "This is private property."
4—"Courtesy Intermezzo" (3/3 Andante) by Wiegand until—T: "James Bradshaw put all, etc."
5—"Simple Ave" (4/4 Moderato) by Thome until—T: "I wish you would not see, etc."
6—Theme until—T: "The fishermen decided, etc."
7—Mysterioso to action until—S: "The fight."
8—Heavy Agitato to action until—S: "After the fight."
9—"Aragonaise" from "Le Cid" (Allegro) by Massenet until—T: "After to-night."
10—"Intermezzo" (Moderato) by Whelpley until—T: "Hooky's ten o'clock engagement."
11—"Serenade" (4/4 Allegro Grazioso) by Cesek until—T: "Where's my daughter."
12—Theme until—T: "They are for you Mr. Sandman."
13—"Serenade" (6/8 Andantino) by Czerwonky until—T: "Seeking an old acquaintance."
14—"Passacalle Intermezzo" (3/4 Allegro Moderato) by Gregh until—T: "Succeeding days, etc."
15—Theme until—T: "With something besides, etc."
16—"Yelva" (Dramatic Overture) by Reissiger until—T: "What's the idea knocking, etc."
17—"Olympia" (Dramatic Overture) by Ascher until—T: "The inevitable."
18—"Dramatic Andante" by Ascher until—S: "Carter arrives at the Inn."
19—Theme until—S: "Reception room."
20—"Ballerinas Vision" (Valse Lente) by Braham until—T: "Sailing, Sailing, etc."
21—"Sailing" (Old popular song) until—T: "Who are you?"
22—Theme until * * * * * END.

"A STORMY KNIGHT"

(Bluebird Photo-Play)

(Reviewed on page 2040)

Theme: Nocturno in G Minor (2/4 Moderato) by Krzyzanowski

1—"Chanson Sans Paroles" (3/4 Allegretto Grazioso) by Tschaikowsky—T: "Edgemere by the Sea."
2—Heavy Mysterioso (*Note—With ad. lib. Tympany Rolls during storm scenes*) until—S: "Storm scene."
3—Play several long storm furiosos to action until—T: "Well, where's your man?"
4—Good Mysterioso until—T: "Where do I sleep?"
5—Theme until—T: "The storm had spent its fury."
6—"Felize Canzonetta" (2/4 Andantino) by Langer until—T: "Not so fast this time."
7—Galop to action until—T: "It was always hard, etc."
8—"Ecstasy" (Dramatic Allegro) by Zamecnik until—T: "Who lives here?"
9—Hurry to action until—T: "Much obliged for the information."
10—"Elegie" (6/8 Moderato) by Czibulka until—S: "Racing after Auto."
11—Galop to action until—S: "Young man climbing up wall."
12—Mysterioso to action until—T: "The fight."
13—Hurry to action until—T: "John dropped in at the club."
14—"Tout Coeur" (Melody Moderato) by Iseman until—T: "John's heart had never before."
15—"Passacalle" (Allegro Intermezzo) by Gregh until—T: "If you love me, etc."
16—Theme until—T: "When he got back to the office."
17—"Dramatic Andante" by Ascher until—T: "In the quietude around."
18—"Love Song" (6/8 Andantino) by Puerner until—T:: "Out of the silence."
19—Continue to action until—S: "Search light in the dark."
20—"Mysterioso" (*Note—Watch shots*) until—S: "Automobiles stop."
21—"Dramatic Tension" by Winkler until—T: "Forward March."
22—March to action until—S: "Near automobile."
23—"Dramatic Tension" by Reissiger until—T: "Young lad you, etc."
24—Theme until * * * * * END.

"BARBARY SHEEP"

(Artcraft Production)

(Reviewed on Page 2205)

Theme: "I'll Sing the Songs of Araby," by Clay

1—Silence until—S: "Oriental Scene."
2—"Orientale" (6/8 Allegretto) by Cui until—T: "At Wyverne Hall."
3—"Hunting Song" by Bucalossi until—T: "Captain Gleason seems very interested, etc."
4—"Legende" (9/8 Moderato) by Friml until—T: "The hour of sunset the last prayer, etc."
5—"Tris Serenata" (6/8 Andante Sostenuto) by Mascagni until—T: "To Crumpet his wife and sport were enough."
6—"Irrestible" (Valse Chantee) by Bustanoby until—T: "Algeria the land of the past."
7—"March Indienne" by Selenick until—T:"From the placidness of England, etc."
8—"Moorish Serenade" (4/4 Moderato) by Chapi until—T: "Another day and a visit, etc."
9—"Caucasian Sketches" by Iwanow Ippolitow. *Important note—Begin with second movement* 3/4 *Moverato Assai of part* 1 *"In the Mountains"* until—S: "Caravan of camels in view."
10—No. 4 from "Caucasian Sketches" "Procession of the Sardar" until—T: "Elkantara the gateway of the desert."
11—Short Orchestra Rest Organ improvise to action until—T:"A song of Araby."
12—Theme until—T: "Monsieur will not come he is asleep."
13—"Ballet Egyptian" by Luigini. *Important note—Play only first movement* 6/8 *Andante Expressivo of part iv* until—T: "The next morning Englishman and Arab, etc."
14—Continue with 2/4 Allegro non troppo movement from Part IV (watch shot) until—T:"One night the girl was murdered."
15—Continue, if too short repeat from "Allegro non troppo movement" until—T: "The hour of three."
15½—*Important note—When finished with Cue No.* 15 *shift Ballet Egyptian to Cue No.* 25.
16—Silence until—T: "Miss Ferguson sleeping in bed."
17—Theme until—S: "In the moon where the old Skaik appears with a knife."
18—Silence just ad. lib. Tympany Rolls until—S: "Miss Ferguson wakes up in her own bed."
19—Short Orchestra Rest Organ improvise to action until—T: "Suppose we try it, I'll send a note, etc."
20—"Oriental Roses" Waltz by Ivanovici until—T: "Is Achmed my guide a friend, etc."
21—"Mauresque Caprice" (2/4 Moderato Intermezzo) by Boccalare until—T: "The night has a million stars, etc."
22—Theme until—T: "From out the night."
23—"Arabian Serenade" (2/4 Allegretto) by Langey until—T: "And now she felt guilty."
24—Continue pp until—T: "The hand of fate, etc."
25—"Ballet Egyptian" by Luigini. *Important Note—Begin with part* 1 *first movement* "2/4 *Allegro non troppo*" until—T: "Unsolved problems."
26—Continue to action until—T: "Then once again the song of the desert, etc."
27—Theme until—T: "We must stop this nonsense."
28—Organ improvise to action until—T: "You are like the sun, etc."
29—"Mysterioso Agitato, No. 33," by Becker until—T: "He meant nothing to me."
30—Silence until—T: "Oriental Scene in front of Temple."
31—"Mystic Shrine Intermezzo" (2/4 Moderato) by Cameron until * * * * * END.

Ventilating Plant in 300-Seat House

The new Gaiety theatre at Cleveland is a very pretty little theatre of approximately 300 seats. While it is small everything in it is of the best. Indirect lighting is most advantageously arranged. A $2,500 ventilating plant keeps the air sweet and pure. A big Wurlitzer is used. In fact the Gaiety is as complete a theatre as you would want to find anywhere.

Although this is the seventh theatre to be built on the busy cross street that connects Superior avenue to Euclid avenue, competitors express their good will to the new management by literally lining the foyer with elaborate floral pieces.

Only first-run melodramas will be played at the new picture house which opened last week with "The Girl That Didn't Know." The program will be changed twice a week. That is the policy of the house as given out by Max Lefkowitz, manager. "We shall run the best that the market provides," said Lefkowitz, "and our top price will be ten cents. "So far we have entered into contracts with no one except Bluebird, and we shall handle as many of them as are in line with our policy."

United Bulletin Sent to Those Drafted

The members of the motion picture industry who have enlisted or have been selected for draft may receive each issue of the United Bulletin while away. Simply give your full name, also name of regiment or cantonment and the Bulletin will be mailed you regularly with the best wishes and compliments of the publishers, the United Theatre Equipment Corporation, 1604 Broadway, New York.

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"SHOULD SHE OBEY?"

Theme: "Doloroso, Poeme d'Amour" (4/4 Moderato) by Tobani

Opening (4 min. and 5 sec.) "New Era" (Overture) by Heed
T. "Down through the ages" (45 sec.), Mysterioso Agitato by Becker.
T. The mandate of the noble redman (35 sec.), Indian Love, Theme, by Winkler.
T. The woman of the Turk (50 sec.), Orientale (Characteristic) by Cui.
T. And today what relief (1 min. and 5 sec.), Pensee, Intermezzo (6/8 largo by Godard).
T. Uncle John Gordon, etc. (1 min. and 20 sec.), Theme.
T. I'll stop this (1 min. and 45 sec.), Lisolette (Moderato) by Adam.
T. Off to school (1 min. and 45 sec.), A la Mode (Allegretto) by Rosey.
T. Bill finds the word obey, etc. (1 min. and 30 sec.), Felize Andantino Canzonetta) by Langey.
T. Agnus Cameron, the iron magnate (1 min. and 5 sec.), Continue to action.
T. Some dame (45 sec.), Agitato to action.
T. Over in another part of the town (2 min. and 50 sec.), Garden of Love (Melodious Caprice) by Ascher.
T. Lorna returns home (1 min. and 15 sec.), The Little Puritan (Moderata Gavotte) by Morse.
T. Cameron to spite Uncle John (50 sec.), Continue pp.
T. And of course in the evening (1 min. and 40 sec.), Theme.
T. So Bill follows Lorna's advice (2 min. and 35 sec.), Continue ff.
T. Home (50 sec.), Home, Sweet, Home, Song.
T. I married you against, etc. (1 min. and 50 sec.), Tale of Two Hearts, Romance (4/4 Andantino) by Roberts.
T. It's a boy (2 min. and 20 sec.), At Sunset (4/4 Moderato Grazioso) by Brewer.
T. And there was one among them (3 min. and 45 sec.), Theme.
T. Discharged Blake decides (1 min. and 40 sec.), Dramatic Tension by Reissiger.
T. And in the big city (2 min. and 20 sec.), Albumleaf (4/4 Andante) by Kretschmer.
T. The alchemy of time (2 min.), The Dying Poet (6/8 Andante) by Gottschalk.
T. Henry Blake and Mame (1 min. and 20 sec.), Piano improvise to action. (Rags, etc.)
T. Marie achieves success (3 min. and 20 sec.), Poudree (Valse Intermezzo) by Poppy.
T. Meanwhile Gordon's ambitions (1 min. and 25 sec.), Theme.
T. His business engagement (2 min. and 25 sec.), Aurora (Air de Ballet) by von der Mehden.
T. The swimming party (1 min. and 20 sec.), Hail, Hail, the gang's here. (Popular old time song.)
T. The blackbird pie (4 min. and 40 sec.), Popular Waltz.
T. The ragtime drummer describes (40 sec.), Piano improvise to action. (Rags, etc.)
T. The Raid (1 min. and 45 sec.), Allegro by Bach.
T. Well, this puts us out of business (4 min. and 5 sec.), Theme.
T. You come across, too (1 min. and 50 sec.), Canzonetta (2/4 Allegretto by Godard).
T. Lorna arrives in time (15 sec.), Organ improvise to action. (Sacred scene.)
T. Meanwhile in New York (4 min. and 30 sec.), Valse Lente by Schuette.
T. The blindness of love (1 min. and 25 sec.), Theme.
T. The Martin's Reception (2 min. and 50 sec.), Popular Waltz.
T. Arrived home, his anger, etc. (4 min. and 20 sec.), Serenade (4/4 Dramatic Moderato) by Widor.
T. The woman (2 min. and 45 sec.), Theme ff.
T. The daughter of Henry Blake (1 min. and 10 sec), Forest Whispers (Gavotte) by Losey.
T. Now since deserting Mamie (2 min. and 50 sec.), Lunita Intermezzo (2/4 Moderato) by Loraine.
T. Gordon celebrates his divorce (1 min. and 20 sec.), Popular Waltz.
T. Mary calls to demand, etc. (4 min. and 20 sec.), Organ improvise to action. (Sacred Scenes.)
T. The wedding invitations, etc. (3 min. and 45 sec.), Maesmawr (Valse Lente) by Kretschmer.
T. The mockery (1 min. and 45 sec.), Wedding March from "Lohengrin" by Wagner.
T. The penalty (3 min. and 10 sec.), Adoration (4/4 Andante Moderato) by Barnard.
T. Blake is asked, etc. (1 min. and 45 sec.), Theme.
T. Freed from the, etc. (2 min. and 45 sec.), Tendresse (2/4 Andante Melody) by Ravina.
T. I thought my little wife, etc. (30 sec.), Agitato to action.
T. The court of St. James (1 min. and 40 sec.), Dramatic Maestoso by Ascher.
T. After a merciless snobbing, etc. (1 min. and 10 sec.), Piano improvise to action. (Rags, etc.)
T. A college man comes (1 min. and 40 sec.), Ecstasy (Dramatic Allegro) by Zamecnik.
T. You are her mother (1 min. and 30 sec.), Hurry to action.
T. Outcasts of Society (1 min. and 25 sec.), Galop to action.
T. You brought disgrace, etc. (2 min. and 25 sec.), Theme.
Until the * * * * * END.

"EVERY GIRL'S DREAM"

(Fox Special Release)

Theme: "Dawn of Love" (Melodious Allegretto) by Bendix

1—"The Mill" (Characteristic) by Jensen until—T: "Olenberg at break of day."
2—"Morning" from "Peer Gynt" by Grieg. *Note—Watch for small bell, etc.*, until—T: "Who so good and Christian kind, etc."
3—Organ improvise to action until T: "Eighteen years have passed."
4—"Gondoliera" (Moderato) by Saar until—T: "Now Carl von Berg, a charming youth."
5—"Shepherd Song" by Wilson until T: "Stingy grasping Herr de Haas."
6. Theme until T: "Forget the love tales."
7—"Sweet Ponderings" (Melodious Moderato) by Langey until—T: "Notice in his pocket, etc."
8—Theme until—S: "Haas running after dog."

9—"Violetta," (Characteristic Concert Piece) by Herman until—S: "The fight."
10—Agitato to action until—T: "Our missing prince, etc."
11—Short Orchestra Rest Organ improvise to action until—T: "Each first May in Olenberg."
12—"Wooden Shoe Dance" by Kriens until—T: "You stay in there, etc."
13—"The Dutch Mill" (Characteristic) by Kriens until—T: "Come home with me Gretchen Dear."
14—"Mysterioso Dramatic" by Bach until—S: "Woman hits Gretchen."
15—Short Agitato to action until—S: "Dancing."
16—"Vanity Caprice" (Allegro) by Jackson until—T: "Brave Queens meet, etc."
17—Theme until—S: "Haas looking for the mortgage papers."
18—"Rustles of Spring" (Dramatic Agitato) by Singing. *Note—Watch big bell* until—S: "The trial."
19—"Serenade" (Dramatic Moderato) by Widor until—T: "You dare to jail my future wife."
20—"L'Adieu" (Dramatic) by Favarger (with ad. lib. Tympany Rolls) until—T: "Of course you know, etc."
21—"Dramatic Maestoso" by Ascher until—S: "Gretchen in jail."
22—"Yelva (Dramatic Overture) by Reissiger to action pp or ff until—S: "Gretchen in forest."
23—Mysterioso to action until—T: "And now all stand around, etc."
24—"Dramatic Maestoso" by Loraine until—T: "Behold dear Gretchen changed, etc."
25—"Coronation March" by Meyerbeer until * * * * * END.

"THE SILENT WITNESS"

(M. H. Hoffmann)

(Foursquare Pictures)

Theme: "Heart Wounds" (Allegretto Expressivo) by Grieg

1—"Andante Mysterioso" by M. L. Lake until—T: "Helen Hastings a self-supporting girl."
2—"Romance" ((4/4 Andante con moto) by Rubinstein until—T: "On letter—my Darling Richard, etc."
3—Theme until—T: "In Denver."
4—"Dramatic Tension," No. 1, by Reissiger—T: "Eighteen years later."
5—"Pastel Menuet" (3/4 Allegro giocoso) by Paradis until—T: "Why bother with a pauper."
6—"Agitato, No. 4," by Becker until—S: "After the fight."
7—"L'Adieu" (12/8 Dramatic) by Favarger until—T: "On the day of the faculty meeting."
8—Continue to action until—T: "Richard Morgan the district attorney."
9—"Legende" (9/8 Moderato) by Friml until T: "I mustn't leave without greeting, etc."
10—Continue or repeat Cue No. 9 until—T: "You'll be expelled, etc."
11—Agitato until—S: "After the fight."
12—"Lost Happiness" (12/8 Dramatic Andante sostenuto) by Eilenberg until—T: "Doctor Wiley the coroner, etc."
13—"Forsaken" (3/4 Dramatic Andante) by Kretschmer until—T: "Weeks later during Bud's trial."
14—Short Orchestra Rest piano or organ improvise to action until—T: "I just found this old scrap book."
15—Theme. *Note—Watch for railroad effects* until—T: "Mr. Crawford Attorney for the defense."
16—"Twilight" (3/4 Lento) by Cesek until—R: "The following day."
17—"Serenade" by Widor until—T: "Yes, I know this lady Pelham."
18—Theme until—T: "Two hours later."
19—"After Sunset" (Dramatic Moderato) by Pryor until T: "I am taking hold of this case myself."
30—"By the River" (12/8 Dramatic Moderato) by Morse until—T: "As no proper place can be found, etc."
21—"Romance" (2/4 Andante sostenute) by Karganoff until—T: "After the jury's inspection."
22—"Lamento" (Pathetic cello solo) by Gabriel Marie until—S: "Jury leaves courtroom."
23—Organ improvise to action and pp until—T: "Gentlemen of the jury, etc."
24—Silence until—T: "Not guilty for the crime."
25—"Gavotte Intermezzo" (2/4 Allegretto) by Bazzini until T: "No one will find out."
26—Theme until * * * * * END.

"ON TRIAL"

(First National Exhibitors' Circuit, Inc.)

Theme: "Prelude" (Heavy Dramatic Lento) by Rachmaninoff

1—"Cupidietta" (Melodious Intermezzo) by Tobani until—T: "Foreword."
2—Theme until—T: "Home of the murdered man."
3—"Tale of Two Hearts" (Melodious Andante) by Roberts until—T: "Judge Dinsmore has appointed me, etc."
4—Theme until—T: "A few months later."
5—"Extase D'Amour" (3/4 Dramatic Melody) by Roze until—T: "Mr. Strickland is a man of honor."
6—"Dreams of Devotion" (Heavy Dramatic Lento) by Langey until—T: "The telephone in the library rang."
7—"Venetia" (6/8 Dramatic Andante Moderato) by Tobani until—T: "This is what happened in the evening."
8—"Cavatine" (Dramatic Moderato) by Bohm until—T: "I'm going to turn a new leaf."
9—Theme until—S: "Woman fighting with burglar."
10—Long Agitato to action until—S: "Flashback to court room."
11—"Heavy Dramatic" by Oehmler until—T: "Recess."
12—Organ improvise to action until—T: "I went up stairs to my room."
13—"Reconciliation" (3/4 Andante) by Bendix until—T: "Proceed with the defense."
14—"Extase" (9/8 Dramatic Andante Moderato) by Ganne until—T: "I was practicing my piano lesson."
15—Piano improvise and watch action of screen until—S: "Girl walks away from piano."
16—Repeat "Extase by Ganne" until—T: "Oh, mamma, wasn't it fibbing?"
17—"Sweet Revery" (3/4 Moderato) by Tschaikowsky (repeat if necessary) until—T: "It was hard to get, etc."
18—Continue to action until—T: "I found a purse—I think it belongs to you."
19—"Song without words" by Tschaikowsky until—T: "Send Doris to bed."
20—Theme until—T: "You're torturing my little girl."
21—"Lamento" (4/4 Dramatic Andante) by Gabriel Marie until—T: "Your honor Mrs. Strickland wife of, etc."
22—Continue or repeat ff until—T: "Next morning we were at breakfast."
23—"Illusion" (Intermezzo) by Bustanoby until—T: "Explain that we are to be married."
24—Theme until—T: "Two years later, etc."
25—"La Reve" (3/4 Adagio ma non troppo) by Golterman until—T: "The hour of suspense."
26—"After Sunset" (Dramatic Moderato) by Pryor until—T: "At the request of the jury."
27—Organ improvise to action until—T: "Why did you attempt to destroy, etc."
28—"Melody" by Friml until—T: "Clover, what did you do with the ten thousand dollars?"
29—Theme ff until—T: "Not guilty."
30—"Reception and Banquet Scene" by Braham until * * * * * END.

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BUILDING AND FURNISHING

Photoplayer Installed in the American

ONE of the recent installations made in Connecticut by the American Photoplayer Company was in the American theatre at Bridgeport. The house is modern in every respect and plays first-run pictures. A photoplayer installed to furnish the

American Theatre at Bridgeport, Conn.
Owned by Martin M. Leighton and Caroline Leighton. The American Photoplayer Company Has Installed a Photoplayer

music was given a hearty welcome by the patrons who crowded the theatre to hear the instrument for the first time. The owners, Martin M. Leighton and Caroline Leighton, expressed themselves as being very well satisfied with the photoplayer.

B. S. Moss to Build "Wilson" Theatre

B. S. MOSS says the statement in a trade paper last week to the effect that he will not go ahead with the erection of his contemplated $1,000,000 theatre at 181st street and Broadway in entirely erroneous and absolutely without foundation. The assumption of this baseless report was probably brought about by a distortion on some one's part of the new fangled "building zone" law, which temporarily affected Moss' new theatre as well as some new theatres proposed by the B. F. Keith Company.

The so-called "building zone" restriction, which prohibits a theatre within 100 feet of the main thoroughfare in certain districts, has been circumvented by Moss with plans for an adjoining apartment house.

Mr. Moss wants to emphasize the fact that once the way is clear of the red tape, which is all that stands in the way of construction, the new theatre ready to open in the early fall of 1918.

The "Wilson," as it is proposed to call the new house in honor of our President, will take in 200 feet on 181st street, running east to west, 178 feet from the north to the south, and a Broadway frontage of 100 x 178. The seating capacity will run to 3,000. The policy will be in line with the other Moss houses of vaudeville and photoplays.

Old College Hall to Be Theatre

HISTORIC Collge Hall, opposite the Hotel Taft, New Haven, Conn., is to have its turn as the home of moving pictures. A. M. Jacobs, a New Haven business man, has leased the structure for a long term and engaged Samuel Bell, recently manager of the Globe, to run the theatre for him.

Workmen have started an extensive remodeling job, plans indicating an unusually attractive front for the building and seats for about 1,000 spectators. Present indications are that the new theatre will be opened about October 1.

R. P. Matthews Promoted by "Fotoplayer"

ARTHUR B. LEWIS is now manager of the Philadelphia branch of the American Photo Player Company, whose large offices are located in the Parkway Building at Broad and Cherry streets.

R. P. Mathews, former Philadelphia manager, has been made general eastern sales manager.

Three Fotoplayers, style 45 have just been purchased and installed by George Bennethun for his theatres in York, Allentown and Pottstown.

DIRECTORY OF NEW THEATRES

Jumbo, Philadelphia, Rebuilt

TWENTY thousand dollars has been spent by the Jumbo Amusement Co. on alterations and improvements to the Jumbo theatre, Philadelphia, during the summer. Hoffman and Co. were the architects. The Jumbo is under the management of W. S. Boyd.

ARKANSAS

A stock company has been organized in Earle to build a theatre to be called "The Princess." The building is to be erected near the Enterprise office, and is to be 30x125 feet. The seating capacity will be 800.

CALIFORNIA

Weber & Day, the architects, are associated with Binder & Curtis, of San Jose, in the design of a large motion picture theatre which is to be erected on First street, San Jose, by T. S. Montgomery, and which is under lease to San Jose and San Francisco theatre men. Construction will be of reinforced concrete and will cost in the neighborhood of $70,000.

FLORIDA

After having been closed following the caving in of the roof several weeks ago, the Savoy theatre at Jacksonville reopened last week with the Vitagraph Blue Ribbon feature, "By Right of Possession," and at each performance the standing room only cards were displayed. The Savoy is under the management of L. S. Oliver, and is one of the most popular amusement houses in the city.

ILLINOIS

The Dreamland theatre, Kewanee's popular Third street motion picture playhouse, reopened recently as a popular price house after being closed for some time to permit remodeling work. The programs, which will be given afternoon and evening every day in the week, will be first class in every respect. Manager Chris Taylor states that his plan is to see if high-priced programs cannot be supported at popular prices.

INDIANA

Mr. Dysert will erect a new building on the business lot recently purchased at Rochester, to be occupied by the Kai Gee moving picture theatre conducted by Wilson Bros. The new theatre will have a 30-foot stage, so that it will be possible to put on vaudeville as well as pictures. Wilson Bros. will combine their shows at the Paramount until the new building is completed.

The Auditorium theatre at Connersville was opened two weeks ago after a period of darkness of fifty days, during which time the whole building has been remodeled. This playhouse, inside the building owned by the Fraternal Order of Eagles, has been converted into one of the most up-to-date theatres to be found in this section of Indiana. At a cost of about fifteen hundred dollars the members of the lodge have employed a force of painters, decorators and skilled workmen. The inside walls and ceilings have been redecorated. They are even more beautiful than the day when the theatre was first opened. The decorative work was carried out under the direction of Lafayette Conwell.

KANSAS

A new theatre will be built by W. H. Copper and C. C. McCollister at Wichita in the near future, to cost $75,000. The theatre will be devoted exclusively to feature picture productions.

MARYLAND

The Strand theatre, 404-6 North Howard street, Baltimore, reopened to the public on Monday, September 10th. The lobby of the theatre has been changed. The ticket office, which formerly occupied the centre, has now been removed and is placed inside the wall on the right. The general color scheme of the whole house is old ivory, soft grays and gold trimmings, with the interior wall panels of old rose silk and the hangings of old rose velour at all the exits and carpets of a darker shade of rose. The lobby has a wainscoting of Maine marble, with the upper walls of Cahenstone.

NEBRASKA

The Blank Realty Company has completed plans for the erection of a northeast corner of Fifteenth and Douglas streets, Omaha. The company four-story movie theatre building on the site of the old Continental Block.

comprises A. H. Blank, Des Moines, Ia., capitalist and theatre man; Walter Brandes, Charles Grotte and John Latenser, of Omaha. The total investment will be close to $300,000.

The theatre is to be known as the Rialto. It is to have a seating capacity of 2,500. It will be 132 feet square. John Latenser & Sons are the architects. The contract is let to Calvin Zeigler and calls for the completion of the building by February 1, 1918. A force of fifty men began work last week. The walls are to be of polychrome terra cotta with white and old ivory as a base.

NORTH DAKOTA

S. F. Sherman has purchased from O. C. Hustad the building formerly occupied by a jewelry store and will erect an opera house thereon. The building is expected to be completed by the first of November or possibly the middle of October.

OHIO

Lots of new houses are being built in this territory. A beautiful suburban theatre is being built in Canton on Hampton Road. It will accommodate 600 people. Manager Warren says they haven't decided upon a name for it as yet.

The old Bank theatre in Akron has been all built over, and is practically a new structure. If there is anything in a name, it ought to be the leading show house of the city, for it will henceforth be known as the Maine. Dunlevy will have the management of it.

W. A. Park is building what is said to be the most elaborate, artistic and completely equipped house in this territory. It is also located in Akron, at the corner of North Valley and West Market streets.

Plans are nearing completion of a new motion picture theatre which is to be built on the corner of West 85th street and Lorain avenue, Cleveland, at a cost of $50,000. The Stork Amusement Building is putting up the building. It will be of steel and brick construction, thoroughly fireproof throughout. A. F. Janowitz, Permanent Building, Cleveland, is the architect.

"The Lone Wolf" was the opening attraction of the new Auditorium in Dayton, on Saturday, September 15th. This is one of the finest and largest houses in the Middle West now. More than $50,000 has been spent to make it so. Everything in it is new, as well as everything outside. Only the shell of the old house was left standing. The Auditorium seats approximately two thousand people.

ONTARIO

Guelph is to have a new theatre, to be of modern construction, with a seating capacity of 900. It is expected to be ready for opening some time this month.

Toronto, Ont.—James Crang, a prominent Toronto contractor, is building a large theatre on St. Clair avenue, one of the finest residential sections of the city. The building will cost around $75,000 when completed and will be up to date in every particular, with seating capacity of about 1400, with all seats on the ground floor.

SOUTH DAKOTA

A new opera house has just been completed at Lane and was opened last week to capacity business.

WEST VIRGINIA

Architect Wilbur N. Brown of Martin's Ferry is preparing plans for a modern picture theatre to be erected at Yorkville, and its construction is expected to be under way soon.

New Kansas City House to Cost $700,000

A FINE new motion picture theatre, to appeal to an exclusive patronage, is being built in the business heart of Kansas City by Harding Brothers of Omaha. The site is at the corner of Eleventh and Main streets. The ground, building and equipment, it is said, represent an investment of $700,000. The house is to be opened some time this year.

Sam Harding, one of the brothers, is the owner of the Princess theatre, Omaha, and ranks as one of the veteran exhibitors of the state. He says his new theatre in Kansas City will be one of the most modern and best equapped theatres in the country.

An important feature in equipment will be a $25,000 Austin organ. The seats will be of the highest quality installed by the American Seating Company.

Photographic Resolving Power

(*Continued from page 2233*)

obviously replaces the study of photographic resolving power by two distinct lines of investigation, *e.g.*, the estimation of the turbidity factor, and the determination of the resolving limit of any plate or film being examined.

Most interesting and instructive are Dr. Goldberg's final conclusions which are summed up as follows:

(1). In all cases where, with a common or bad lens, the greatest possible sharpness is required, it is necessary to take care that a negative of the steepest possible gradation is obtained. For this purpose a "hard working" emulsion must be used and full development be given. The same rule also holds where the lens is of the best quality, but the image is affected by the use of a filter or prism. In all these cases want of sharpness due to the resolving power of the plate is of small importance compared to the want of sharpness caused by the optical equipment, because it is far surpassed by the latter.

(2). If a first class lens is used to photograph with, and only the middle of the picture, where the aberrations of the rays are

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relatively small, is required, then our results will be different from case to case.

a. In case fine structures, *e.g.,* narrow neighboring lines or points, fine drawings, reduced maps, etc., are photographed where all light places of the picture possess the same intensity of light, one need pay no attention to the turbidity factor. With very short exposures the influence of the spreading of a simple line or point (*turbidity factor*) has no value. On the other hand, the resolving limit of the plate in question in these cases plays a particularly important part.

b. But particular difficulty is offered by the exposures where fine lines or points of differing light intensity must be reproduced close together. Such cases are continually encountered in star photography and in spectrum photography. Here lines or points, the light intensity of which is extraordinarily different (*e.g.,* 1: 1,000,000) lie closely together so that the influence of the turbidity factor surpasses by far all other factors, if a really good lens is used. Short exposures are impossible as the points of small light intensity cannot then be recorded, but with sufficiently long exposure the spreading of the disc is already so strong that the weakly lighted points merge into the images of discs caused by the points of strong light intensity and therefore cannot be perceived. Therefore, in this class of photography, plates must be used which have the smallest possible turbidity factor without regard to their resolving limit.

(3). Process and lantern plates unite a proportionately small degree of turbidity with a good resolving limit. It is, however, not at all impossible that photographic manufacturers may succeed in so improving highly sensitive emulsions, as regards the qualities discussed, that a good resolution can be attained both with short and with long exposures.

(*To be continued next week*)

The Aislelite

(*Continued from page 2230*)

because there was the feeling that it meant a battle to get to the seat, or at least because of the dark passageway from the back to the front of the house, a latecomer would be in danger of stumbling.

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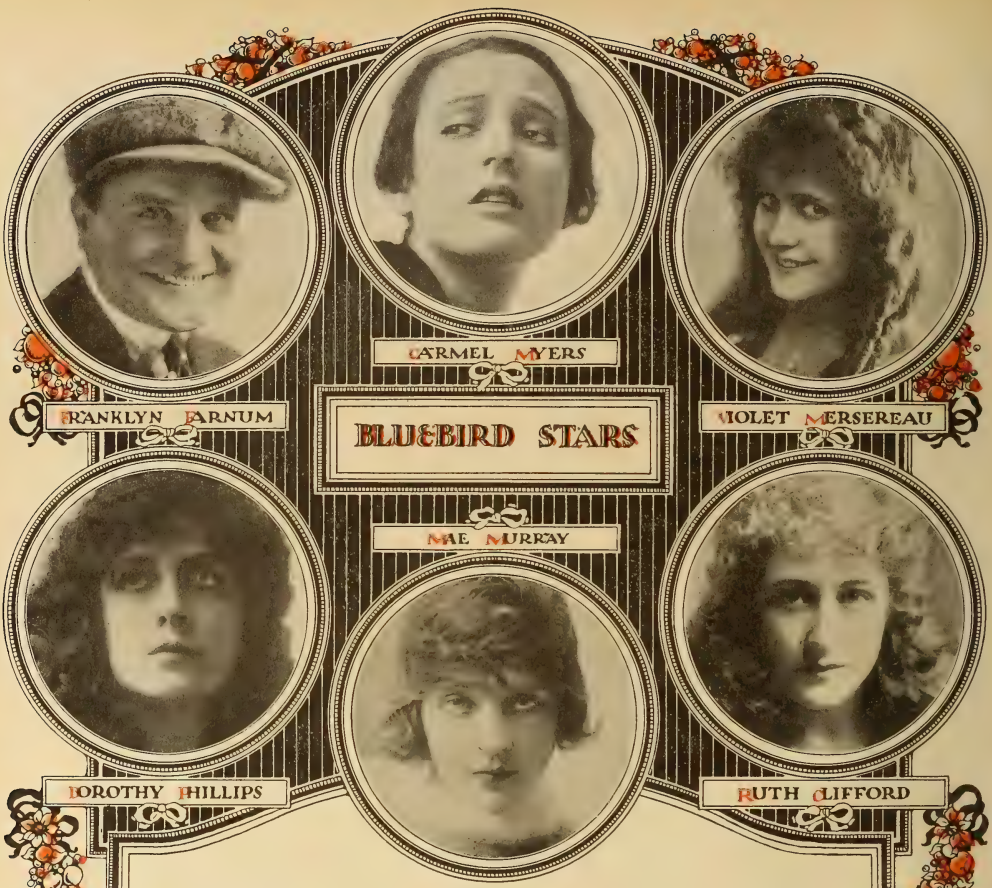
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Rupert Julian and Monroe Salisbury in

"THE DESIRE OF THE MOTH"

From the Saturday Evening Post Story by Eugene Manlove Rhodes

A ROMANTIC DRAMA OF LOVE AND ADVENTURE

Directed by Rupert Julian. Book thru your local Bluebird exchange or

BLUEBIRD Photo Plays (Inc.)

1600 BROADWAY, NEW YORK CITY

Paramount-Mack Sennett Comedies
"A Pullman Bride"
"Here comes the bride," you've heard it!
And you've seen the *poor bird* at the altar with a dying calf expression as the bride came tripping down the aisle grinning like the cat that just ate the pet canary.
But you never saw a "PULLMAN BRIDE" this is a new kind.
You know "that Pullman car stuff"—WELL!—come and see *this* mix up.
Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST.
NEW YORK
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
Adolph Zukor, Pres., Jesse L. Lasky, Vice-Pres., Cecil B. DeMille, Director General
Paramount Pictures

"Three in a Row"

Pronounce the *last* word any way you like. There are *rows of girlies* and rows of laughs and **rows** when the comedian crowns the heavy with the kitchen stove or gets loose with his affectionate greetings.

"ROPING HER ROMEO"
"A BEDROOM BLUNDER"
"A PULLMAN BRIDE"

Sometimes the girls get athletic and then there is a **row**—but regardless of that *the laughs* have it.

Move—we adjourn to see the pictures.

Second the motion!

So ordered.

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST.
NEW YORK

Controlled by FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, *Pres.*, JESSE L. LASKY, *Vice-Pres.*, CECIL B. DEMILLE, *Director General*

Paramount
Pictures

On thousands of 24-sheet stands in 150 cities throughout the nation - this mysterious face will soon announce *Paramount's* first serial -

Who is *"Number One"?*

In the strongest newspapers in all the large cities – the same announcement will appear.

A new record will be set by the advertising and publicity behind

Anna Katharine Green's

most powerful story of mystery and dark intrigue. Star - plot - production - promotion - are all *Paramount*

Ready in October

Paramount Pictures

Adolph Zukor presents

MARGUERITE CLARK

in "Bab's Diary"

One of the Famous Sub-Deb Stories
By Mary Roberts Rinehart . . . .
Directed by J. Searle Dawley . .

A Sub-Deb

is a "flapper." That is American for an engaging youngster of—one year before the debutante age—"coming out," you know.

Marguerite Clark plays Mary Roberts Rinehart's wonderful character of Saturday Evening Post fame to perfection. She is the popular ideal of young and old America.

"Bab's Diary" will be the first of three "Sub-Deb" story pictures.

Directed by J. Searle Dawley.

A Paramount Picture

Paramount Pictures

JULIAN ELTINGE

in

"The Countess Charming"

ALL AGREE—"IT'S A WINNER"!

"JULIAN ELTINGE in his first screen vehicle not only landed on the jaws of several men on the screen with both hands, but he also reached the jaws of the audience, jarring them open with laughs. Eltinge established himself immediately as the best woman of his kind in the movies." (*New York Sun.*)

Picturized by GELETT BURGESS and CAROLYN WELLS, Directed by DONALD CRISP.

Paramount Pictures Corporation

FOUR FIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST.

NEW YORK

Controlled by FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR, *Pres.* JESSE L. LASKY, *Vice-Pres.*

CECIL B. DEMILLE, *Director General*

A Paramount Picture

Paramount Pictures

JESSE L LASKY *presents*

Vivian Martin

in "The Sunset Trail"

Vivian Martin as a society "bud" in the latest creations of the Fifth Avenue modiste is more *charming* than ever. Every one of your patrons will like this picture; and you know "a *pleased customer* is a walking advertisement"

Picturized by Beulah Marie Dix, from the story by Alice McIver; staged by George Melford.

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST.
NEW YORK
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, *Pres.* JESSE L. LASKY, *Vice-Pres*
CECIL B. DEMILLE, *Director General*

A Paramount Picture

Paramount Pictures

"A magazine's success is measured by its advertising. Look at the News!"

Mme. Petrova In "Exile"

Paramount Pictures

Chicago Thinks

From the Chicago Daily Tribune *By Mae Tinée*

The Olga Petrova of this picture is a much more human individual than intimated in previous efforts.

Its reception in this representative American City can be considered an augury of its possibilities the country over.

Picturized by Chas. E. Whittaker from the story by Dolf Wyllarde, Staged by Maurice Tournour.

Paramount Pictures Corporation
FOUR FIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST.
NEW YORK
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, *Pres* JESSE L. LASKY, *Vice-Pres*
CECIL B. DEMILLE, *Director General*

A Paramount Picture

JOS. M SCHENCK presents
FATTY ARBUCKLE
"OH! Doctor"
CHLOROFORM
Next—
jumping
joyful
joker
Released
Sept. 30th
You need this one
Paramount Pictures Corporation
FOUR FIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST.
NEW YORK
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice-Pres.
CECIL B. DEMILLE, Director General
Paramount Pictures

Nobody Questions the Quality of Burton Holmes Travel Pictures

—They Are Proven

But do you realize their attraction value for a certain class of people?

These same pictures that are shown in Carnegie Hall at $2.00—you can show to your patrons at your prices—for example—

Regina to the Rockies
Beautiful Banff
With the Stony Indians
Exquisite Lake Louise
The Yoho Valley
On the Great Glacier

Is this series a good buy? You'll book sometime—why wait—a postal card will do it.

Paramount-Burton Holmes Travel Pictures

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST.
NEW YORK
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
Adolph Zukor, *President*, Jesse L. Lasky, *Vice-Pres.*, Cecil B. DeMille, *Director General*

Paramount Pictures

PHOTOPLAY MAGAZINE SCREEN SUPPLEMENT

A Magnificent Attraction—

Search the world over—secure the best attractions from half a dozen of the leading film exchanges—and still you will find it impossible to duplicate the box-office drawing-power of a single issue of Photoplay Magazine Screen Supplement. Half a score of such stars as Douglas Fairbanks, Mary Miles Minter, Viola Dana, Charlie Chaplin, Bessie Love, the Sidney Drews, Lucille Lee Stuart, Henry Walthall, Mabel Taliaferro, Warren Kerrigan, Charles Ray, Louise Glaum, Antonio Moreno and a host of others, all in single reels of

PHOTOPLAY MAGAZINE-SCREEN SUPPLEMENT

"The Stars as They Are"

These twelve single-reel subjects—released one each month—are now offered to state rights buyers and exhibitors of stability who control chains of theatres. They are staged in a de luxe manner, sub-titled by an expert, assembled by one of filmdom's foremost notables, developed and printed by the most approved methods.

Special Trade Showings

Special trade showings will shortly be held in New York, Chicago and other cities. Ask when and you will be advised. Territory is going fast. To secure state rights for these super-features make YOUR application without delay. Wire or write

JAMES R. QUIRK, PUBLISHER
PHOTOPLAY MAGAZINE
CHICAGO, ILLINOIS

DOUGLAS FAIRBANKS, ANITA LOOS and JOHN EMERSON

You are wasting your opportunities if YOU ignore advertising.

WORLD PICTURES BRADY-MADE

Crowds Smash Doors to See "RASPUTIN" at Park Theatre

(Headline in New York Evening World)

New York Evening World:—

"It is not often that a Broadway playhouse has its front door smashed by a crowd of late comers who cannot get even standing room but that is what happened last night at the Park Theatre. The occasion for the demonstration was the first showing of 'Rasputin, The Black Monk,' which proved to be one of the most elaborate moving picture productions that has ever been offered."

New York Tribune:—

"No coupon seats were sold, and the management fondly imagined that roping off a portion of the theatre would secure it for their guests and for the newspaper critics the opening night. ABOUT 10,000 PERSONS CLAMORED FOR ADMISSION, however, and a third that number swarmed into the theatre and helped themselves to the best seats without any assistance from the ushers.

"The picture runs for two hours, but at no time does it fail to entertain."

New York Times:—

"The first public exhibition of Rasputin, The Black Monk,' a motion picture dealing with the Russian revolution, drew so huge a crowd to the vicinity of the Park Theatre last night that it finally became necessary to call out the police reserves. The film, which depicts interestingly the rise to power and subsequent downfall of Russia's celebrated monk, is remarkable."

New York Sun:—

"The Park Theatre HAS NOT IN YEARS HAD SUCH A LARGE THRONG FLOCK TO IT AS THAT WHICH BESIEGED ITS DOORS LAST NIGHT TO VIEW 'RASPUTIN, THE BLACK MONK.' The crowd became so unruly THE POLICE RESERVES HAD TO BE CALLED OUT."

New York Herald:—

"'Rasputin,' William A. Brady's mad monk, was projected at the Park Theatre last night as the chief character in a photoplay founded on the Russian revolution. The crowd that surged about the entrance and struggled for admission was as interesting as the picture. The house was filled before half the crowd could get up to the entrance, and it took twenty minutes to clear the lobby and the street of the overflow."

New York Journal:—

"Montagu Love arises to the heights of his splendid career in his portrayal of the greatest imposter the world has ever known—the man who tumbled over the Russian throne. His acting in the title role in 'Rasputin, The Black Monk,' the World-Picture Brady-Made, which is being presented at the Park Theatre, is a masterpiece.

"Unquestionably it is the best so far seen and is sure to create a sensation everywhere as it is doing at the Park Theatre, where the Brady picture was presented for the first time on Wednesday night before an enormous crowd.

"'Rasputin, The Black Monk' was produced under the personal direction of Mr. Brady. The photography is consistently good, many of the scenes being wonderfully beautiful. It is a picture well worth seeing and will undoubtedly enjoy a long run."

Important to World Exhibitors:

Demands for extended bookings break all records. MAKE YOUR RESERVATIONS FOR "RASPUTIN" NOW! We want EVERY World customer to CASH IN BIG ON THIS TREMENDOUS WORLD SUCCESS.

Perfection Pictures

"The Highest Standard In Motion Pictures"

Advanced Motion Photography

¶ Simultaneously with the coming of Perfection Pictures, a new era of advanced motion photography is announced. Not content with attaining PERFECTION in stories, casts, and productions, the makers of Perfection Pictures have set out to establish new high standards of advanced motion photography.

¶ A new method of laboratory procedure has been evolved. A huge machine, weighing fifteen tons and costing $100,000.00, has been invented. It bears the same relation to the motion picture film as the great printing press of the day bears to modern printed literature. It insures to Perfection Pictures unexcelled clearness, brilliancy, and ease of viewing.

¶ This advanced motion photography, exemplified only in Perfection Pictures, is instantly perceptible on the screen. It indicates that in *every* detail, stories, casts, staging, photography—Perfection Pictures are all that their name suggests—"The Highest Standard in Motion Pictures." Exhibitors may obtain complete details of the Perfection Policy at the Exchanges of the George Kleine System throughout America. A new Perfection Picture in five or six reels is released each week.

GEORGE KLEINE SYSTEM

Distributors

EXECUTIVE OFFICES: 63 EAST ADAMS ST., CHICAGO, ILL.

Branches In All Principal Cities

Perfection Pictures

"The Highest Standard In Motion Pictures"

"Humor–Good, Wholesome Comedy In A Brilliant Play"

GEORGE K. SPOOR *Presents*

"THE FIBBERS"

James W. Adams'
Sparkling Comedy Drama

Featuring

BRYANT WASHBURN

The brilliant young star of the "Skinner" Pictures in a play that fairly bristles with laugh-provoking situations. Released Oct. 15th. Screen time: 65 minutes.

PRODUCED BY
Essanay

GEORGE KLEINE SYSTEM
DISTRIBUTORS

Perfection Pictures

Perfection Pictures

"The Highest Standard In Motion Pictures"

"A Charming Heart-Interest Story"

GEORGE K. SPOOR *Presents*

"PANTS"

Featuring

The Child-Wonder

LITTLE MARY Mc ALISTER

The youthful prodigy of the "Do Children Count?" series in a splendid feature that charms and entertains while it points a moral. Now playing at the best theatres to capacity business. Screen time: 65 minutes.

PRODUCED BY

EDISON

GEORGE KLEINE SYSTEM

DISTRIBUTORS

Perfection Pictures

THE SURPRISE STAR

What the Critics Say:

"'Efficiency Edgar's Courtship' is the best comedy of the year."
S. A. Rothapfel, Rialto Theatre, N. Y.

"Taylor Holmes took the film world by storm. There was no dissenting voice. His success is assured and it is probable that if he chooses he can make all the screen comedians look to their laurels."
—*New York Tribune.*

"Certainly no screen star, even those idolized by large followings, ever won an audience more completely than did Mr. Holmes at the Rialto last night."—*New York American.*

Perfection Pictures
"The Highest Standard In Motion Pictures"

GEORGE K. SPOOR PRESENTS

TAYLOR HOLMES

IN Proclaimed by exhibitors and film critics as *America's foremost comedy star.*

"EFFICIENCY EDGAR'S COURTSHIP"

Clarence Budington Kelland's Saturday Evening Post story re-created in films. Doubly attractive. A proven success at the Rialto Theatre, New York, and the best theatres in metropolitan centres all over the country. Screen time 65 minutes. Now available.

Coming:

"FOOLS FOR LUCK"

Second of the Taylor Holmes vehicles. A comedy-drama from the Saturday Evening Post story "Talismans"—by Kennett Harris. Offers this new million-candle-power star even more opportunities for creating laughter. Released Oct. 8th. Screen time: 65 minutes.

PRODUCED BY
EFFICIENCY

GEORGE KLEINE SYSTEM
DISTRIBUTORS

Perfection Pictures
The Highest Standard In Motion Pictures

Perfection Pictures

"The Highest Standard In Motion Pictures"

"A Production That Should Establish New Box-Office Records"

Thomas A Edison, Inc.,

Presents

"THE APPLE-TREE GIRL"

FROM THE LADIES' HOME JOURNAL STORY

by George Weston

Featuring

SHIRLEY MASON

Screenland's daintiest ingenue in a role that seems made-to-measure for her. A comedy-drama in five acts. Directed by Alan Crosland. Released Oct. 1st.

PRODUCED BY

Thomas A Edison, INC.

GEORGE KLEINE SYSTEM

DISTRIBUTORS

Perfection Pictures

Thomas A Edison, Inc., *Presents*

"YOUR OBEDIENT SERVANT"

A FASCINATING DRAMA
ADAPTED FROM THE FAMOUS STORY

"BLACK BEAUTY"

ONE OF THE FEATURES OF

CONQUEST PROGRAM №10

Everyone has read or heard of Anna Sewell's famous story "Black Beauty"— the horse with the soul of a hero. Millions have laughed and cried over it. Now in Conquest Program No. 10 Black Beauty is going to live anew. Don Fulano, the famous equine star of the circus ring, enacts the title role in this feature.

In addition to this celebrated story Conquest Program No. 10 will feature a two-reel comedy entitled "A Duke for a Day," the legendary tale of "The Pied Piper of Hamelin," a glimpse of "Ostrich Farming in Central Africa" and "Angling for Trout," a bit that will delight the hearts of fishermen.

PRODUCED BY
Thomas A Edison, INC.

GEORGE KLEINE SYSTEM
DISTRIBUTORS

Coming!!
THE NEW
QUO VADIS
GEORGE KLEINE
MASTER FILM CLASSIC
TO BE RELEASED SOON!
DETAILS AT KLEINE EXCHANGES

THE RUSSIAN ART FILM CORPORATION

announces that the American and Canadian rights to its repertory of Russian plays have been acquired by PATHÉ, thereby concluding one of the biggest deals in the history of the film trade.

¶ The name and date of the first release will be duly announced by the Pathé Company.

¶ Offers for the rights to any and all foreign countries will now be considered. Pictures screened by appointment.

RUSSIAN ART FILM CORPORATION 729 Seventh Avenue New York City

ELSIE
AN ARTCRAFT PICTURE

FERGUSON

in a picturization of "Barbary Sheep"

From the Novel of the same title by Robert Hichens. Scenario by Charles Maigne. Directed by Maurice Tourneur

It is a *wonderfully* successful picture *even* for Artcraft

"'Barbary Sheep' is capital material for the screen, and in the film all the opulence of Hichens' description of the Algerian desert has been preserved. During the afternoon and evening, lines of men and women, two abreast, extended along Seventh Avenue, toward Forty-third Street, and it was found necessary at intervals to stop the sale of tickets, and close the doors to the eager and persistent crowds that besieged them."—(*New York Commercial.*)

When you show this picture isn't important—the point is—be *sure* you *show* it.

ARTCRAFT PICTURES CORPORATION
729 SEVENTH AVE. NEW YORK CITY
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, *Pres.* JESSE L. LASKY, *Vice-Pres.*
CECIL B. DEMILLE, *Director General*

ARTCRAFT PICTURES

Thos. H. Ince
presents
Wm.

S. Hart

"The Narrow Trail"

Mr. Hart has *filled the niche* left vacant by "Buffalo Bill Cody" in the *hearts* of the great public.

His latest picture, "The Narrow Trail," written by himself, and for himself—and doubly adapted to his *rousing* picturization, for that reason—and picturized by Harvey F. Thew, is a strong heart-interest story of the wild west and *enhances* his vital position in the hearts of his admirers.

Personally supervised by Thos. H. Ince.

Released exclusively through

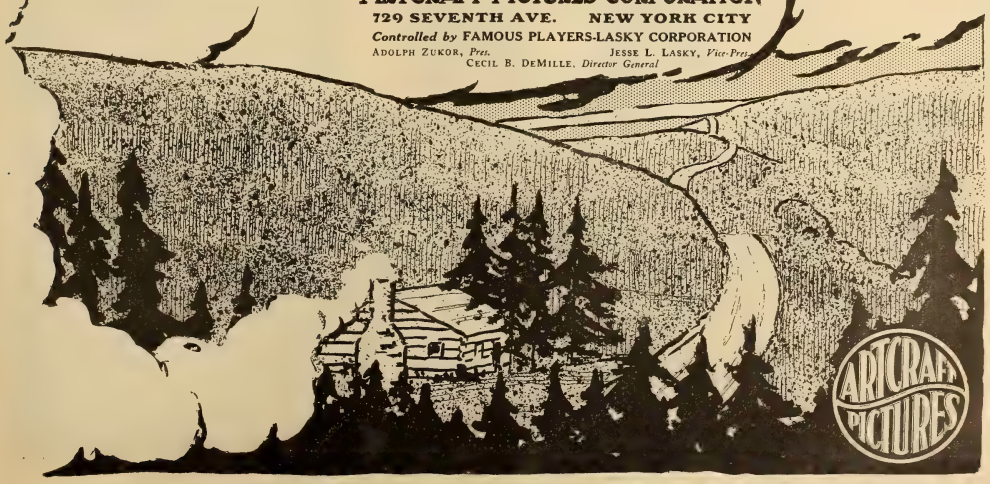
ARTCRAFT PICTURES CORPORATION

729 SEVENTH AVE. NEW YORK CITY

***Controlled by* FAMOUS PLAYERS-LASKY CORPORATION**

ADOLPH ZUKOR, *Pres.* JESSE L. LASKY, *Vice-Pres.*

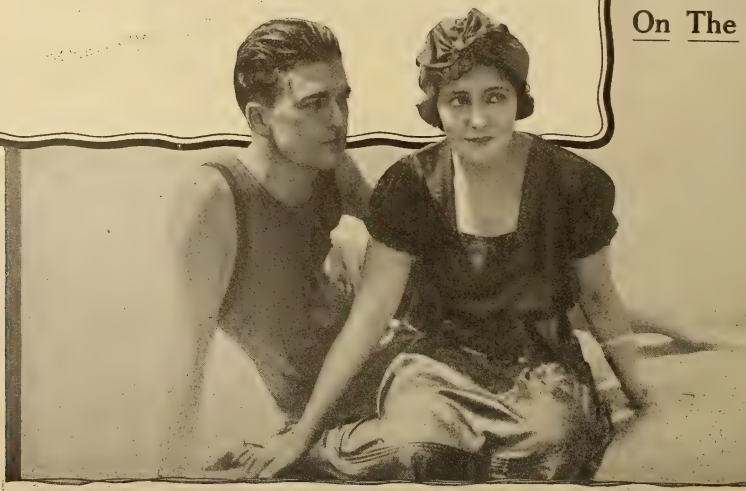
CECIL B. DEMILLE, *Director General*



ALBERT E. SMITH
presents
Mildred Manning
and
Wallace Mac Donald
in
"THE PRINCESS OF PARK ROW"
A Five Part Blue Ribbon Feature
by Paul West — Directed *by* Ashley Miller
A Drama of a Young Newspaper Reporter Who Ran Across One Romance That He Did Not "Write Up"
GREATER VITAGRAPH

The Snappiest
One Reelers
On the Market
VITAGRAPH'S
"BIG V"
COMEDIES
Clean, Wholesome
Laughmakers—
Made by
Vitagraph's Famous
Riot Squad
Directed by
Lawrence Semon
Comedies by Graham Baker

In Greater Demand
Than Any Other
One Reelers
On The Screen



He finds that even a princess can be just a girl— at Coney Island.

VITAGRAPH

claimed that

"The Fighting Trail"

was the screen's greatest photoplay serial—and to back up its claim it gave "The Fighting Trail" the most stupendous national advertising campaign ever put behind a serial.

EXHIBITORS

saw the production and their opinion found expression in advance bookings that broke all records of pre-release business.

And now the great public speaks —

YOUR AUDIENCES

proving every claim that Vitagraph and Exhibitors have made for the production.

ALBERT E. SMITH *presents* WILLIAM DUNCAN *and* CAROL HOLLOWAY *in*

"THE FIGHTING TRAIL"

Fifteen Episodes of the Most Marvelous Melodrama of the Great Outdoors Ever Produced

by J. Stuart Blackton *and* Cyrus Townsend Brady

Directed by William Duncan

GREATER VITAGRAPH

Received on release date—the first of a deluge of congratulatory messages from Exhibitors all over the country:

"First chapter 'Fighting Trail' house packed thirty minutes after opening —holding them out now."

C. D. Haug, Manager,
Rex Theatre
Knoxville, Tenn.

First National
E. V. RICHARDS, JR. Saenger Amus. Co. New Orleans Miss., La.
Jones, Linick & Schaefer Co. 336 S. State St. Chicago State of Illinois
TOM SIMS Orpheum Theatre Minneapolis Minn., N. & S. Dak., Wis.
S. L. ROTHAPFEL Rialto Theatre, New York New York
Grand Central Film Co. New Grand Central T. St. Louis Missouri
1st Nat'l Exhibs. Circuit of Mich. Inc. Temple Theatre Bldg. Detroit, Mich.
I. S. Gard Booking Corp. 729 7th Ave., N. Y. City, New Jersey
NATHAN L. GORDON 3 Tremont Row, Boston New Eng. States
CO-OPERATION
PRESENTATION
STANDARDIZATION
PROGRESSION
T. L. TALLY Broadway Theatre, Los Angeles S. Cal. and Ariz.
ROWLAND & CLARK THEATRES 300 Westinghouse Bldg., Pitt. West Pa. and West Va.
OUR FIRST WOMAN STAR
Exhibitors' Film Exchange Liberty Theatre, Seattle Wash. and Alaska
JAKE WELLS, Inc. 610 Dickson Bldg., Nor., Va. Atl., Fla., Ga., Va., N. & S. Car.
Madame
PETROVA
TURNER & DAHNKEN 942 Market St., San Francisco N. Cal., Nevada and Hawaii
BIG FEATURE RIGHTS CORP. Strand Theatre, Louisville Kentucky and Tennessee
We have concluded an arrangement with Superpictures Distributing Corporation whereby the forthcoming Petrova Pictures, produced by Petrova Picture Company, will be distributed exclusively through our exchanges
Exhibitors Film Exchange Liberty Theatre, Seattle State of Washington
H. LIEBER CO. 24 W. Washington Street Indianapolis State of Indiana
SWANSON & RULAH 1424 Curtis St., Denver Colo., S. Idaho, Nev. Mex., Utah and Wyoming
A. H. BLANK Garden Theatre, Des Moines Iowa, Kansas and Nebraska
First National Exhibitors' Circuit, Inc.
EIGHTEEN EAST FORTY-FIRST STREET, NEW YORK CITY
ESTERN THEATRE CO., Ltd. Box Theatre, Vancouver West. Can.
Imperial Theatre Ottawa Eastern Canada
HENRY BRIDGE
J. H. KUNSKY Dime Bank Building Detroit State of Mich.
E. H. HULSEY Old Mill Theatre, Dallas Texas, Arkansas and Oklahoma
Exhibitors Film Exchange, Liberty Theatre, Seattle Montana & N. Idaho
TOM MOORE Garden Theatre Washington Del., D. C., and Md.
PEERLESS FEATURE FILM EXCHANGE Philadelphia Eastern Pa.

MME.
PETROVA
in her first Petrova Picture

PETROVA PICTURES

will be distributed through
the exchanges of

First National Exhibitors' Circuit

Petrova Picture Company
Frederick L. Collins.. President
25 West 44th Street.. New York

Pathé

When the first Rolin comedy, "Just Nuts," was issued two years ago exhibitors said "Somebody who is a genius made this comedy. We'll take all that he can make."

Many Rolin comedies have been released since that time. The houses that showed "Just Nuts" are today showing regularly the two reel

Lonesome Luke Comedies

and the one reel

Rolin Comedies

both of which feature

Harold Lloyd

Many new accounts have been added and they have all stuck! Hal Roach has been found by exhibitor and public alike to be a 100% producer. He doesn't know how to make a poor picture. He is the king of laugh makers. You should have these comedies in your house.

Pathé

Pathé makes it easy for the exhibitor to do big business on

The SEVEN PEARLS

WITH **MOLLIE KING**
AND **CREIGHTON HALE**

In addition to the list recently published of Sunday newspapers that will carry the novelization and advertising of this serial are the following;

The Gincinnati Commercial Tribune
The St. Louis Globe Democrat
The Dayton (O.) Journal (Evening)
The Cleveland Leader
The Pittsburg Post
The Buffalo Courier
The Kansas City Post
The Des Moines Register and Tribune

The names of other papers will follow later.

Pathé serials are always the most extensively advertised of all pictures. They have a definite box office value derived not only from quality production and cast but also from big advertising.

Produced by Astra
Written by Charles W. Goddard, the famous playwright

Pathé
Gladys Hulette
whose pictures are like a ray of sunshine in every community is the star of
A Crooked Romance
a five part Gold Rooster Play, coming soon.
Produced by Astra
Directed by Wm. Parke
A real two star play is
Under False Colors
with Frederick Warde
and Jeanne Eagels
Unusual story, unusually fine acting and unusually interesting.
Produced by Jhanhouser
Directed by Emile Chautard

Pathé

-thrills!

There never was a serial that contained half the thrills of

The FATAL RING with PEARL WHITE

In every episode they are keeping the people on the edges of their seats!

Pearl White

is the world's greatest serial star. "The Fatal Ring" is worthy of her greatness. Ask the exhibitor who is showing it!

Produced by Astra
Directed by Geo. B. Seitz

Written by Fred Jackson
Scenarios by B. Millhauser

SELECT SP PICTURES

LEWIS J. SELZNICK

PRESENTS

Constance Talmadge

IN

"SCANDAL"

One of the strongest roles ever brought to the screen is portrayed by this young actress in her first star picture. "SCANDAL" will secure the fame of Constance Talmadge, and will make fortunes for the Exhibitors who show it.

Directed by CHARLES GIBLYN From the Novel of COSMO HAMILTON

Distributed by

SELECT PICTURES CORPORATION

729 Seventh Avenue, New York City

A magazine's success is measured by its advertising. Look at the News!"

SELECT SP PICTURES

Exhibitors:

the whole nation is rooting for you

when you play

"The Public Be Damned!"

In every section of the country citizens' committees and other patriotic organizations are meeting and urging the conservation of food-stuffs, and the necessity for action to keep down prices.

That is the message of this great six-part picture. Be quick to show it, and benefit from the nation-wide agitation on this subject. By so doing you will help yourself, and help your community too!

Distributed by

SELECT PICTURES CORPORATION

729 Seventh Avenue, New York City

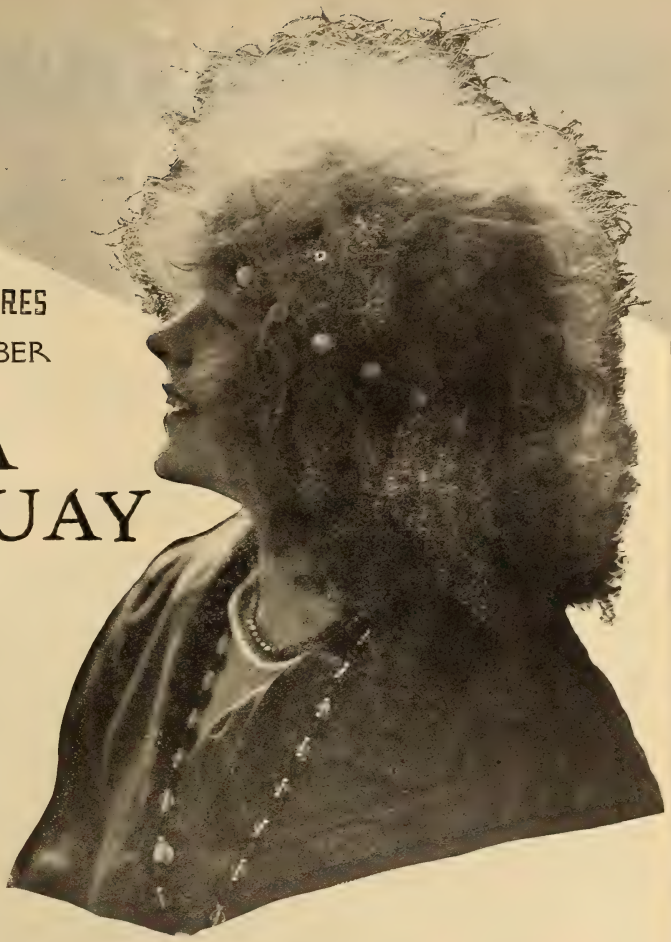
SELZNICK PICTURES

HARRY WEBER

PRESENTS

EVA TANGUAY

VAUDEVILLE'S
MOST FAMOUS
CYCLONIC
COMEDIENNE



First Time on the Screen

IN

"THE WILD GIRL"

See it and go wild with her!

Director, HOWARD ESTABROOK

Watch for Date of Release

DISTRIBUTED BY
SELECT PICTURES CORPORATION
729 Seventh Avenue, New York City

Goldwyn Pictures

The *Tests* Of Pictures Are: Attendance and Profits

GOLDWYN invites the exhibitors of the world to apply those tests to *Goldwyn Pictures* and to those splendid productions to be distributed through the Goldwyn sales offices.

Madge Kennedy, who will be seen for the first time on the screen, beginning September 23d, in "Baby Mine," by Margaret Mayo, will measure up to every test that can be applied to a star of a picture. Again we predict, at the moment of her screen debut, that she will be the next great popular favorite with tremendous earning power for exhibitors everywhere.

On October 7 Maxine Elliott, one of the greatest of theatrical stars in popularity and drawing power, makes her first screen appearance in "Fighting Odds," by Roi Cooper Megrue and Irvin S. Cobb. This picture was directed by Allan Dwan—giving exhibitors every element required for box-office success. A famous and beautiful star, nationally-known authors, a strong play and an able director.

Through Goldwyn Distributing Corporation's offices in North America you are advised to book:

REX BEACH'S greatest screen production, "THE AUCTION BLOCK," soon to be exhibited at trade showings everywhere, and offered under the open booking system.

MARIE DRESSLER COMEDIES, the first of which offers that famous star in "TILLIE: THE SCRUBLADY." Trade showings shortly at all Goldwyn branches. Rented under the open booking system.

Each of these powerful attractions is separately exploited by Goldwyn throughout North America. Every exhibitor who reads this collective announcement will realize at once the strength of the attractions and the stars available only through the Goldwyn organization.

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The production that played to capacity business for a month's run at the Criterion Theatre, New York.

Goldwyn presents George Loane Tucker's remarkable production of

Hall Caine's Greatest Story

The Manx-Man

Featuring

Elisabeth Risdon, Henry Ainley, Fred Groves

For booking information and dates apply at once to our twenty-five offices throughout the United States and Canada.

Goldwyn Distributing Corporation
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Cosmofotofilm Co Inc.

Announces To

State Right Buyers

that they are offering for immediate sale the territorial rights for

George Loane Tucker's

Sensational Production

"I Believe"

with the exception of

Greater New York
Northern New Jersey
and the State of Illinois

the rights for which have already been disposed of, all territories are open to offers

Of **"I Believe" Mr. Tucker**

says:

"It Is My Most Important Production"

"Wid" says,

"Exceptionally forceful drama registering tremendous thought with swinging action, and very human characterizations. Hits hard and impresses. **A Box Office Winner."**

Address all communications to

Cosmofotofilm Co Inc.
CANDLER BLDG.
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Announces

to the trade that they have disposed of the exclusive rights to the United States and Canada for

George Loane Tucker's

Feature Production

"The Mother"

featuring

Elisabeth Risdon

to

The McClure Publications, Inc.
25 West 44th St., N. Y. C.

to whom all communications regarding **"The Mother"** should be addressed.

We further announce in course of preparation

George Loane Tucker's

Feature Production

of

Henry Arthur Jones'

"The Hypocrites"

featuring

Elisabeth Risdon

Henry Arthur Jones wrote the **"Middleman"**, the sensational screen success of 1915—**George Loane Tucker** produced it.

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MAE MURRAY

IN SUPER-BLUEBIRD PHOTOPLAYS

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Presents

Edna Goodrich

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Second of the Edna Goodrich Series of Mutual Pictures—"BIG STARS ONLY." By Assistant United States District Attorney Edwin M. Stanton. Directed by John B. O'Brien. Released October 1st.

Edna Goodrich's first Mutual Picture—"Reputation" is being widely proclaimed a tremendous box-office drawing-card. Exhibitors have written that it took their patrons by storm. Arrange now for two big Mutual features every week.

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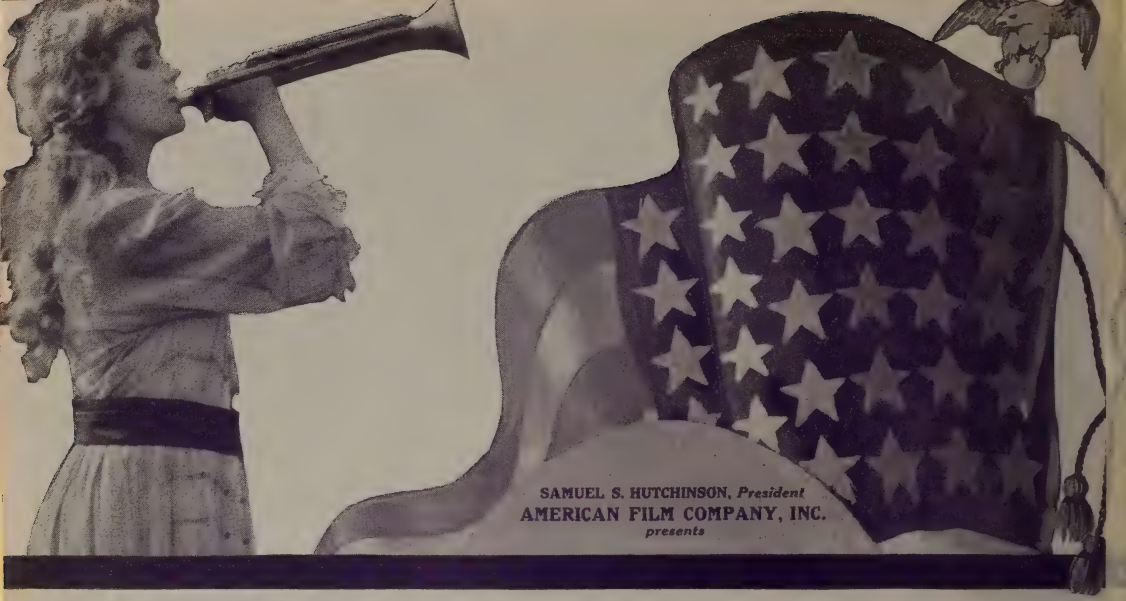

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AMERICAN FILM COMPANY, INC.
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MARY MILES MINTER
"in HER COUNTRY'S CALL"

—An unusually timely photoplay bubbling over with patriotism. In five acts. By Charles T. Dazey. Directed by Lloyd Ingraham. Released the week of October 1st. For big box-office receipts arrange now to play the entire Minter Series of American Pictures.

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THE LOST EXPRESS

SIGNAL'S STUPENDOUS NEW MYSTERY SERIAL

BOOKED FOR FIRST RUN BY THE BIGGEST AND BEST THEATRES IN EVERY LEADING COMMUNITY. A FEW ARE ILLUSTRATED ABOVE. PROFIT BY THEIR JUDGMENT! GET THIS RECORD-SMASHING, FIFTEEN-CHAPTER, MYSTERY SERIAL FOR YOUR THEATRE. WIRE YOUR MUTUAL EXCHANGE.

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IN EVERY CHAPTER OF
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"JERRY'S BIG DEAL"

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In which Jerry impersonates a clergyman, unmasks some elderly hypocrites and compels them to contribute to the Red Cross.

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In which Jerry visits the Tyrol with a trick bicycle and defeats a gang of bandits, rescuing beauty in distress.

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You won't find a single dull issue of *REEL LIFE*. Painstaking efforts insure that each number will be entertaining.

No. 76, the contents of which are given above, is the current issue. Compare the contents of the two preceding numbers.

No. 75

DOGS OF WAR
MAKING ARMY RIFLES } *Features of timely interest.*
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No. 74

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M. E. Comerford AMUSEMENT ENTERPRISES

Bell Phone 6460
Consolidated 1007

Scranton, Pa. Sept. 12, 1917.

Herbert Brenon Film Corp.,
729 Seventh Avenue,
New York City, N. Y.

Attention: Mr. Herbert Brenon.

Gentlemen:-

and noted, and Your letter of Sept. 3rd, received Wolf" to the writer's way of thinking was one of our best productions, and pictures of this kind would the Strand theatre, and pictures of this kind would certainly make the picture game a better proposition if the producers would feature the titles and eliminate the stars so as to make the production go over without stars.

The patrons of our Strand appreciated your endeavors in this production very much and hope you will continue to keep producting pictures of this class.

Yours very truly,
M. E. COMERFORD AMUSE. CO.

H:G

F. F. Proctor's Theatrical Enterprises

F. F. PROCTOR, GENERAL MANAGER

Herbert Brenon,
729 Seventh Ave.,
New York City.

Sept. 14th, 1917.

Dear Mr. Brennon-

In answer to your letter of recent date, relative to "The Lone Wolf," played at Proctor's Griswold, we wish to say that it was an exceptional feature and apart from the beaten path.

Our patrons enjoyed it because it kept them continually guessing as to what the climax would be and there were also enough thrills in it to hold one's attention for the entire seven reels. Our patrons like stories of this kind and we have found that features like these are our best money-getters.

Mr. Lytell's work was well liked.

attempt in pictures can be judged by "The Lone Wolf," he surely ought to have a splendid future.

More features like "The Lone Wolf" would be a God-send to exhibitors. More power to you.

Very truly yours,
F. F. PROCTOR'S
Resident Manager.

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331-3-5 SOUTH BROADWAY
LOS ANGELES, CAL.

Sept. 5, 1917

Mr. Herbert Brennon,
Herbert Brennon Film Corp.,
729 Seventh Ave., New York, N. Y
My dear Mr. Brennon.

Replying to your favor of Aug. 23d with reference to your production "The Lone Wolf" we want to express our sincere appreciation of your very unusual picture

From a box office standpoint it proved a great success and apparently pleased everyone who saw it. We liked the picture so much that we intend showing it another week in this theatre next month.

"The Lone Wolf" was a mighty good picture from every angle and hope you will make others of the same variety.

With kindest regards, I am
Very truly yours,

ST/t

Tally's Broadway Theatre.

JACK J. TRIBLE MANAGER

GRAND AMUSEMENT AND ADVERTISING CO.

INCORPORATED

OPERATING THEATRES AND POSTER ADVERTISING PLANTS

SOLD-TO-ALL MOVING PICTURE THEATRES
BOOKS ON PLANTS
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PERFECT SERVICE

OFFICE OF THE SEDALIA THEATRE
SEDALIA, MO.

Sept 14th
1-9-1-7

Mr. Herbert Brenon
New York, N.Y.

My dear Mr. Brenon-

Replying to yours of Sept. 2nd, in re-to LONE WOLF am indeed glad to state that the picture gave excellent satisfaction and personally I reviewed it twice myself, my patrons expressed the same delight in my bringing it to Sedalia, the story was intense and one could not tell what the ending was to be until the very last of the picture, stories of this nature are liked at this time as I think the old ball room stuff, pink teas etc. are on the wane, one reason why the MARY pictures are so popular is for the fact that he has something different and done in a finished way, he always has a little simple love story, as well as thrills and lots of human interest interwoven.

Your Lone Wolf, had all that, you also had the Automobile, Aeroplane, and other modern thrillers, the direction as well as acting and photography was good indeed.

Mr. Lytell is sure to be a favorite, is my prediction.

as to what is liked in Sedalia, I think I am safe in saying that plays with what I have outlined above will always make good, as the "old stuff of wronged girl and society" is about done for.

Thanking you for your inquiry and interest, I am

Very truly yours
Jack J. Trible
Sedalia Theater

THE CIRCLE THEATRE COMPANY

The Circle

PERMANENT DIRECTION
H. BARRETT McCORMICK

INDIANAPOLIS

Aug. 31, 1917

Mr. Herbert Brenon,
729 Seventh Ave.,
New York, N.Y.

Dear Sir:-

Replying to your letter of August 23rd relative to "The Lone Wolf" which was played at the Circle Theatre the week of August 12th.

I take pleasure in advising that the picture got over in splendid shape and was quite a sensational success. I think it is a splendid production, quite one of the best and intelligent as this is, spreals so widely. Personally, therefore be of interest to you to know that the Circle's clientele is so exclusive, that it will not like to see you even as melodramatic as this is, quite one of the best things you have done and while I would not like to see you devote your entire artistic genius to stories of "The Lone Wolf", I believe that at frequent intervals you will find that similar stories will enjoy the success of "The Lone Wolf".

I have been familiar with your productions from the earliest days of the motion picture, always admiring your artistic prospective and dramatic conception and trust that the future will provide even greater opportunity for a fuller expression of your work. Very truly yours,

H. Barrett McCormick

BEM/AP

Now in Course of Production "EMPTY POCKETS" by Rupert Hugh
a Swifter and even more Dramatic Story than "The Lone Wolf

HERBERT BRENON'S

gigantic picturization of the greatest national drama in the history of the world

THE FALL OF THE ROMANOFFS

with ILIODOR

is now ready for *immediate* delivery to buyers of territorial rights, together with challenging lithographs and all necessary accessories

THIS panoramic production of a nation's dissolution is *the history of the day and the moment* —bigger than any melodrama ever written.

Its principals are the rulers of the world's great nations lifted bodily out of history in the making and portrayed by famous men and women of the screen.

The story is a picturization of *the front pages of every newspaper in the world* each day for the past six months and will continue to be for months to come.

Fifty million dollars in cash could not have bought the publicity already obtained for this production.

It is the only picture that will be shown in America with THE REAL ILIODOR as one of its principals, as we have taken legal action under our contract to prevent the imitation of our title or any use whatever of Iliodor's fame and reputation by promoters seeking to market another picture on the strength of Herbert Brenon's remarkab e campaign in behalf of his own master-work.

Read the opposite page.

ILIODOR

ILIODOR PICTURE CORPORATION

16 EAST 42ND St. [Telephone: Vanderbilt 11] New York City

WHEN you figure the power of "THE FALL OF THE ROMANOFFS" in filling theatres because of its gripping appeal to the imagination of people in all lands, remember also that your greatest asset for popularity with the public is HERBERT BRENON'S NAME AND REPUTATION.

He is the genius of the screen who never makes a weak production.

He is the master who appealed to the world's love of beauty with "A Daughter of the Gods."

He is the daring director who challenged the world's conscience with his "War Brides."

He is the director of the most remarkable screen melodrama ever made, "The Lone Wolf."

He is the maker of stars and the creator of publicity and exploitation that is the envy of the trade.

Buyers of territorial rights to "THE FALL OF THE ROMANOFFS" therefore are obtaining as their biggest of all exploitation elements behind this mighty picturization of world history THE POWER OF HERBERT BRENON'S REPUTATION as the director of profit-making productions.

Telegraph or write at once for territory.

HERBERT BRENON

ILIODOR PICTURE CORPORATION
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featuring

SHELDON LEWIS

Supported by Jane Meredith and Henry Mortimer

A BOX OFFICE ATTRACTION

A SURE-FIRE

MONEY MAKER

BOOK IT NOW

Released

OCTOBER 7th

A thrilling drama based on Burton E. Stevenson's world famous novel involving an intensely interesting story full of mystery and fascinating moments that holds the spectator spellbound throughout the entire five parts.

Watch for our Regular Program Announcement next week. It will prove interesting to all Exhibitors

AMERICAN STANDARD MOTION PICTURE CORP.

H. W. LAMB, *President*

116 West 39th Street, New York City

THE DARLING
OF THE SCREEN
Lillian Walker
INITIAL RELEASE
"THE LUST OF THE AGES"
APPEARING EXCLUSIVELY IN OGDEN PICTURES CORPORATION PRODUCTIONS

THE WHIP

Quinn's Rialto
812 S. Broadway

Los Angeles, Cal.
Sept. 13, 1917.

Paragon Film Co.
New York.

Gentlemen:-

I have just closed a most successful EIGHT weeks engagement of "THE WHIP". Four Hundred and Four performances at Quinn's Rialto, on Broadway Los Angeles. This being the record of any picture ever shown here considering the number of shows.

Due to previous bookings I was unable to keep it on longer, however I am not through with the film as I intend to run it for some time to come at other down town houses and the suburban theatres as well. The business done on "THE WHIP" would warrant from four to five weeks more at Quinn's Rialto as can be seen by flash light taken at the last of the Eight week.

The WHIP is a production for the masses and a most pleasing picture. Patrons of this house have remarked at the Box Office that it was their fourth fifth and even sixth time, having seen it therefore the reason that "THE WHIP" holds the record not only for this theatre but for the entire city.

Very Truly Yours

J. H. Quinn

THIS picture and letter, added to many similar pictures and letters, *proves* how big "The Whip" goes wherever it is shown.

J. Frank Brockliss (Inc.) have just bought France and Switzerland.

The Yale Feature Film Co. have just bought Kansas, Iowa, Missouri and Nebraska.

The following territories are still open:

Pennsylvania, Ohio, Colorado, Utah, North Dakota, South Dakota, Montana, Wyoming, Wisconsin, Minnesota, New Mexico, Arizona, West Virginia, North Carolina, South Carolina, Florida, Georgia, Tennessee, Alabama, Louisiana, Mississippi, Texas, Arkansas, Oklahoma.

All of Europe except France, Switzerland, Great Britain and Scandinavia.

All of South America, Cuba and Mexico.

All of Asia except Japan.

All of Africa except South Africa.

Apply to Paragon Films, Inc.

912 Longacre Bldg.

New York City

TRIANGLE

"Never So Good"

S. L. BAXTER, Proprietor

THE ISIS AMUSEMENT CO.
of Colorado
1632 CURTIS STREET
DENVER, COLORADO

Mr. A. E. Fair, Branch Manager,
Triangle Distributing Corporation,
1435 Champa Street,
Denver, Colorado.

Dear Mr. Fair:

The TRIANGLE pictures that I have had during the past two months have been really wonderful productions, and I want to express my satisfaction to you.

They have never been so good during the two years THE ISIS has shown TRIANGLE. It seems that no expense is being spared by the producer, who has been quick to catch the public taste for a GOOD BIG STORY with a PUNCH.

THE ISIS will always continue to hold its present place in the Moving Picture Business of this country just as long as there are pictures like these, and stories so pleasing.

Granting you permission to use this letter, I am,

Very truly yours,

S. L. BAXTER

TRIANGLE

STOLEN—A GIRL

The story of a cowboy
who kidnapped a queen
of the Gay White Way

Olive Thomas

in

"BROADWAY ARIZONA"

A box-office prize
for the week of
September 30

TRIANGLE

HE FACED DISHONOR

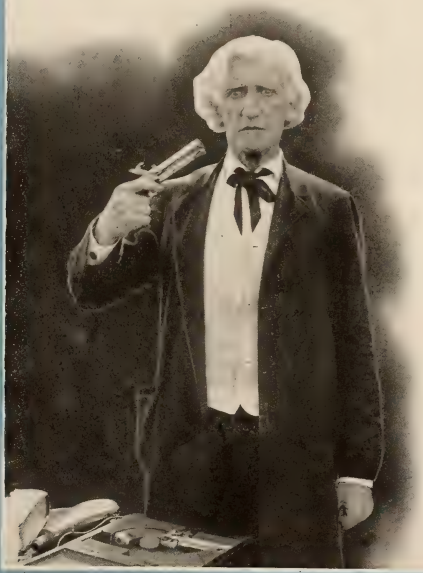
A drama from the life of a Southern Colonel who fought a proud fight to save a good name

Walt Whitman

in

"THE TAR HEEL WARRIOR"

A powerful character play for the week of September 30



TRIANGLE

The Keystone Bathing Girls
become veiled beauties
of a harem in—

"THE SULTAN'S WIFE"

These famous girls will summon the crowds to theatres everywhere after September 30

HR

COMING

A "BIG BUSINESS" PRODUCTION

BACKED BY THE POWER OF THE PRESS

MR. FRANK KEENAN

CLOSE TO THE HEARTS OF THE MASSES

THE PUBLIC DEFENDER

BY MAYER C. GOLDMAN AND FRANK W. HARRIS OF THE NEW YORK BAR

INSPIRED BY MR GOLDMAN'S FAMOUS BOOK

SCENARIO BY FREDERICK RATH

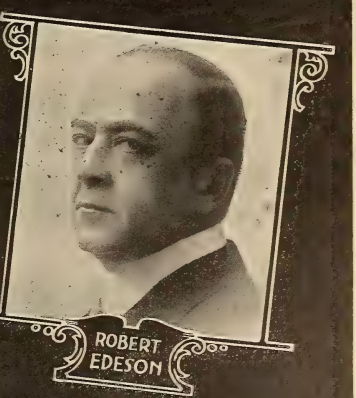
ALMA HANLON

A POWERFUL PLEA FOR JUSTICE TOLD IN VIVID MOTION TABLEAUX BY A SUPERLATIVE COMPANY OF ARTISTS HEADED BY MR.

FRANK KEENAN

STAGED BY BURTON KING

HANDSOME BOOKLET FOR THE ASKING



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HARRY RAVER FOURTEEN-TWO BROADWAY, N. Y.

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MILLIONS OF PEOPLE NOW SEEING THEM
GOOD LUCK
FOR THE EXHIBITOR
The HONOR SYSTEM
THE GREATEST HUMAN STORY EVER TOLD ON STAGE OR SCREEN
THE SPY
WITH
DUSTIN FARNUM
THE MOST TIMELY, GRIPPING PUNCH THAT HAS COME OUT OF THE WAR
EVERY MAN WOMAN AND CHILD IS THRILLED BY IT
JACK AND THE BEANSTALK
THE WONDER FILM THAT IS BRINGING MORE CHILDREN AND GROWN-UPS TO THE THEATRE THAN ANY PRODUCTION EVER KNOWN

THIS LUCKY CLOVER

IS BRINGING GOLDEN NUGGETS TO EXHIBITORS ALL OVER THE LAND

ARRANGE TO SEE THESE LUCKY "LEAVES" AT YOUR NEAREST BRANCH AND BOOK THEM NOW

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William Fox
presents

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IN
CAMILLE
A THEDA BARA SUPERPICTURE

Portrayal of the most wonderful love-story in the world, that only great artistes may attempt. A STANDARD PICTURE. Booked on the open market as an individual attraction, and, cannot be booked unless seen by the exhibitor.

FOX FILM CORPORATION

STANDARD PICTURES
WILLIAM FOX
PRESENTS
THE SECOND OF THE FOX KIDDIES PICTURES
ALADDIN AND THE WONDERFUL LAMP
BOOKED IN THE OPEN MARKET AS AN INDIVIDUAL ATTRACTION
FOX FILM CORPORATION
Now Playing
GLOBE THEATRE
Broadway
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AT
$1.00 Scale

STANDARD PICTURES

WILLIAM FOX Presents

WILLIAM FARNUM

THE CONQUEROR

The virile, gripping, life story of dare-devil Sam Houston.

Love and adventure
Thrilling-fascinating
Hundred of Indians and horses.

SMASHING CROWDS AT THE BROADWAY SHOWING AT THE GLOBE THEATER AT $1.00 PRICES.

The greatest mortal combat ever staged
An awful fight where the avenging hand of Right grips-grips-grips-on the throat of a brute.

WHEN A MAN SEES RED

From the Saturday Evening Post story by LARRY EVANS, "THE PAINTED LADY"
Staged by FRANK LLOYD.

THE GREATEST ACTOR ON THE SCREEN TO-DAY IN THE TWO GREATEST PICTURES OF THE YEAR.

RELEASED NOW ON THE OPEN MARKET AS INDIVIDUAL ATTRACTIONS. YOU MUST SEE THESE PICTURES BEFORE YOU CAN BOOK THEM.

STANDARD PICTURES

FOX FILM CORPORATION

HARRY BERG

Begs to Announce

Miss BARBARA CASTLETON

Recently Featured
in
ON TRIAL
GODS MAN
PARENTAGE
FREEDOM of the WORLD
To Be Released Shortly
SINS of AMBITION
EMPTY POCKETS

IN A SERIES
OF
SUPERLATIVE
PHOTO DRAMAS
by
WELL KNOWN
AUTHORS
and
PLAYWRIGHTS

PRODUCED
UNDER THE
SUPERVISION
OF
E. GEORGE SHEER

To Be Released
on the
State Rights
Plan

E.F. Ruhland

WARNING

An injunction has been secured by Ralph L. Spotts, owner of the official

"Russian Revolution"

Pictures, taken under the auspices of the Provisional Russian Government and brought to this country by the Skobeleff Committee, restraining any State Right Buyer or Exhibitor from dealing in or exhibiting any pictures purporting to be official of the Russian Revolution other than those owned by said Ralph L. Spotts and distributed by the

OVERLAND FILM COMPANY

and known as

"THE RUSSIAN REVOLUTION"

with which is embodied

"BEHIND THE RUSSIAN BATTLE LINES"

At the RIALTO THEATRE, New York, the entire Regular Program was set aside and these pictures substituted for one week. The unprecedented Box Office Rush necessitated midnight performances.

Will be shown as Exclusive Special Feature at the 81st Street Theatre, New York, week of Sept. 24th

FOR TERRITORIAL RIGHTS AND BOOKINGS IN NEW YORK STATE

OVERLAND FILM COMPANY

Samuel Krellberg, *Pres.*

729 Seventh Avenue - - NEW YORK

To Exhibitors:

"A Flying Trip Through the Hawaiian Islands," read (red) the large electric light sign on The Rialto Theatre, Broadway, New York. Yes, the finest theatre in the world has the choice of the best "Features." So it must be "some scenic" to justify the "electric light sign."

Have the following Exchanges Show You Why:

Metro Pictures Service, Pittsburgh, Pa.
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NEW ENGLAND STATES

Peerless Feature Film Co., Philadelphia, Pa.
EASTERN PENNSYLVANIA — SOUTHERN NEW JERSEY

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Photoplay Exchange, Salt Lake City, Utah, and
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Isaac A. Rosenthal, Seattle, Wash.
OREGON — WASHINGTON — N. E. IDAHO — MONTANA

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Far East Film Co., New York City
ALL FOREIGN COUNTRIES

EDUCATIONAL FILMS CORPORATION OF AMERICA

729 7th AVENUE NEW YORK, N.Y.

PARALTA PLAYS WILL NOT

Be Distributed by Triangle Distributing Corporation!

THE contract between Paralta Plays, Inc., and Triangle Distributing Corporation has been abrogated by mutual consent.

In this agreement it was provided that should Stephen A. Lynch sell his interest in the Triangle Distributing Corporation, the contract with Paralta should terminate.

On September 10, Mr. Lynch notified Carl Anderson, president of Paralta Plays, Inc., that he was about to dispose of his interest in the Triangle Distributing Corporation. All contractual relations between the two corporations were then annulled by consent of both parties.

THIS situation in no way affects the activities of the Paralta organization, which has expended over ONE MILLION DOLLARS since it was organized in March last and now has ready to release six big star feature pictures—"A MAN'S MAN," "MADAM WHO," "ROSE O' PARADISE." TURN OF A CARD," "ALIMONY" and "THE GOLDEN THREAD"—with which to demonstrate the value of its original idea. Exhibitors may secure Paralta Plays under the Paralta Plan exactly in the manner previously advertised.

Five companies are now engaged in work on productions at the Paralta studios at Hollywood, Cal., and in sixty days Paralta will have five more big star feature attractions ready for distribution.

EVERY exhibitor owes it to himself to wait and see all these Paralta pictures before booking his time solidly for the season. Do not lock your doors against such obviously big money-drawing propositions as these photo-plays by entirely filling your time.

Paralta's plans are now completed and work is in progress on an output of fifty-two big star feature attractions to be completed before the first anniversary of the organization of its studios, June 4, 1918.

PARALTA PLAYS INC.

729 SEVENTH AVENUE
NEW YORK CITY

PARALTA PLAYS

PICK OF THE PICTURES

The Following Brains, Talents and Personalities Are Combined In Making PARALTA PLAYS:

Stars

Bessie Barriscale, who has brought the purest delight to the hearts of countless millions the world over.

J. Warren Kerrigan, the first big screen star, and his popularity growing vaster day by day.

Henry B. Walthall, the master genius of poetic romance; whose rank in photoplay is that of Edgar Allan Poe in literature.

Rhea Mitchell, unequalled in portrayal of intense emotions. At her bidding you weep, you hate, you love.

Howard Hickman, a lovable old man to-day, a dashing young blood to-morrow. His art so great, you like him even as a scheming villain.

Clara Williams, always human, sympathetic, and impulsive. The embodiment of all that is sweet and tender.

Lois Wilson, whose fascinating personality and superb skill have earned her the epithet: "The Splendid Girl."

Stories

PARALTA PLAYS, Inc., has made a definite and conclusive arrangement whereby the exclusive optional screen rights of all books and stories, present and future, by the following well-known authors are reserved for PARALTA PLAYS:

Thus the following are a few of the authors from now on working with PARALTA:

MRS. WILSON WOODROW
CHARLES NEVILLE BUCK
LARRY EVANS
ETHEL S. and JAMES F. DORRANCE
FREDERICK ARNOLD KUMMER
"TEX" O'REILLY
RUPERT HUGHES

In addition, the Paralta scenario department is headed by Monte Katterjohn under whose supervision are sixteen writers and dramatists engaged in originating screen plays and adapting material accepted by the board of directors.

Studios

PARALTA PLAYS are directed by

Reginald Barker, whose unforgetable productions such as "Shell 43"—"The Bugle Call"—"Sweetheart of the Doomed"—"The Sign of the Rose"—"The Typhoon"—etc., have made fortunes for exhibitors and distributors.

Oscar Apfel, with an enviable record of super production turned out by him for Metro, Fox, Paramount, and his masterpiece of direction, "A MAN'S MAN," the first PARALTA PLAY starring J. WARREN KERRIGAN.

Raymond B. West, an ardent disciple of Thomas Ince, outgrowing his environs—his genius surely outdistancing even his former master. One of the fourteen really great directors of motion pictures.

These men have produced great photoplays in the past, under difficulties, fighting their way to the top. Now they are arrived, and it is by way of under-statement to say that their past records vouch for the excellence of PARALTA PLAYS.

And there is

ROBERT BRUNTON, in the capacity of Manager of Productions. It was only while HE was general art director in the Culver City studios that Triangle pictures reached their zenith. His achievements in the motion picture field are too well known to warrant recital. Suffice it to say that PARALTA PLAYS, Inc., considers it a stroke of good fortune to have secured the services of this art master.

Suffice it to say that PARALTA PLAYS, Inc., considers it a stroke of good fortune to have secured the services of this art master.

We are naming only the very mountain tops of the organization in whose hands rests the production of PARALTA PLAYS. These men have gathered around them a most complete executive and working personnel. Admitted by all, our organization is the finest on the Coast.

It was conceived and accomplished by

ROBERT T. KANE,
Vice-President and General Manager,
Paralta Plays, Inc.

You saw her in *The Soul of a Woman*

You saw her in *The House of Tears*

You saw her in *The Wager*

You saw her in *The Slacker*

and each was a bigger success than the one it followed—

but you never saw

Wonderful

EMILY STEVENS

at the height of her tremendous dramatic power which she displays in the E. Phillips Oppenheim master play

A SLEEPING MEMORY

Directed by George D. Baker

Soon to be released by METRO

HAROLD

in the second of his
BIG STAR PRODUCTIONS
in the METRO *de Luxe* SERIES·

PARADISE

Seven Amazing Acts

METRO

Yorke Film Corporation presents

LOCKWOOD GARDEN

GEORGE GIBBS the celebrated novelist wrote it · —
FRED. J. BALSHOFER directed it ·

A triumph of action and power

METRO

One year of CHRISTIE COMEDIES

52 WEEKS of SUCCESS

ONE YEAR OF UNQUALIFIED SUCCESS- NOT ONLY FOR THESE HIGH CLASS PRODUCTIONS, BUT FOR OPEN MARKET BOOKING THROUGH INDEPENDENT EXCHANGES - THE YEAR CREATES A RECORD ----- THE RESULT -----

SEPT 25 RELEASE

"BETTY'S BIG IDEA"

Personally directed by A. L. Christie

BEST THEATRES EVERYWHERE INCLUDE THEM ON THEIR PROGRAM BOOK THRU THESE INDEPENDENT EXCHANGES

SAN FRANCISCO
Peerless Film Exchange
100 Golden Gate
Northern California and Nevada

LOS ANGELES, CAL.
Peerless Film Exchange
802 So. Olive St.
Southern California and Arizona.

MINNEAPOLIS
The Film Library and Exchange
731 Hennepin Ave.
Wisconsin, Minnesota, North and South Dakota

PHILADELPHIA
Peerless Film Exchange
940 Penn. Ave.
Eastern Pennsylvania, South New Jersey, Delaware, Maryland, District of Columbia and Virginia

NEW YORK CITY
Reiban Film Co.
729 Seventh Ave.
Greater New York and Northern New Jersey

CHICAGO
Celebrated Players Film Service
207 So. Wabash Ave.
Illinois and Indiana

CLEVELAND
Standard Film Service Co.
Columbia Bldg.
Northern Ohio

CINCINNATI
Standard Film Service
S. Ohio and Kentucky

DETROIT
Standard Film Service
Michigan

OKLAHOMA CITY
R. D. Lewis Film Co.
1004 Campbell Bldg.
Texas, Oklahoma, Arkansas

PITTSBURG
Liberty Film Renting Co.
940 Penn Ave.
Western Pennsylvania and West Virginia

KANSAS CITY
Standard Film Corporation
1305 Walnut St.
Missouri and Kansas

OMAHA
Standard Film Corporation
Nebraska and Iowa

BIRMINGHAM
Queen Feature Film Co.
North and South Carolina, Tennessee, Mississippi, Louisiana, Alabama, Georgia and Florida

TORONTO
Famous Players Film Service
12 Queen St. East
Dominion of Canada

SYDNEY, AUSTRALIA
Co-operative Film Exchange
Australia

WELLINGTON
Co-operative Film Exchange
New Zealand

BUFFALO
J. H. Michael
Academy Theatre
Northern New York State

CHRISTIE FILM CO. LOS ANGELES

—ask the Accessory People

WE pointed last week to the audited tests of the circulation of MOTION PICTURE NEWS showing:—

Less than ONE PER CENT waste circulation—practically ONE HUNDRED PER CENT paid circulation—

A VERY REMARKABLE SHOWING! The successful result of a basic and definite policy—to build a non-wasteful, full-value, *reading* circulation!

We also called attention to the false value of circulation figures—the ease with which they can be swollen—the fact that 100,000 circulation, even though *paid* for, is valueless to just the extent of the number of copies that are not read.

There's another good test—Mr. Advertiser—by which you can gauge circulation value, besides your own good judgment in estimating any paper's reading value.

Look at its theatre equipment advertising! Find out how much of this class of advertising is carried—and if it is carried continuously.

Telephone or write some of these advertisers and get *their* opinion of the publication.

These advertisers are in a position to *know*.

They are after inquiries and orders. They won't continue advertising unless they get these definite results.

Unlike the film advertiser they can check results—and these results are proof positive that a paper's columns are *read*, from cover to cover—and *respected*.

It's an easy and quick way. It beats audit figures all hollow.

Try it.

C. S. Hutchinson

MR. FOREIGN BUYER

THE WAR OF WARS
IS NOT STOPPING US
FROM DOING BUSINESS IN
YOUR PARTICULAR TERRITORY

"WE OPERATE EVERYWHERE"

OUR FACILITIES FOR SHIPPING ARE ADEQUATE
OUR SERVICE IS WITHOUT A FLAW
OUR PRODUCTIONS ARE STANDARD
OUR DEALINGS AT ALL TIMES SQUARE

REMEMBER THIS
"WE OPERATE EVERYWHERE"

INTER-OCEAN FILM CORPORATION

HENRY J. BROCK, Pres. PAUL H. CROMELIN, Vice Pres.

220 W. 42nd St. NEW YORK CITY

Largest Distributors of Films in Foreign Fields

SCHLES

Business Representative for Independent Producers

Pictures Financed:—Bought—Sold and Exploited

ART STUDIOS *and* LABORATORIES

In the Heart of the City

Ample facilities for laboratory work in all its Branches, Art Titles, Tests, etc.
STUDIOS FOR RENT. $50.00 Per Day and Up. Night and Day Service.

THE BIG THOUGHT

Investors Safeguarded Against Loss

BY SECURING THE BUYERS'

"O. K."

BEFORE PICTURES ARE MADE

"Producers and Investors:

Let us get together on the big idea and sell your next picture before it is made. If your story has the ear marks of success, it can be done. If not, I will save you good money. Construct to please a world's market.

The Foreign Field will soon be a Gold Mine.

CHESTER BEECROFT

has returned from abroad after establishing headquarters in most of the distributing centres of Europe. He exports for the entire foreign trade."

Ernest Shipman

ADDRESS 70 WEST 46th STREET BRYANT 8216 **NEW YORK CITY**

GENERAL FILM COMPANY,

For Immediate Release

The World's Greatest

CAMILLE

The Alexander Dumas Masterpiece
with

HELEN HESPERIA

Recognized as the Most Beautiful, Classic and Charming Camille of the Screen

An International Star Who is an Actress of Sublime Dramatic Power

Photography that is Magnificent

Costumed with Princely Lavishness

Filmed upon the Very Spots the Great Dumas Himself Located

No More Opportune Time Ever Presented Itself for This Unexcelled Offering to Yield Vast Returns of Profit to Every Exhibitor

Book this 6 Reel DeLuxe Production Now

A wonderful line of posters and exhibitor helps

CONTROLLED by the HANOVER FILM CO.

DIRECTION CAPT. CHAS. E. KIMBALL

Distributed Exclusively by General Film Company

GENERAL FILM COMPANY.

The Beloved Characters of O. Henry

Myrtis Morgan as Lydia and Charles Kent as Major Talbot in "The Duplicity of Hargraves"

"The Duplicity of Hargraves"

Here is just another of those fine dramas of human hearts and sentiment that made "O. HENRY'S" magic pen a lasting force in literature.

Produced under the direction of THOS. R. MILLS, pioneer of the O. Henry interpreters for the screen, a telling, forceful, soul-satisfying human document has been turned into a picture which will cling to memory.

Such delightful players as CHARLES KENT, J. FRANK GLENDON and MYRTIS MORGAN respectively portray the courtly old Southern relic, Major Talbot, his prim, wistful daughter, Lydia, and the grateful, genteel vaudeville actor, Hargraves.

NOTE—This Is the Third of the "O. Henry" de Luxe 4-Reel Plays.

BROADWAY STAR FEATURES

Distributed Exclusively by General Film Company

GENERAL FILM COMPANY

JAXON COMEDIES

This scene is from "Speed Demons," the Jaxon comedy containing thrills specially photographed from the Ralph De Palma-Barney Oldfield automobile speed contest at Narragansett Park.

Don't miss this one—it's a humdinger.

Fun *plus* Punch *plus* Gayety

This describes every one of the Jaxon Comedies, issued in groups of six. Book the Third group of Six and get comedy value that never disappoints an audience.

SPEED DEMONS	JOLLY TARS	DEVILLED CRABS
THE COLLECTORS	WILD INJUNS	THE TRIPLE CROSS

Any One Will Save Any Program

Produced by the **JAXON FILM CORPORATION** 220 W. 42d St. N. Y. City

Distributed Exclusively by General Film Company

GENERAL FILM COMPANY,

See Yourself as Others See You

GEORGE ADE

in his new

FABLES in SLANG

gives a quaint satire on every day life that is like a mirror before the eyes. None can help laughing and enjoying the fads and foibles of himself and neighbors as pictured by America's most whimsical humorist.

Give Your Patrons a Laugh!

Sept. 22—"The Fable of What the Best People Are Not Doing."
Sept. 29—"The Fable of the Speedy Sprite."
Oct. 6—"Prince Fortunatus Who Moved Away from Easy Street, and Silas the Saver Who Moved In."

TRADEMARK Reg. U. S. Pat. 1907

ESSANAY

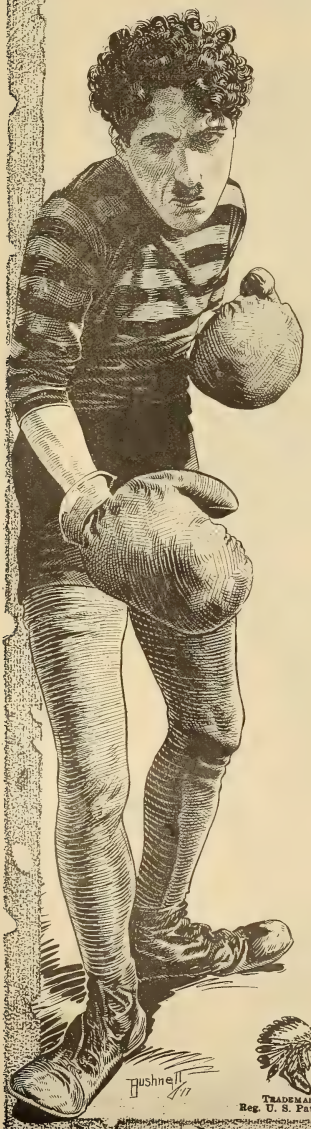
GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago

TRADEMARK Reg. U. S. Pat. 1907

Distributed Exclusively by General Film Company

GENERAL FILM COMPANY,



The Comedies that made Charlie Chaplin Famous!

FIRST

"The Champion"

One of the Greatest
Essanay-Chaplin Successes

New prints and new paper.

WILL THEY PACK YOUR HOUSE?
You know it! Seize this chance!
One every month.

WARNING!

Beware of false or duplicate films. Essanay will prosecute any person making, distributing or renting spurious or unauthorized Essanay-Chaplin comedies. Exhibitors will aid us in the fight for picture honesty by reporting such cases.

Distributed Exclusively by General Film Company

TRADEMARK Reg. U. S. Pat. 1907

ESSANAY
GEORGE K. SPOOR PRESIDENT
1333 Argyle St., Chicago

TRADEMARK Reg. U. S. Pat. 1907

SEP 26 1917 ©CIB395663

"When You See it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

Volume 16 No. 14 October 6, 1917

High Rentals and Better Retailing

LAST week we opened a discussion of the high rental situation. We gave it as our opinion that the facts must be faced; that the facts are that high rentals are with us, that the majority of exhibitors are paying them—even while the kicking is loudest.

We also declared that in our belief there are many cases where local conditions lend strong justice to the exhibitors' complaint against rental boosts. We also contended that these cases must receive more mature consideration, more reasonable handling—that business policies which kill the retailer are business suicide.

But it is with the first-mentioned condition that we wish to deal particularly this week.

High rentals are here—they are being paid.

They cannot be paid at a loss—there *must* be profits. What is to be done?

* * * * *

WE cited the concrete instance of a Chicago exhibitor who last year chalked up a profit in five figures and this year—after making his new contracts—expects a loss running into the same total.

Our investigator found him helpless. He is unable to make a single step to meet the situation.

Profits had rolled into him year after year simply because he owned a picture theatre, booked a program methodically, and threw his doors open to the public at so much a head.

He does not know how he made his profits; he consequently is unarmed when facing a situation that calls for increased returns.

It may be harsh—it may not be politic, but we must say that we believe this exhibitor to be typical of a very important phase of the high rental case.

The truth may hurt, but the trade paper that praises Peter cannot condemn Paul.

The truth proven by this concrete example is that a better knowledge of retailing is sadly needed by many theatre owners, that the picture theatre is progressing only through the efforts of the comparatively few exponents of high-class retail methods, that the word "average" is still too largely representative of the country-store type of merchant.

WHAT is better retailing as applied to the picture theatre?

Perhaps we can tell best what it is not.

It is not being satisfied to run an establishment carrying goods as high in quality as present-day pictures are and yet catering only to the low-brow and his elder brother the "fan."

It is not following the line of least resistance in stocking your shelves and remaining in ignorance of the other products on the market, of their prices, methods of marketing and adaptability to your needs.

It is not being satisfied with advertising methods that reach only ten per cent of possible patronage.

Too many picture exhibitors as business men—merchandisers—are negative quantities. They take what comes their way—and get no more.

Too few—comparatively—are affirmative, creative, *forcing* results. These latter get what comes their way—and take more.

* * * * *

THE present high rental situation has but precipitated realization of this truth.

The realization had to come—sooner or later—and at a bitter cost any time.

To those exhibitors whom the cap fits let the realization be a prompting to action. Study *your* business, every phase of it just as you expect your doctor to have studied his profession.

Study your present patronage—and study even more your possible patronage, those neighbors who pass your theatre by but never fail to attend the Rialto or Strand of the nearest big city on their trips there.

The local department store demands less careful, capable merchandizing direction than your theatre. Are you giving it as much?

* * * * *

WE repeat our last week's declaration: These columns are open to a wide and free discussion of the high rental situation.

We have discussed one phase here, there are other angles, some of a different hue. We shall treat of them from time to time.

(Continued on next page)

WM. A. JOHNSTON, *Pres. and Editor.* HENRY F. SEWALL, *Vice-Pres.* E. KENDALL GILLETT, *Sec. and Treas.*

Published on Tuesday every week by MOTION PICTURE NEWS, Inc., 729 Seventh Ave., New York, N. Y. 'Phone 9360 Bryant. Chicago Offices, Mgr. Wm. J. McGrath, 110 So. Dearborn St.; 'Phone 755 Randolph. Los Angeles Offices, Mgr. J. C. Jessen, 429 South Figueroa St.; 'Phones 7140 Main, E-4661. Subscription $2 a year, postpaid, in United States, Mexico, Hawaii, Porto Rico and Philippine Islands. Canada, $3. N. B.—No agent is authorized to take subscriptions for Motion Picture News at less than these rates. Have the agent who takes your subscription show his credentials and coupon book.

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Speaking Editorially:

Not Through the Woods

REPORTS from Washington would indicate that we are still far from being through the woods on the theatre war tax question.

This confirms the statement we made before the exhibitor conventions in Chicago, and have repeated since as evidence of the need for real harmony and co-operation among all branches.

The need is also shown for every exhibitor to keep in constant touch with his Representative. This is an all-year-round need—now and at all times.

Mark it on your memorandum pad—and make it a permanent reminder to action.

"Filling a Long Felt Want"

THE lay mind longs to see a dramatic critic produce a play, a book reviewer write a book, and the poltical writer hold an official post.

Perhaps, in this spirit, one may say that C. F. Zittel's appointment to the International directorship fills the well-known and justly famous long-felt want.

But the issue is somewhat clouded by the fact that Mr. Zittel's close touch with all phases of the picture industry dates back twenty years.

"Zit" fills the want—but also seems capable of "filling the shoes."

Aloha!

WE are in receipt of a letter from the Hawaiian Society of Public Information, calling attention to anachronisms and other errors that have crept into American production of Hawaiian life. The Society claims that "Grass skirts aren't worn any more."

The criticism can be answered in two ways:

1. Very well and good.

2. But, gentlemen of the fairest isles, isn't it true that grass skirts *were* worn?

Does the society object to having Hawaii's very entertaining past delved into?

Service the Stabilizer

SERVICE is the stabilizer of the industry.

When the manufacturer is able to reduce the selling cost by building satisfied customers who make money out of his pictures, and the exhibitors in turn give greater service to their patrons which brings more money into the box office, this entire industry is going to enjoy a much greater degree of prosperity and the greater share of the suspicion removed.

When the exhibitor honestly tries to get the most possible money out of each picture, he is going to be surprised by the increase in his revenue; and the manufacturer will find his own costs reduced because he does not have to sell his film service over and over again to each theatre. Lower selling costs are obliged to be reflected in either lower charges to the exhibitor or in better pictures.

MOTION PICTURE NEWS urges the exhibitor to put real service behind each picture that he shows. The Exhibitors' Service Bureau is reflecting the best thought of the country on service, and is offering you individual aid on specific points. When you take advantage of this service you are making yourself one of the strong links in the industry, you are helping to stabilize the industry and you are insuring your own future.

Up and at 'Em

SO the film pirates are busy again! Hardly anything we can think of has less intrinsic value—and more potential value—than a spool of motion picture film.

In itself—discounting the junking value of worn-out celluloid—a tin can of pictures only *represents* money. It has no monetary equivalent until and unless it is used.

A thief has to work the reel—and work it hard—to get out the money that his hazard justifies.

Pirating films is "easy money." A thief is sorely tempted.

He ought to be easy to catch—that film pirate.

But the scourge is nation-wide.

We are glad to read that film men are up in arms. We hope they have luck.

Prosperity in the Offing

GOOD crops and top prices in the Southeast and Mid-West are having their reflection in the reports reaching New York through visiting film men.

After a summer more than ordinarily dull in many sectons independent buyers now report a bright and active outlook. The reports are reassuring, for the Fall season, active enough in producing centers, has seen a hesitant awakening in the exchange ranks.

And now, from patrons to exhibitors, exhibitors to exchanges and back to New York comes the Prosperty note.

Filmland is ready—ready for "business *better* than usual."

High Rental and Better Retailing

(Continued from preceding page)

But on all points, every side—we would like to hear your views. Our columns are yours.

* * * * *

PARTICULARLY do we want to hear from the exhibitor who considers himself a good retailer. We want to know his problems—we want to learn if these problems are the common lot.

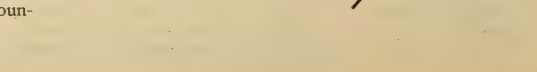
We don't believe they are.

We don't expect to hear the good retailer-exhibitor declare, "I can only get a certain class in my theatre; there's no use trying for the others."

We don't expect to hear the real showman say, "Oh, advertising and mail lists, and personality stuff may be all right for the big theatres—but not for me."

We don't expect to see the live wires—whether their houses seat three hundred or three thousand—throw up their hands and say, "Oh well, I'll take a loss for a while until I'm able to unload on some holding company."

But let us hear from him anyway—let us hear from all.



S. A. Lynch Leaves Triangle and Paralta Withdraws

President of Distributing Co. Concludes His Relations—Expected He Will Return to the South—Paralta Decides to Distribute Film Through Another Medium—Break Comes After Mutual Decision to Disregard Contract

THE contract between Paralta and Triangle, entered into on June 30 last, and by the terms of which Triangle was to handle the distribution of the subjects of the former concern, has been abrogated.

Rumors of the split have been prevalent for some time, and official confirmation was given last Saturday by Paralta. The withdrawal of Stephen A. Lynch from Triangle—a move not entirely unexpected, is also revealed in the Paralta announcement.

Contract Hinged on Lynch's Move

The contract between Paralta and Triangle is stated to have been more the result of the personal friendship existing between Mr. Carl Anderson, president of Paralta Plays, Inc., and Stephen A. Lynch, of Triangle, than anything else. When this agreement was entered into it was said to have been with the distinct understanding that should Mr. Lynch sell his interest in the Triangle Distributing Corporation, the contract with Paralta should terminate.

Mr. Lynch notified Mr. Anderson September 10, that he was about to dispose of his interest in the Triangle Distributing Corporation. At that time the abrogation of the contract between Paralta and Triangle was taken up and during the past week the contractual relationship existing between the two corporations was brought to an amicable termination by mutual agreement of the parties interested.

Paralta's Activities Unaffected

This situation it is announced will not have any effect on the activities of the Paralta organization. Plans made weeks ago for a wide extension of its producing interests will be carried forward as rapidly as possible. Paralta now has six big feature photodramas completed and ready for distribution. This list comprised J. Warren Kerrigan in Peter B. Kyne's, "A Man's Man" and Frederick Chapin's, "Turn of a Card"; Bessie Barriscale in Harold MacGrath's, "Madam Who" and Grace Miller White's, "Rose o' Paradise," and two State Rights productions, "Alimony" by Hayden Talbot, and "The Golden Tread" by Thomas J. Geraghey, based on an original story by William E. Wing. Paralta also now has five companies working on productions at the Paralta studio in Hollywood. In two months five more big feature photoplays will be added to its output.

Work was begun at the Paralta studio on the West Coast, June 4, last, when J. Warren Kerrigan and Bessie Barriscale started filming "A Man's Man" and "Rose o' Paradise." When the anniversary of its first year as a producer, June 4, 1918, is reached on the calendar, Paralta intends to have made the record of fifty-two star feature productions.

Organization a Complete One

Paralta Studios on the West Coast are conducted under the general direction of Robert T. Kane, vice-president of Paralta Plays, Inc. Robert Brunton is studio manager. Mr. Brunton came to America with the late Sir Henry Irving, with whom he was connected for several years in the capacity of art director in the staging of the famous actor-manager's dramatic productions at the London Lyceum theatre. After a brief connection with New York theatrical productions, Mr. Brunton joined the Triangle producing interests at Culver City and directed the staging of many of its early great successes.

Arrangements have been made with very noted authors to contribute to Paralta Plays, among which may be mentioned Rupert Hughes, Mrs. Wilson Woodrow, Frederic Arnold Kummer, "Tex" O'Reilly, Charles Nelville Buck and Harry Evans.

Paralta's dramatic directing staff is headed by Reginald Barker, Raymond B. West, Oscar Apfel, Emmit Flynn and Wallace Worsley. The company's directors of photography, Clyde De Vinna and Guy L. Wilky stand at the heads of their profession.

Special Productions Planned

Special productions made and distributed under the executive direction of Paralta Plays, Inc., will present such well known players as Howard Hickman, Rhea Michell, Clara Williams and Lois Wilson, in photodramas by famous authors, especially adapted to their personalities.

In the State Rights' field, artistic productions will also be made and distributed under the executive direction of Paralta Plays, well exemplified in the first two efforts made in this direction—"Alimony," founded on an original scenario written by Hayden Talbot, and "The Golden Thread," written by Thomas G. Geraghty, based on an original story by William E. Wing. It is intended that these special State Right productions shall prove exceptionally valuable propositions to State Rights' operators.

A WORD FROM THE TRENCHES

CANADIAN WAR CONTINGENT ASSOCIATION
With the Canadian Forces

"France, Aug. 31, 1917.

"I can assure you I do miss the News sadly, but shall have the pleasure of reading all the back numbers when I get back. I am at present with the 72nd Battalion, Canadians B. E. F., France. I hope your paper is still getting the support it deserves, for I can assure you there was no paper so interesting to me.

"Yours very truly,

"P. SAMPHER."

Kaplan Winds Up Business, Returns to Russia

Russian Producer Signs Up with Pathe and Returns to Moscow for Further Film Endeavor—Will Take Cameraman If Permitted in this country to market his productions.

WITH plans completed for the release through the Pathe Co. of the screen productions of the Moscow Art theatre, N. S. Kaplan, president of the Russian Art Film Corporation, has engaged pasage from Vancouver for October 25 and will return to Moscow to continue the production of film features for the American market.

Unless government obstacles are placed in his way he will have in his party a cameraman and studio manager, thereby assuring the continuation of the Russian repertory under the best possible auspices.

The launching of the repertory in America has been a tremendous task because of the handicap of cutting and titling the pictures in New York, thousands of miles from the base of production. This handicap will be eliminated under the new program and the features will arrive in the United States ready for release.

An intimated last week, Mr. Kaplan has obtained the cooperation of one of the most important distributing organizations

Until final papers are signed, however, he prefers to make no announcement of the complete arrangements.

With a year's supply of features on hand before any release is made, it is the intention of Mr. Kaplan and his associates in America to institute a program of one release a week. In addition to this program later there will be a series of special features under the exclusive direction of Mme. Sophie Kaplan.

"After reading many, many scenarios written by American authors," said Mme. Kaplan, "I am convinced that best results will be obtained by adhering to our previous policy of Russian stories for Russian stars. After all, the fundamental emotions are international and I believe that American playgoers will welcome the tense, dramatic plots and the quiet but effective methods of our stars. But I am also convinced that the best results can be obtained by a combination of our resources and yours."

Smokes Campaign Forging Ahead in Various Sections

Cigarettes and Money Are Coming In, Not in Streams, but in Encouraging Amounts—More Exhibitors Needed to Put the Campaign on Its Feet Properly—All Patrons Are Willing

THE motion picture division of the "Our Boys in France Tobacco Fund" is making progress, not the overwhelming progress that it will eventually attain; nevertheless checks and bundles of cigarettes are arriving, and the horizon is promising.

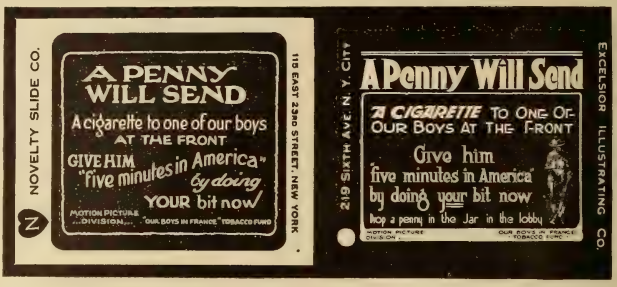
The receipts of cigarettes so far aggregate more than 25,000; cash receipts are $66.36. These returns represent the turnover of only fourteen theatres; and inasmuch as more than one thousand "Drop a Penny" and "Drop a Cigarette" cards have been sent out, the actual receipts which have not yet been turned over to MOTION PICTURE NEWS should be well up in the hundreds of dollars.

From the Los Angeles office of MOTION PICTURE NEWS the following letter has been received:

Attached herewith please find check No. 1,260 for $34.56 in payment of the following collections at Los Angeles theatres for the cigarette campaign:

September 1, 1917		
Miller's theatre	$2.26	
Tally's theatre	1.31	
Woodley theatre	3.34	
Rialto theatre	1.99	
Garrick theatre	2.78	$12.18
September 8, 1917		
Rialto theatre	$4.40	
Garrick theatre	20	
Tally's theatre	4.84	
Woodley theatre	2.04	
Miller's theatre	2.99	
Alhambra	7.91	$22.38
Total		$34.56

Sincerely,
J. C. JESSEN.


NOVELTY SLIDE CO.
A PENNY WILL SEND
A cigarette to one of our boys AT THE FRONT
GIVE HIM "five minutes in America" by doing YOUR bit now
MOTION PICTURE ...DIVISION...
"OUR BOYS IN FRANCE" TOBACCO FUND
119 EAST 23rd STREET, NEW YORK
A Penny Will Send
A CIGARETTE TO ONE OF OUR BOYS AT THE FRONT
Give him five minutes in America by doing your bit now
Drop a penny in the Jar in the lobby
MOTION PICTURE DIVISION
OUR BOYS IN FRANCE TOBACCO FUND
219 SIXTH AVE. N. Y. CITY
EXCELSIOR ILLUSTRATING CO.

Lantern Slides Prepared by the Novelty Slide Company and the Excelsior Illustrating Company, Respectively. Exhibitors Desiring to Run Such Slides as These in Connection with Their "Smokes" Movement, Should Purchase Them Directly from the Above Concerns

P. S.—Cigarettes coming forward by express to-day.

Typical letters from contributing exhibitors follow:

MARYVILLE, TENN., Sept. 17, 1917.
MOTION PICTURE NEWS,
N. Y. City.
Gentlemen:—

Enclosed find check for $1.10, first week of cigarette campaign. If you have some larger cards and can send some publicity stuff to the Maryville Enterprise, the local paper, I think we can do better. Maryville is small and narrow-minded and the majority of folks here look upon that bowl as a kind of skin game or graft for the house. I have given it some publicity in my program this week and hope to have a larger check next week. It is a great movement and should be kept going.

Very truly yours,
Dreamland theatre,
HARRY M. BIRD, Mgr.

ALBANY, N. Y., Sept. 11, 1917.
MOTION PICTURE NEWS, INC.
729 Seventh Ave., cor. 49th St.,
New York City.

Dear Sir:—Enclosed you will find check for $26.12, the amount given by the patrons of the Clinton Square theatre for the Soldiers' Cigarette Fund, up to and including Saturday last.

Under separate cover I am sending 331 cigarettes, the number which have been deposited in the receptacle provided in the lobby of the theatre.

It certainly is gratifying to note the hearty response of the public, and I sincerely hope to be able to mail you a check for a larger amount in the near future.

Very truly yours,
FRED P. ELLIOTT,
Manager.

(*Continued on page 2395*)

What To Do with Cigarettes and Pennies

1. Pack cigarettes carefully in boxes of 100 (boxes can be secured from local tobacco stores) in which slightly moistened blotters in envelopes are placed to prevent cigarettes from drying.
2. Arrange with the commissary department of the camp where men from your section will go for distributing the cigarettes contributed at your theatre.
3. In case this is impossible, or in case you have superfluous cigarettes, send them by parcel post, carefully packed, directly to Motion Picture News, 729 Seventh Avenue, New York.
4. Pennies and other coins collected should be deposited at your bank and a check for the amount sent weekly, made payable to Motion Picture News. These checks will be turned over to the Our Boys in France Tobacco Fund for purchasing tobacco and cigarettes to be sent to our soldiers in France. Receipts for these packages (every 25 cents you send buys 45 cents worth of tobacco) will be sent to you directly by the soldiers who receive them. *You will receive a postcard message of thanks directly from the trenches for each 25 cents you contribute.*

   For example: If your cash contributions amount to $100 weekly, you will receive 400 cards. These should be displayed in your lobby *or, better still, sent out to your mailing list.*
5. Keep closely in touch with your local newspaper. Let the editor know your results and urge him to co-operate with you. It will mean more subscribers for his paper—more patrons for your theatre.
6. If you haven't sent for a "Drop a Penny" or a "Drop a Cigarette" card, send for it—*NOW!*

Whole Industry Is Hot After Film Thieves—Arrests

Committee of N. A. M. P. I., Headed by P. A. Powers, Appointed to Halt Pirates and Jail the Guilty—Burns Men Are on the Trail—Two First Prosecuted Held to Grand Jury

PROSECUTIONS have begun to drive the film pirates and thieves out of the business Already arrests have been made and the accused persons held to the grand jury.

So important is the crusade that the National Association of the Motion Picture Industry has appointed a special committee to formulate plans for halting film thefts altogether—if it is possible to do this. Hundreds of complaints have been received of film stealing in widely scattered points over the country, indicating that an organized band is engaged in the thieveries. Some concern posing as a legitimate producing company may distribute forged films.

Whole Industry Alert

In the committee named for the industry as a whole are the following: P. A. Powers, Universal; Ricord Cradwell, World; R. A. Rowland, Metro; J. A. Berst, Pathe; Arthur S. Friend, Famous Players-Lasky; Walter W. Irwin, Vitagraph; John R. Freuler, Mutual, and Stephen A. Lynch, Triangle.

The Mutual Film Corporation began an initial prosecution this week, causing the arrest of Sidney Hoffman, film distributor of No. 729 Broadway, and Joseph Quadrini, manager of a motion picture house at Smith and Sackett streets, Brooklyn. They were held to the Grand Jury in $1,000 bonds by Magistrate Corrigan in Manhattan.

Hoffman lives at Valley Cottage, New York, and Quadrini at 246 Van Brunt street, Brooklyn. The specific charge against the two men was that they had violated Section No. 1,308 of the Penal Code of New York in having wrongfully appropriated and stolen from the premises of the Mutual Film Corporation at 1219 Vine street, Philadelphia, two moving picture films used in the Chaplin production known as "Easy Street."

Court Hearing of Men Arrested

The Mutual Film Corporation called as its first witness Joseph Margold, who testified that he was shipping clerk at the Philadelphia plant. He stated: "I am certain that the films before me were not shipped, for the reason that I had no order for their leaving the plant."

General Manager G. B. Swenson, of the Mutual Film Corporation, testified: "Since I have been identified with the corporation on January 1 of this year we have not sold films to exhibitors. It is our custom to lease the films, and the minimum figure at which the films in evidence are leased is $15 per day."

Quadrini admitted that he had paid but $5 per day for the Chaplin films.

Five Dollars for Chaplins

Richard R. King, of 511 West 111th street, New York, an investigator for the William J. Burns Detective Agency, affirmed: "I was engaged by Manager Swenson to locate the missing films. Within a few days I found that such films as I was tracing were being used at the Brooklyn moving picture establishment, of which Joseph Quadrini is manager.

"I questioned Quadrini as to who had supplied the films to him. His answer was, 'I leased them from Sidney Hoffman, of 729 Seventh avenue, New York.'"

Nahan Koskovici, who conducts a moving picture house at 365 First avenue, affirmed: "I called on Sidney Hoffman at 729 Seventh avenue, New York, on the same afternoon that the films were returned to Hoffman at his office on the eighth floor of the Seventh avenue building by that man (pointing to Quadrini). I arranged to get the films at a daily rental of $5 per day."

Assistant District Attorney Lazarus maintained Hoffman's acquaintance with film price schedules made it reasonable for him to assume that Chaplin reels could not be supplied honestly at the price at which it had been testified he had supplied them.

Magistrate Corrigan then held Hoffman and Quadrini to the Grand Jury.

National Association Names Committees

President Brady Presents Appointments at Quarterly Meeting Held on September 20—Goldwyn Joins the Association

THE quarterly meeting of the Board of Directors of the National Association of the Motion Picture Industry was held on September 20, with President William A. Brady presiding, at which time the administrative committees for the ensuing year were perfected. The appointments for members of the Executive Committee made by President Brady were approved by the Board and comprise the following: Walter W. Irwin, chairman, Vitagraph V-L-S-E; J. A. Berst, Pathe Exchange, Inc.; J. E. Brulatour, Eastman Films; Arthur S. Friend, Famous Players-Lasky Corporation; Samuel Goldfish, Goldwyn Pictures Corporation; P. A. Powers, Universal Film Manufacturing Company; Richard A. Rowland, Metro Pictures Corporation; William L. Sherrill, Frohman Amusement Corporation; Lee A. Ochs, Louis F. Blumenthal and Louis L. Levine of the Exhibitors' League, and William A. Johnston, representing the General Division.

Prior to the directors' meeting a special meeting of the members of the association was held, when an amendment to the by-laws was voted increasing the membership of the Executive Committee from nine to twelve.

President Brady announced the appointment of a permanent committee on expositions as follows: William A. Brady, president, ex-officio; J. A. Berst, J. E. Brulatour, Arthur S. Friend, J. H. Hallberg, Gabriel L. Hess, W. W. Irwin, P. A. Powers and William L. Sherrill. The directors contend that with the two expositions for next year the manufacturers, distributors and supply and equipment companies should not be called upon to participate in any additional expositions, balls or similar propositions where advertising space is solicited, and it was decided to refer all such matters to the Joint Exposition Committee, of which Executive Secretary Frederick H. Elliott will act as secretary.

Announcement has previously been made that an exposition will be held in New York next February, followed by one in Boston in July, both of which will be under the joint auspices of the N. A. M. P. I. and the M. P. E. L. of A.

At the meeting a communication was presented from Rev. Christian F. Reisner requesting co-operation on behalf of the association. This was granted and Secretary Elliott was given power to arrange for the programs which Dr. Reisner and his associates, representing the International Board of Sunday Schools, comprising five million children, may require.

The Goldwyn Distributing Corporation was elected as a member of the association and will be represented in the distributors' branch by President Samuel Goldfish. The following individual members were elected: Benn H. Grimm, John F. Chalmers, James L. Hoff, George F. Blaisdell, Archibald McArthur, Jr., Randall M. White, James A. Milligan and Anthony P. Kelly.

The National Association of the Motion Picture Industry has been elected to active membership in the Chamber of Commerce of the United States of America and will be represented in that body by President Brady and Secretary Elliott.

The organization of the several branches has been perfected, with the exception of the general division, which is to be called together early in October. Adolph Zukor is chairman of the Producers' Committee, Walter W. Irwin, chairman of the Distributors' Branch, and J. E. Brulatour, chairman of the Supply and Equipment Division.

It was reported that the Service Bureau, which is a new adjunct of the association, will be ready for business as soon as headquarters can be established.

The resignation of Arthur James as a vice-president and director of the association was accepted. This vacancy will be filled at the forthcoming meeting of the General Division, of which Mr. James was one of the representatives.

Meeting of Exhibitors

Members of the M. P. E. L. of A., Manhattan Local No. 1, are to meet at 1.30 p. m., Sept. 24, at 218 W. 42nd Street, to consider the operators' wage scale, and the proposed Federal tax on theatres charging over five cents admission.

Patch, Disgusted with "Big Features," Will Produce Himself

Foremost Pittsburgh Exhibitor Deplores Imitators of Griffith—Will Produce Plays for Legitimate Stage—Film Productions "to Be Second Only to Griffith"—Still Has Faith in Big Features

WILLIAM MOORE PATCH, president and managing director of the Fort Pitt theatre, Pittsburgh, Pa., has issued a statement from his New York offices in the Times building in which he deplores the standard now reached by "big features," and declaring that he will shortly oust "big features" from his theatre and substitute legitimate drama. Further along in his announcement, Mr. Patch says he will produce film features himself, "second only to Griffith's."

During the past two years Mr. Patch has maintained, at the Pitt theatre in Pittsburgh, an unbroken policy of big pictures with two exhibitions daily at a scale of admission prices ranging from 25 cents to $2. In addition to D. W. Griffith's spectacle "The Birth of a Nation," which ran five months at the Pitt theatre, other films, such as "The Battle Cry of Peace," "A Daughter of the Gods," "Intolerance," "The Crisis," "Twenty Thousand Leagues Under the Sea," and "Civilization," have all enjoyed engagements of from four to eleven weeks.

Coincident with Mr. Patch's statement on the big picture situation in general, comes his announcement of a complete change of policy for the Pitt theatre in Pittsburgh—a change that involves the elimination of all pictures, save two or three each year which can be presented in such a manner as to bring two dollars into the box office.

Has Been Successful

Mr. Patch's decision in this matter is remarkable because it is well known that he has achieved success with his big picture policy in Pittsburgh at two dollar admission prices. He states that his present decision is based on a determination to maintain the high standard of his house, even at the cost of sacrificing the policy he has built up.

In place of photodramatic spectacles during the coming Winter, the Pitt theatre in Pittsburgh will house a resident company of the best players obtainable, for the purpose of trying out new plays, many of which will be produced later in New York, Chicago and Boston.

A month or two ago Mr. Patch opened his own offices in New York on the 19th floor of the Times building. He intends establishing the Pitt theatre in Pittsburgh as a base not only to try out new plays for himself but for a number of other prominent New York producers who are seeking a place to test their plays before they are produced on Broadway. In other words, Mr. Patch intends doing in Pittsburgh what Mr. Morosco has succeeded in doing in Los Angeles; and as Pittsburgh is only a night away from New York there is no reason to doubt the eventual success of his plan.

Notwithstanding the fact that the Pitt theatre will house legitimate attractions in the future, however, Mr. Patch is not going to give up his interest in big pictures. Any feature films that he considers worth two dollars will be produced on an elaborate scale at the Pitt theatre from time to time throughout the Winter.

Will Produce Himself

It is also an open secret that Mr. Patch intends to take up the production of pictures himself, in the very near future—and on a scale second only to that set by D. W. Griffith.

Confirming his decision in regard to the Pitt theatre, Mr. Patch made the following statement from his offices in the Times building last week:

"It is useless to deny the gravity of the big picture situation in America. Since Mr. Griffith first produced 'The Birth of a Nation' and followed it with his still more remarkable spectacle, 'Intolerance,' every big picture producer in America has been vainly striving to imitate him—with most disastrous results.

"The main trouble seems to be that outside of Mr. Griffith, there are few producers of big pictures in America who possess enough gray matter to know the requisites of a big picture. Most of the would-be Griffiths imagine that by squandering a fortune, and exhibiting on the screen scenes which reveal a prodigious expenditure of money, they satisfy the public. The fundamental principles of entertainment are completely ignored by these men. Logic, human interest, sincerity and even common sense do not enter into their scheme of things. It all seems to be a mad rush to turn out by the mile a mass of film that reveals neither logical forethought, artistry, nor even a decent regard for ordinary dramatic effect.

"Since last June I have sat through sixty-two so-called big pictures and I have only seen two that could be classed under that category. There is no use in mentioning these pictures—except to say that they will be shown at the Pitt theatre later on in the season.

"I furthermore desire to call attention to the state of chaos now existing in the business end of the picture industry in America.

How Griffith Ruins Producers

"It is said that Mr. Griffith has sent more producers into bankruptcy than any man alive. Of course he is unconscious of all the crimes he has committed in this connection; for he cannot stop a mob of inferior people from attempting to imitate him. However that may be, since 'The Birth of a Nation' first took the United States by storm, he has had thousands of imitators, but no competitors.

"One of the direct results of this has been the placing of hundreds of inferior pictures in big theatres along Broadway, charging advanced prices for them (when they were not worth 25 cents) forcing their runs, and then deceiving small exhibitors throughout the United States as to the exact business done. *These small exhibitors, in consequence, have paid fabulous prices for inferior pictures and have lost thousands of dollars thereby.* They now form an indignant body of 'wise old owls,' who are thoroughly alive as to what does and what does not constitute a big picture.

"The Fort Pitt Theatre Company of Pittsburgh is now directing the American tour of the Official War Films of the Italian Government, called 'The Italian Battlefront.' These films, to get away from picture figures, have done a good business everywhere. But we are having some unique experiences with them.

"Our offices are crowded with small exhibitors who want to play the pictures, but who sincerely believe that we are liars, and that we have done no business at all. Some of the less timid exhibitors book the picture, and they are stupified to find that they make good. There is no use in showing the others box-office statements, because they believe they are faked. The only thing we can do is to exercise the patience of Job and bide our time. Slowly but surely exhibitors throughout the country are beginning to hear about the Italian war films and the business they are doing."

Will Be More Big Films

When Mr. Patch was asked whether in his opinion there would be any more big pictures in the future, he stated:

"To say that there will be no more big pictures, is rank foolishness. The camera is the most marvelous invention of the age. Its scope is limitless and its possibilities are nowhere near perfected. As matters stand at present, however, the big picture, as an art, has been well-nigh ruined in America by an army of inferior men who possess no brains at all; and the pity of it is that pictorial entertainment is one that demands more intelligence, more forethought and more artistry than any other form of amusement

"The human voice, a very necessary element towards perfecting any illusion, is absent; and one must depend upon facial expression, grace of movement and the most adroit subtlety to convey one's message to an audience He who is stupid in the legitimate theatre, therefore, is doubly stupid in the production of pictures The real tragedy of the entire situation lies in the fact that the majority of stupid people in the American theatre seem to have chosen the making of pictures as a profession.

"I would like to say a great deal more along these lines and be more specific, but I am sure I have said enough already to convey my views.

Wants to Be Sued

"My fondest hope is that all those who consider themselves big picture producers in the United States will form a combine and sue me for libel. Then I will have an opportunity to reveal to the public generally the extraordinary conditions now existing in the motion picture industry in this country.

"In the meantime there is nothing for

(*Continued on page* 2395)

"Zit" Has Big Plans for International Reconstruction

Widely Known Theatrical Critic of Evening Journal Takes Charge of I. F. S.—Expounds Views on Picture Industry and Gives Advance Hint of His Plans for International

FAR reaching plans for the reorganization of the International Film Service, and the enlargement of its sphere of activities in the picture field, were instituted last week with the appointment of C. F. Zittel, known as "Zit" to the theatregoers of the world, to take charge of the reconstruction work.

"Zit's" column of breezy converse on theatrical topics is, without doubt, one of the most widely read in the country. His name has for a score of years been associated with the drama. Yet, though known as a critic, Mr. Zittel has always prided himself on giving, in his columns in the New York Evening Journal, nothing but constructive criticism, leaving to other journalists the critical "knocking" of plays.

Having but taken office the middle of last week, Mr. Zittel is not as yet ready to fully announce his plans for International. In an interview, however, he told in a general way of the course to be steered, and at the same time gave in a general way, his views on motion picture production.

To Specialize on Futures

"I am here simply to reconstruct," he said. "The plans for production in the future on the part of International, lean strongly to features. Five, six, eight or ten reel pictures—the length does not matter so long as the story is there, will be made. Comedy, drama, and comedy-drama subjects will be made. Probably the first of our new features to be released will be 'Hearts of Three' from Jack London's story.

"Serials will be produced in collaboration with the Pathe Company, as in the past. And let me say, the Pathe-International Pictures have proved the greatest attractions in the business.

"I am not giving up my Evening Journal work, but am merely here to start the new machinery going.

"Zit" an M. P. Pioneer

"The question will arise—what does "Zit" know of the motion picture business? Well, I do claim to have opened the first department for motion pictures in any daily newspaper of the country—that on the Evening Journal. Twenty years ago I promoted picture shows in Cooper's Fourteenth street store in New York, and also in the Eric Brothers store, gave a change of program daily, as many shows as I wished—and paid but $18 a week for the service. Conditions have changed since then, particularly in exchange prices, but I have always kept close to the screen industry."

Here Mr. Zittel suggested a novel idea for the betterment of pictures now put out. Pointing to the fact that a picture made could not be recalled for a change of cast, or in its "lines," he said:

"If the manufacturers would send for the motion picture critics to 'sit in' at times during the making of a photoplay they would obtain criticism and suggestions of such a nature as would greatly benefit their picture. I have made it a rule not to 'knock' plays. I am for the man who spends his money on a production, but I will tell him what I don't like in his play—and that I believe is best all around."

"Long Runs Bring Business"

Mr. Zittel is a firm believer in longer runs of pictures. His argument is this: "One person leaving a picture house, liking a picture he or she has seen, will tell five others in the neighborhood. But when these others come next day, the play is gone. If the theatre owners would realize that quick 'repeats' would bring more people for three or four days than were drawn the first day a good picture was shown, the whole industry would benefit. The manufacturer would not be pestered continually for new subjects. The production standard would consequently be raised with more time and care allowed to each photoplay. But the rebookings must be made quickly. The public soon forgets."

Advocating the building of big theatres to be run on the general plan of the Strand and Rialto theatres in New York, Zit said:

Room for More Big Theatres

"Why concentrate the bigger, better houses within a few blocks as is the case in New York. The people are hungry for high-class picture theatres. A Strand could be built in the Bronx. A Rialto could draw the Harlem crowds. Brooklyn would support a number of such houses. The same applies to all big cities. One criticism I will make, however. The larger houses should not make too much of a musical concert, with the pictures as obligato."

As further proof of Mr. Zittel's competency in picture matters, it is remembered in trade circles that he performed a notable feat in booking "Patria," the serial with Mrs. Vernon Castle, in the Keith houses, recording the first instance where a picture was consecutively booked into the big vaudeville palaces.

"They say the motion picture business is in its infancy," concluded "Zit." "I say it is a full-grown child, with a few whiskers sprouting. It needs development, not nursing, to bring it to manhood.

"It needs harmony. There is too much attention paid to the stars. More attention might better be paid the photographer. At least the picture and star should be given an even break in exploitation."

Rothapfel to Manage New York's Newest Theatre

Managing Director of Rialto to Supervise Broadway and Forty-ninth Street House—Promises Record-Breaking Innovations—2,500 Seats

CONFIRMING the exclusive announcement of MOTION PICTURE NEWS several months ago, S. L. Rothapfel, Managing Director of the Rialto theatre, New York, last week sent out an official statement that he would be placed in charge of the new picture theatre, now being erected at the corner of Broadway and Forty-ninth street, New York.

In many respects, this theatre, it is said will be far in advance of any now in the country.

The opening of the new house is scheduled for about the middle of December. Mr. Rothapfel said that he regarded the new institution as the realization of a dream he has had for many years, "a perfect home for the distinct type of entertainment which he originated and which has raised the motion picture theatre from the side show category into the field of the higher arts."

The new home of the "Rothapfel Idea" will be operated in conjunction with The Rialto without affecting the latter institution in any way.

Music will assume an even more important part in the new theatre than it has on Mr. Rothapfel's program in the past and once a week the orchestra of the new house will be combined with the Rialto Orchestra to form the Rothapfel Symphony Orchestra of one hundred pieces, which will render a popular symphony concern under the direction of Hugo Riesenfeld.

Dr. Riesenfeld will have the direction of both orchestras as separate organizations but will conduct principally at The Rialto as at present. Other directors will be provided as well.

Both outwardly and as to interior it is promised that the new theatre will set a new standard of beauty and comfort. It will contain no stores and no offices other than the executive offices of the theatre itself. The Broadway facade will be a collonade of white stone, patterned after the Parthenon at Athens. The interior will be of classic design, decorated and illuminated according to Mr. Rothapfel's own specifications. The seating capacity will be approximately 2,500. The theatre is being built for G. M. Heckscher, Jr., by Russel B. Smith and R. H. Hall, who built The Rialto. The investment represented has not been announced.

Belgium Film, Spirited Through Germany, Soon to Be Seen

Mrs. M. L. Fulton, owner of the United States rights to "Fighting in France" and "Belgium in Grief" is considered one of the busiest women in Chicago these days. Seated in a cozy little room in the Great Northern Hotel, part of it converted into an office, Mrs. Fulton sees scores of film men each day, big and little.

She announces that "Belgium in Grief" prints will be ready for distribution shortly. Rothacker Film Company is at present making prints from a single negative that was spirited away from the Germans in Brussels and brought to this country.

Her other picture, "Fighting in France," is being rapidly sold throughout all the territory in the country. The picture is going big, and new prints are expected to arrive from Paris this month.

Drive Started by Picture Advertisers

The Associated Motion Picture Advertisers, Inc., started its Fall drive, and incidentally the second year of its career, at the weekly meeting on September 20 in New York, when practically the full membership gathered at Keen's Chop House to celebrate the double event. President Arthur James presided.

An innovation which is expected to become very popular was introduced when it was decided to make an effort to have at least one prominent personage present at each weekly meeting during the coming year, to address the members upon vital topics pertaining to the industry.

The Fall drive of the association also includes the proposed effort to recruit the membership of the committee to one hundred per cent of the advertising and publicity men of the industry in order that each company may be represented and the association may act as a unit on several questions of financial import.

The standing committee appointed for the coming year include: Nat S. Strong, L. R. Thomas, Hop Hadley, A. S. Levino and Randolph Bartlett, publicity; Paul Lazarus, Julian Solomon and Charles E. Moyer, membership; Charles Burr, Jacques Kopstein and C. W. Borrell, membership recruiting.

General Film Branch, Indiana, Moves

The Indianapolis branch of General Film has just made a change in location. Formerly at 24 Washington street, it is now at 122 West New York street.

Directors Open New Club Rooms in New York

J. Searle Dawson and Joseph Kaufman, directors of Paramount Pictures, and who are also members of the "New York Studio" of the Motion Picture Directors' Association, were being congratulated very profusely by various director members of the association last week because of their activity in preparing for use the new club rooms of the association in the metropolis. The announcement that the new home of the directors' association, an offshoot of the Los Angeles body of the same name, was ready to receive its housewarming in the nature of the usual business meeting of the association came as a distinct surprise, and a most welcome one at that, to the members, who have been holding meetings at the Hotel Astor. When the meeting assembled at the new "home" at 234 West 55th street it was disclosed that Dawson and Kaufman had been getting the place in order for the past ten weeks, without taking anyone into their confidence.

The various club rooms are appropriately named, as for instance, The Studio, The Cutting Room, Projecting Room, Developing Room and Property Room. The officers of the club are designated as Director, Assistant Director, Technical Director, Scenarioist, Secretary, Inner and Outer Guard. Mr. Dawley is secretary and Mr. Kaufman treasurer of the organiza-

Chamber of Commerce Honors N. A. M. P. I.

Body Representing Business Interests of the Nation Recognizes Motion Picture as Best Federal Publicity

THE National Association of the Motion Picture Industry, Inc., which was recently elected to active membership in the Chamber of Commerce of the United States of America, participated in the War Convention which was held during the past week at Atlantic City, New Jersey, in response to an invitation received from President R. Goodwin Rhett.

The National Association's delegates to the War Convention were President William A. Brady and Executive Secretary Frederick H. Elliott. Although President Brady had made arrangements to attend the convention with a view to explaining to the representative business men of America just what the motion picture industry was doing to aid the government during the period of the war, he was at the last moment prevented from leaving New York.

The industry contributed very materially to the success of the convention in arranging for the news weeklies to be present, and during the five days' session at the Garden Pier where the cameramen, representing the Hearst-Pathe, Universal and Mutual weeklies were enabled to make close-ups and group pictures of many of the executive officials of America's greatest industries, including railroad heads, cabinet officials and many others, whose names are well known in every household.

Upon his return to New York on Thursday, Executive Secretary Elliott stated that it was the most wonderful convention he had ever attended and that on all sides he had heard the motion picture industry commended for the able and efficient manner in which it was co-operating with the government in the furtherance of its war policies.

Mr. Elliott said that several prominent officials had told him that they had seen the slides and film trailers which were shown in the motion picture theatres during the Liberty Loan campaign and they had also seen the slides which had more recently been shown at the request of David F. Houston, Secretary of Agriculture.

From this it is evident that the patrons of the 1,600 motion picture theatres throughout the country, including the big men of the great industries, corporations and commercial bodies and that the film and screen is now recognized as one of the greatest mediums of publicity at the command of the Federal authorities.

The United States Chamber of Commerce includes in its membership nearly one thousand corporations and organizations. The National Association of the Motion Picture Industry will participate actively in all of its deliberations hereafter.

Milwaukee Film Houses to Try Vaudeville

Two of Them Reported About to Change—One Picture Theatre Raises Admission Price and Gets the Business

TWO motion picture houses in Milwaukee are said to be about to go into vaudeville—the Saxe house called the Princess, on the site of Milwaukee's early vaudeville theatre, and the Strand. The managers of these theatres do not confirm the report, which has been going the round for weeks and is not denied.

Is the vaudeville cutting into the motion picture as the motion picture some years ago cut into vaudeville? This is a question frequently asked in Milwaukee.

Weather conditions have been favorable, yet exhibitors on the whole, in motion picture houses, report poor business. There seems to be few exceptions, even among the downtown theatres. But there is one exception to the rule of poor business—the Alhambra. This house is going ahead with a bang with fifteen cents charged for seats and twenty-five cents for what are called auto boxes.

In the face of the strongest kind of competition from the vaudeville house, which are giving eight big time vaudeville acts for ten and twenty cents, the Alhambra recently remodeled, is playing to a tremendous business.

Two of the other down-town houses, both ten-cent houses, are reported to be doing a good average business, though not up to the standard of a few years ago. The five-cent houses seem to be the ones worst hit by local depression, and whether or not the success of the Alhambra prophesies the passing of the five and ten-cent houses and the coming of the fifteen-cent house as a permanent feature in the show business, is a matter that is being widely argued among Milwaukee exhibitors.

From all indications it would seem that an exceptional show was required to attract the theatregoers away from the vaudeville houses and that the only way this can be given is by raising the admission costs. Whether or not Milwaukee is to become a fifteen-cent picture town remains to be seen, though it is reported that at least one other house is contemplating a change in price and program.

Blumenthal Feature Causes Court Action

The sudden and timely descent upon the motion picture market of Russian features whose theme centers about the revolution in that country has been the cause of several small differences between the respective producers of the pictures, but the first genuine court action brought on by the similarity of the films was recorded last week. Ben Blumenthal's picture, called "The Tyranny of the Romanoffs," with Iliodor himself as the central character, was called before the bar through complaint made by a company that also used Iliodor under what was claimed to be an exclusive contract. This concern sought to have the Blumenthal feature held up, but it is possible that a satisfactory agreement favoring equally the two producers will be reached. It is not expected that the litigation period will be long.

Newsy Announcements of the Week Found in the Ad-Pages

"A Pullman Bride" is to Be Released by Paramount 2245
Mysterious Face to Announce Paramount's New Serial, "Which Is Number One?" 2247
Marguerite Clark in "Bab's Diary" Brings the Saturday Evening Post to the Screen Once More.. 2249
The Reception Accorded Julian Eltinge by Screen Followers is Reflected by the New York Sun's Critic On Page 2250
Though the Title Sounds Differently, Vivian Martin is a Society Bud in Her Next Paramount, "The Sunset Trail" 2251
What Chicago Thought of Madame Petrova in "Exile," is Told On Page 2252
Fatty Arbuckle Even Puts a Laugh in His Ad, As Witness, "Oh Doctor" On Page 2253
In Carnegie Hall At $2—In the Picture Theatre At 10 Cents—That is the Paramount-Burton Holmes Message 2254
An Announcement of Forthcoming Trade Showings in the Principal Cities is Made by Photoplay Magazine Supplement 2255
If You Don't Believe That Crowds Smashed the Park Doors to See "Rasputin," Read the New York Newspaper Clippings On Page 2256
Another Interesting Announcement Regarding Policy, Plays and Stars From Perfection Pictures 2257-2264
Russian Art Film Corp. Announces That American And Canadian Rights to Its Productions Have Been Secured by Pathe 2265
"Wonderfully Successful Even for Artcraft," is Said of Elsie Ferguson's "Barbary Sheep" On Pages 2266-7
You Have Never Seen a Better Study of William S. Hart Than the Photo in the Announcement of "The Narrow Trail" 2268-9
Paul West, of Park Row, Has Written "The Princess of Park Row," Announced by Vitagraph... 2270
Vitagraph Just Can't Help Crowing About "The Fighting Trail," and a Knoxville Exhibitor Helps On Page 2271
The First National Now Boasts a Woman Star—Madame Petrova 2272
Mme. Petrova on Superpicture Program 2273
New Rolin Comedies and Lonesome Luke's Chronicled by Pathe 2275
Constance Talmadge Makes Her Debut as a Star in "Scandal," Released by Select 2279
"Help Yourself and Your Community," Says Select of "The Public Be Damned" 2280
"The Wild Girl" is the Title of the First Eva Tanguay Subject 2281
"The Test of Pictures is Attendance and Profits," is the Text of a Goldwyn Business Talk On Page. 2282
While "The Manxman" is Treated On Page 2283
Cosmofotofilm is Offering "I Believe" to State Rights Buyers 2884
The McClure Publications, Inc., Have Purchased the Rights to George Loane Tucker's "The Mother" 2285
Super-Bluebird Photoplays Are Promised for Dainty Mae Murray 2286
Edna Goodrich Is to Be Seen in "Queen X" 2287
An Interesting Statement Concerning Helen Holmes in Mutual's "The Lost Express"..2289-2290
The Interesting Contents of Gaumont's "Reel Life" Are Listed On Page 2292
No Producer Could Ask for More Heartfelt Praise Than That Given by Leading Exhibitors to Herbert Brenon On Page 2293
That Advertising Can Be Interesting Reading Is Found in Herbert Brenon's Announcement of "The Fall of the Romanoffs" On Pages 2294-5
American Standard Announces "The Mystery of the Boule Cabinet," With Sheldon Lewis 2296
A Beautiful Advertisement for a Beautiful Subject is the Lillian Walker Announcement On Page 2297
A Real Theatre Scene and the Exhibitor's Letter Are the Evidence Presented in Favor of "The Whip" 2298
Forthcoming Triangle Plays, Beautifully Illustrated 2299-2302
Harry Raver Makes His First Announcement of "The Public Defender" 2305
"The Lucky Clover" is What Fox Terms the Four Standard Pictures already released 2306
"Aladdin and His Wonderful Lamp" is the Second of Fox's Kiddie Series 2306
Harry Berg Announces the Acquisition of Talented Barbara Castleton 2308
The Courts Have Enjoined Imitators of the Official "Russian Revolution" Pictures, Says Overland, On Page 2309
"A Scenic Featured at the Rialto"—That's the Text of Educational's Story 2310
Paralta Plays Will Not Be Distributed by Triangle. 2311
Emily Stevens To Be Seen in "Paradise Garden. Other Interesting Statements from Metro..2313-2316
"Motion Picture News Tells the Story," Says General Enterprises of "The Warrior," in Quoting From the Review 2317
Chistrie Comedies Are Celebrating Their First Year of Independent Release 2318
"The War of Wars Not Stopping Us," Says Inter-Ocean 2320
"The Duplicity of Hargreaves" Is the Third of the Four-Reel O. Henry Subjects, Distributed by General 2321
Ernest Shipman Springs Some New Ideas and Plans 2321
A Six-Reel Production of "Camille" is Announced By General Film On Page 2322
Coming George Ade Subjects, Now a General Release, Are Listed on Page 2323
"The Champion" is Announced as the First of the Essanay-Chaplin Reissues Through General Film 2324
Jewel Productions, Inc., Announce the Acquisition of "The Corespondent" and Mention New Plays 2369
"Universal Current Events" is Now a Weekly Film Newspaper of War 2370
Comedies and New Dramatic Subjects Announced in Forthcoming Universal Plays 2371-2372

[This chatty and compact index to advertisers' announcements—giving you in small space a record of the week—is to be a permanent feature of Motion Picture News.]

EXHIBITOR SERVICE BUREAU

A department devoted to the problems of every theatre manager

Keeping Up Interest in Serials

Universal Supplies Many Novelties in "The Red Ace" which the Exhibitor Can Use to Advantage in Holding Interest

UNIVERSAL, one of the companies that has regularly produced serials for years, does not do general newspaper advertising on its own account. Its newest serial is "The Red Ace," starring Marie Walcamp, and with the exception of New York and Chicago, where advertising was used in the newspapers, there has been no general campaign, though in some sections the exchanges themselves advertise the picture. This leaves the campaign up to individual exhibitors.

At the start of the serial game Universal provided for the publication of the stories of the various chapters of the serial in leading newspapers through the country, but this plan has been abandoned and Universal now takes the stand that this publication does not help the serial over. The same attitude is taken by Mutual which now makes no effort to secure the publication of the chaptered story. Vitagraph, as we have already told you, supplies the synopses of the episodes to the exhibitor and leave it to him to secure their publication if he desires.

Universal goes very strong on supplying novelties, stunts, and all sorts of advertising devices that the exhibitor can use for the general public and for the patrons of his theatre. The campaign book on "The Red Ace" is filled with pertinent suggestions, novel ideas and a full representation of the material furnished at cost prices. Not only this, but it also includes a complete advertising campaign suggestion, largely following the "teaser" idea. Universal plays on a single idea in its outline of the exploitation of each serial, a splendid idea, for it centers a particular design or a definite phrase on every one of these continued stories. In the case of "The Red Ace" the card, the ace of diamonds, is used, in all of the material.

There are six advertising cuts one column wide by four inches deep supplied, all two of which are illustrated on the opposite page and which are to be followed by a fifth advertisement, three columns wide by eight inches deep. We would suggest that these cuts may also be made into slides and that they could be used to advantage in the theatres that are to show the picture. Naturally, in using a teaser campaign in advance, you must avoid any definite announcement of the name of the picture in any of the advertising in order to get the "flash" value of the final announcement. You will have to be the first exhibitor in the town to show the picture to use this plan to advantage, for the "teaser" idea must have the mystery angle or it is worthless.

This brings up a point that is always raised by exhibitors when they are called upon to advertise serials: "Why should I advertise when my competitor is going to show the same serial three days later?" This question will come especially from houses in cities of the medium class. But it seems to us that the same question might be asked about any five-reel picture. If you have a house in a city where there are twenty other theatres you know that you are not going to be the only exhibitor to show this feature, and certainly you are not going to sacrifice your own business because of the fact that some one else is going to gain a little benefit from your exploitation a little later.

Universal's plan of exploitation will appeal especially in cities and towns where only one theatre will show the serial. Too many of the exploitation campaigns on all classes of pictures are based on the first run exhibitor in the big city. Most of these campaign designers seem to forget that the strength of the industry is in the 65 per cent of the theatres of the country. It is in these, frankly, that Universal admits it gets the biggest returns from its serials—in the large number that are using the chaptered story, and therefore it is to these that Universal makes a strong appeal in its plans.

Especial attention is called to the number of novelties that are issued with "The Red Ace," and this brings up again the question of keeping up the interest to which we referred in the preceding article. Puzzles, pincushions, a photo-stand novelty bearing the picture of Marie Walcamp, tops for the kiddies and "Red Ace" buttons are included. Exhibitors will find the souvenir idea can be well followed with the use of these novelties. Instead of distributing them all in advance, why not distribute one of them with each of the first three episodes? Advertise that you are going to give souvenirs and you will find that a great many persons who did not see the preceding one or two episodes will come into the next for one of these souvenirs, which, though inexpensive, appeal to the desire of the public for something novel and free. They will not only add to the patronage, but they will retain the attendance that you had on the first episode.

Too many distributors and exhibitors work on the principle that all that it is necessary to do is to get the crowds at the showing of the first episode and then let the strength of the serial carry the patronage. We had one of the leading exchange men in New York tell us the other day that the picture ought to carry itself. *No picture, no serial, or no line of business is going to carry itself.* In the first place there is the element of human frailty to be considered. There is a percentage of persons who will see the first episode and be really interested and have every intention of following the chaptered story to the end, but who will forget to attend the second, and once having missed an episode will drop out altogether. Here is the place that the souvenirs are coming in. Flash on the screen on Tuesday that the second episode of "The Red Ace" will be shown on Wednesday and that every person attending will be given a pincushion bearing the picture of Marie Walcamp.

The exhibitor immediately says: "Why should I pay for these souvenirs? Ninety per cent of the people who would attend the second episode would come anyway. Why should I go to this expense that will not pay me for the admisssions that I will get out of the other 10 per cent?" The answer to this question is also the answer to another—the difference between a live exhibitor and a "movie show manager." You are not *spending* this money merely to get the additional admissions on the second episode, but to get them on all of the fourteen others. A pencil and paper will immediately show you the profit. But don't be content with these figures. Calculate further and find the effect that this is going to have on boosting business for your next serial. Go still further and find out how many new patrons it is bringing to your house that will bring dimes after dimes in for the months to come.

One of the chief reasons for booking a serial is to get the public in the habit of coming to your theatre. The theory of the serial is that it is a tonic for poor business. Certainly you don't take a single dose of a tonic and expect a cure.

Here is an idea that some of the live exhibitors should try on their next serial, no matter what is the special plan of exploitation that the manufacturer has adopted. Get a list of the people who attend the first episode and send them a postcard that will arrive at their homes the day before the showing of the second and keep this up through the entire life of the serial. Try that plan once and you will be surprised that not only has this small cost of the postals paid for itself, but that it has increased the attendance at your theatre on non-serial days.

If your theatre is small, your costs are reduced proportionately and there can be no objection to this plan on this account. True, you are spending a little more than one cent out of each episode on this exploitation, but you will be amazed at the result when you stop figuring serials on the basis of exactly what the serial itself brings, but on the effect on the business.

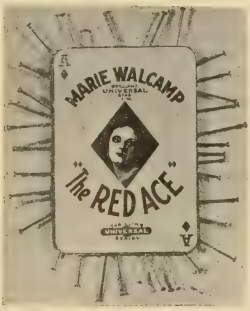
One of the most successful exhibitors we know and one who shows at least two serials a week, has solved the problem of keeping up the interest in serials themselves by making the rest of

(*Continued on page* 2341)

Universal Uses Many Novelties in Exploiting Its Serial Pictures

At the top are some of the "teaser" ads suggested for use with "The Red Ace." The one at the left is the first of the series, the center one the sixth of the series and then a reproduction of the three column "Solution." Below are illustrated the pennant, the souvenir pin cushion, button, "Red Ace" puzzle and then a photo stand novelty. Below these is a top for the children. At the bottom is the ten foot streamer. Note that the ace of diamonds is featured in every piece of exploitation.

SOLVED!
The Mystery of the LUCKY CARD
THE mystery of the "lucky card" adventures SOLVED. It's the name of the Universal's latest and greatest of all serial photo plays and also the name of the fabulously rich mine, which the Government exhausted almost every resource to find. It's the great serial that surpasses in exciting entertainment ANY SERIAL ever shown on any screen. Romance—love—marvelous adventure, directed with gripping realism in every episode in which you will see—that idol of millions—
The Brilliant UNIVERSAL Star
Marie WALCAMP
in the UNIVERSAL Trump Serial
"The RED ACE"
Directed by JACQUES JACQUARD
WE URGE you to witness the exhibition of the first episode on the day and date as given below. We promise you more thrills—more excitement and more real genuine photo play entertainment than you have ever enjoyed since the movies began.
You will see the beautiful and fearless MARIE WALCAMP in "The RED ACE" a Serial by Universal Pictures, and you'll agree in the story lines the rapid succession of thrilling events—the kind that make you "just love to go to moving pictures."
This space for Theater name, date, etc.



Circle Theatre Stages Spectacle with Big Ballet in Showing "Polly of the Circus"

THE presentation of a stage spectacle of hippodromic proportions and the first successful welding of real life with the people of the shadows was the novelty created by S. Barret McCormick, managing and producing director of the Circle Theatre, Indianapolis, as a curtain raiser to the anniversary program of that colossal theatre and an embellishment to the principal screen feature, "Polly of the Circus."

The creation of the stage spectacle by Mr. McCormick was not simply to make a fitting scenic frame of unliving scenery to the play on the screen, as is so often done, but to create an atmospheric effect with color and reality carry the audience into the intimate relationship between the living and the silent players, and with the lure of life, color and reality carry the audience into the spirit of the play that was to follow on the silver sheet.

For this production the scenic artists and builders of the Circle scenic studios, which are maintained by Mr. McCormick to embellish his program, constructed a huge drop, 50 feet by 40, which was hung in the first entrance of the stage and pictured a circus rider mounted on a beautiful white horse, on either side of which were hoops bearing the legends, "1916" and "1917."

Following a majestic festival overture played by the Circle Orchestra, the curtain rose disclosing this drop beautifully illuminated, while to the strains of a "Pierrot and Pierrette" suite Mlle. Theo Hewes and ballet presented an enchanting dance conception. As they finished the dance and with pantomime invited the audience to look upon what followed, a blare of trumpet the piercing sound of calliope, the tunes from circus band and all the motley noises of circus day burst forth, and the curtain disappeared disclosing a full stage set as the exterior of a circus at the close of a parade. Here was all the glittering paraphernalia of the "big top," the animal wagons and side shows, while horses and ponies crowded the stage, with the numerous performers, clowns and acrobats, bareback riders and ring master, animal attendants and ballet—all formed the gorgeous pageantry of circus day, while the weird noises from bands and calliope, the shrill piping of snake charmer and the unintelligible words of the "Ballyho" man literally carried one back to childhood and the fascination of the "lot."

The scene lasted but a few moments, just long enough to make one forget the things of everyday and feel the spell of the sawdust ring, and as the horses and ponies and the performers were filing through the main entrance of the "big top" the first scenes of the screen play began, the stage scene disappeared and the audience found itself gazing upon the picture, barely aware of the transition from real life to the land of shadows.

So successful was this innovation that one of the newspaper critics in his review of the performance remarked: "Great as is the play on the screen, the real feature of the program is the stage spectacle produced by S. Barret McCormick, which by its daring originality and novelty creates a new epoch in motion picture presentation."

S. Barret McCormick, Managing Director, Circle Theatre, Indianapolis

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Lincoln Theatre Raises Price and Runs Film for a Week

L. Hillman of the Palace theatre, Lincoln, Neb., who was the first exhibitor in his city to increase the admission price to ten cents back in the old days, has just set another record—he has shown a regular service feature for one full week, charging twenty-five cents admission, and he crowded his house.

"It is the first time I ever tried the twenty-five-cent admission plan," he said. "I have been reading those articles in the MOTION PICTURE NEWS encouraging exhibitors to try for higher admission, so I decided to try it.

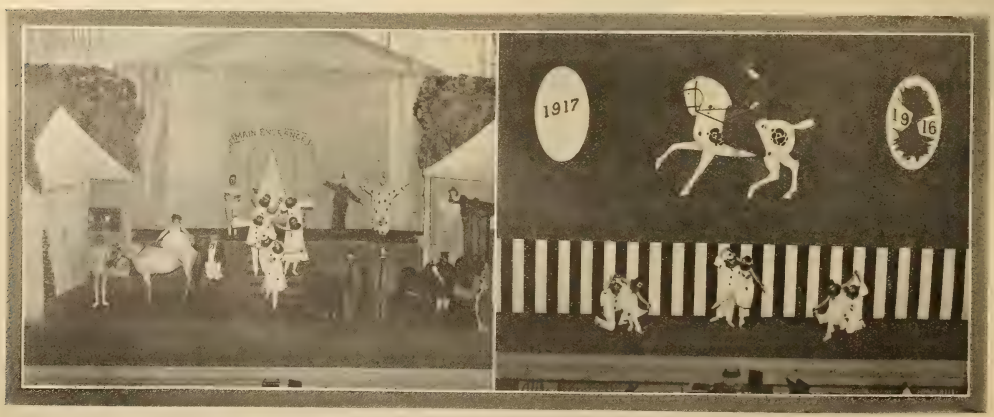
"The feature was 'Heroic France,' handled by the Mutual. I decorated my lobby with an eagle, a cannon and a flag. I have an automobile with a large frame for holding six-sheets. In this I drove about the streets. I did a lot of newspaper and some billboard advertising.

"This is the first picture that I ever ran for a solid week. I have been an advocate of longer runs ever since I tried my first one."

Cooper Lines Up Arizona Theatres for 4 Minute Men

Edward J. Cooper, manager of the Columbia theatre, Phœnix, has been appointed State chairman for Arizona to organize the moving picture theatres of that State for the campaign of the "four-minute men." Mr. Cooper has already started to work and expects to have the greater number of the houses lined up for this patriotic service.

George J, Stoneman is State chairman in charge of the speakers, and has written to 150 of the leading men of the State asking them to take part in this work.



A Special Performance Was Presented at the Circle Theatre Previous to the Showing of "Polly of the Circus"

"Sleeping Sickness" Is Sure Death

LAST week one of the biggest New York department stores held one of the Lockhart "Mill End" sales. Most of you all over the country are familiar with these "Mill End" sales, for Lockhart started them twenty years ago, but sometimes it takes a long time for an idea to hit New York.

Fourteen years ago the writer interviewed Mr. Lockhart when he was conducting a sale in a Southern city. We asked him his idea of merchandising in this manner. "I have only an idea," he answered, "to impress the people with bargains. These bargains might be advertised just as emphatically in the newspapers as I am advertising them, but the advertising in the newspapers lack the personal tone. And yet I use the newspapers more heavily during my sales than the stores in which I am conducting the sales normally do. But my presence, my talks on various articles offered, bring in the personal tone, convince the public that I am concerned in their satisfaction. The only secret I have is putting personality into trade."

Prices at these sales that Mr. Lockhart conducts are probably no cheaper than at hundreds of other "bargain sales," but Mr. Lockhart has established a record for every city in which he has appeared by the volume of his sales. He has visited every principal city in the country and has conducted his sales along the same lines, and always with success—for he has ever convinced his patrons that he has their satisfaction at heart and that he is working for them as well as for the store.

There's a lot of "Mill End" personality that you can put into the motion picture business, not merely for a week, for the "sale" of one picture, but for the permanent policy of your theatre.

Department store managers find one great result from Lockhart's policies aside from the amount of goods sold—it is the effect that his work has on the regular employees of the stores, the ambition that he puts in them, their personality that it develops, the service to the customers that is improved.

Up and Out of the Rut

DO you expect your employees to show enterprise if you never show any yourself?

Were you ever out on a country road and watching a team going along which the driver made no attempt to drive? Half asleep, he is sitting in the seats with the lines dangling down. And the horses are jogging along, the wagon wheels following the rut—always the rut.

Your business is in the rut, probably. That of seventy-five per cent of the exhibitors is, because the managers make no effort to guide.

In the first place you have got to wake up. THE EXHIBITORS' SERVICE BUREAU is trying to wake you up, it is trying to supply you with the ideas that you need and to help you cure the faults that are keeping your business from growing.

The disease that ails your theatre is probably the SLEEPING SICKNESS.

It's fatal unless you can come out of the sleep.

We get lots of letters telling us how good the writers think this department is and how it will benefit the industry. But it is not going to benefit you unless you take advantage of the unlimited and absolutely free offers of help that are open to you.

When you are through the day's work you probably feel tired and go off to bed right away. You've counted up the receipts for the day and find that they are not enough to pay the expenses and put an extra barrel in the flour bin. But it's no use to worry about that—sleep will make you forget your troubles.

Sacrifice a little sleep to-night. STICK A PIN IN YOURSELF; if necessary, move off the "sleeping sickness;" sit down and write us a letter about what you are doing and what your troubles are. You know that you have failed to put over a certain picture or a certain serial as you should have done. It's likely, with the experiences of thousands of exhibitors at our command and with the knowledge of what the producers and the exchanges are doing to help you, that we can throw light on the situation.

The drug which is used to cure the "sleeping sickness" has first the effect of causing an itching, irritating feeling all over the body, we are told. It makes the victim SCRATCH, and when the victim scratches he begins to restore circulation. And that is a start and he begins to get well. And in a few weeks he is as lively as anybody and is taking some interest in the world.

Bring the Dead One to Life

THAT'S one thing we are trying to do here—to make you scratch. It's not a very pleasant thing at first, but look how much better you are going to feel when you've passed the scratching stage and begin to learn that there is real life in the moving picture business—that your own house is a live, throbbing thing that means something to the community.

You probably read over the MOTION PICTURE NEWS more or less carefully. Now and then you will come across a story about how one of the larger exhibitors put on a spectacle in connection with the showing of a special picture, with choruses, etc. You read the story with interest and think that it is all very nice and that you would like to do the same thing, but then, you reason, you will show the picture one day, and, anyway, you could not afford all that expense, and, well—you think you'll go to bed and have a good sleep.

One thing has been accomplished if you don't fall off to sleep immediately—if you begin to think what you are going to do with the same picture when you show it—if some idea begins to generate.

You are beginning to put your personality in the sale of that picture already.

Possibly some of the plans that you are going to try will fail to work out. If they do, let us know about it and probably we can tell you WHY and show you what to do next time.

And if you want suggestions on what to do with any picture of any scores of individual pictures when you get them, ask us about them in advance and you'll get the information.

SOOTHING SYRUP is not going to cure "sleeping sickness."

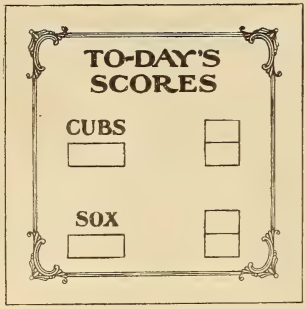
We're not going to give it to you. We want you to put life into yourself instead.

HERE'S THE GINGER BOTTLE.

TRY IT FOR A CHANGE.

Your Idea—and Ours

BASEBALL is over almost all over the country, but here is an idea that is worth filing away for next season. In college towns it can be used for advantage with football results. The idea comes from Charles H. Ryan, manager of the



Garfield theatre, Chicago, who has prepared a slide as illustrated here. It is only necessary to fill in the names of the visiting teams and the scores. You can readily arrange to get these scores from your newspaper, which is always willing to give them over the phone. While this will probably not draw any additional people to your theatre it will be taken as a sign of your interest in them and will build for permanent business.

In your advertising always try to emphasize a single idea. When you try to emphasize a number they are all lost in the crush.

THE Times-Tribune, of Waterloo, Iowa, is a live newspaper.

It not only realizes the value of newspaper advertising to the moving picture theatres, but it realizes that moving picture matter helps to build and hold circulation. The Times-Tribune has gone further than any newspaper we have known in advertising in the theatre programs.

Palace Programs Please People

If you are one of our subscribers, you will always be wise to what shows are coming to this house. They appear in the

Times-Tribune

EXCLUSIVELY

All the News, Nation, State and City. 10c per week.

Some newspapers have, narrowly, opposed the house programs on the theory that these competed with their paper, but more and more that feeling is disappearing.

Note the way that the Times-Tribune couples up its advertising with the name of the theatre.

Another evidence of this sort of co-operation is the fact that the Palace theatre carried a solid page of advertising in the last Sunday issue of the newspaper, something very rare in Waterloo, and Manager W. L. Myers broke the record of his house for three days.

Get as many machines as your theatre needs, but don't be one yourself.

"POLLY OF THE CIRCUS," the first Goldwyn release, was shown for the first time in Cleveland last week at the Standard theatre, which will be the home of the Goldwyn pictures for the entire season. To create an atmosphere before seeing the picture, Manager Joseph Grossman turned his lobby into a regular circus tent. A big, white canvas completely concealed the fact that one was entering a theatre. It had the pitch of a tent, with the usual flaps all bound in bright red. A false entrance was constructed at the further end and leading into the house. Crowds gathered continuously to see the decorations, and those who entered felt all the informality and enthusiasm that the ring and the sawdust always awakens in the heart of every true American.

It's all right about "Hope springing eternal, etc.," but it's the exhibitor that does some springing eternally himself that is going to gather in the shekels.

C. A. LICK, proprietor of the Opera House, Fort Smith, Ark., is one of the exhibitors who believes that every citizen of the town is a possible patron and he is going after them. Through Vitagraph, we receive a copy of the letter which he is sending to all of the more intelligent citizens of the city.

The letter is on a boost for his theatre or exploitation of an individual film. He tells the people frankly that he wants to run a clean picture show, one that will be a credit to the city. He encloses a free ticket and invites the recipient to use it and then write him what he thinks about his theatre. He even encloses copies of his newspaper advertising and asks the citizens whether this is along the right line.

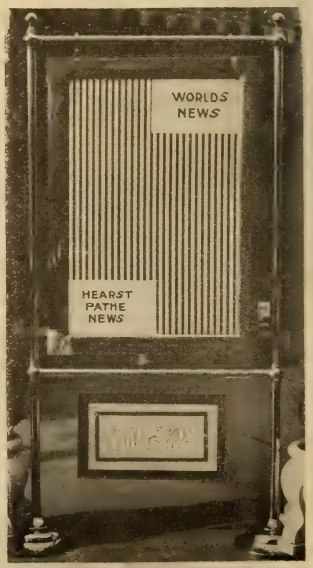
This is good stuff; it is getting close to the public. It comes very near appealing to the home town spirit, to making the theatre a civic institution. And it costs little. If Manager Lick gets five weekly patrons for the next year out of it he will pay the $25 that it cost him to sent out the letters.

Take it for granted that your citizens are interested in you; and make them feel that you are interested only in them.

A smile with each ticket will sell a lot more.

MANAGER RUFFNER, of the Liberty theatre, Spokane, Wash., has given the exhibitors of the country a lesson in how to feature their news reels, now one of the most interesting of all the bookings since the entry of this country into the war. Mr. Ruffner has created some new designs in posters, one of which is shown here and he features several of these in his lobby at each showing of the Hearst-Pathe News.

Further than that Mr. Ruffner has the right idea of making everything that he shows on his program count. The manager who fails to capitalize on the news reel is overlooking a bet. This department knows of one case where a big downtown house showed this same news reel on its release date and never advertised it. Another house that used the same reel a week later did advertise it and brought several hundred additional admissions regular thereby.



Exchange the attached coupon for (WOMANHOOD ONLY) at box office for a Reserved Seat Ticket. No Reserve for other two tickets. **Price 50c.**

ADMIT ONE

50c— **Star** —50c

WOMANHOOD

Good Only — July 26, 27 or 28

Exchange for Reserved Seat

ADMIT ONE

25c— **Star** —25c

Pauline Frederick
Clara Kimball Young
Good Only — July 30, 31, Aug. 1

ADMIT ONE

25c— **Star** —25c

BROADWAY JONES

Good Only — August 2, 3 or 4

This is the combination ticket used by F. E. Osborne, manager of the Star theatre, Kitchener, Ont., in increasing the price of admission. He sold the entire ticket, good for three attractions and covering a period of nine days for 50 cents. The usual price had been 15 cents. To those who did not buy the combination ticket the charge of admissions were those stated on the ticket. This plan not only aided in gradually working up increased prices, but also aided in pulling people to three consecutive shows.

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the program as varied as possible, so as to spread the appeal of the program to all classes. His recipe is not to show even other series or pictures on that day, but to make all of the other reels distinctive, complete in themselves. This not only serves the purpose of emphasizing the serial day to those who are following the chaptered story, but to bring into the theatre persons who have not seen the earlier episodes.

Another sure-fire plan for keeping up the interest was illustrated in this department several weeks ago in the case of an exhibitor who issued cards good for the entire serial, simply punching the various numbers as the cards were presented. These cards were sold at a reduced rate and were found profitable. It might be well to offer these for sale only at the time of the showing of the first episode, to those who were well pleased with it and who at that initial showing had the resolve to carry the go through with the story. There is a lot in taking advantage of the enthusiasm of the moment.

(*Continued Next Week*)

Is This Your Theatre?

In this column the Exhibitors' Service Bureau will print comment from week to week on theatres actually visited; pointing out faults found and commendable features. The name of the theatre will not be mentioned, but if it applies to you and you want improvement, write to this department.

LAST week this column called your attention to Theatre A which displayed a large number of gaudy posters evidently without the idea of centering the display on any one film, but achieving the result of plastering the front and lobby of the house. Theatre B affords a marked contrast.

This theatre, located next to the corner of two of the principal streets, has a square lobby only about four feet deep. The ticket booth is on rollers and is moved out on the edge of the sidewalk during the performances. The fornt of the theatre is very attractive in that it is formed from a series of glass doors with panels ten by twelve inches. In each of these is a photograph of a star and fit so exactly as to give a framed effect. In fact, the front was unusually attractive and gave the impression of refinement.

The announcements of the productions of the day and the following day were all framed on sheets at the sides of the theatre, the same prominence being given to the pictures for the two days. These displays included the feature and the shorter pictures, all being one sheet, and only one to each picture. In addition there was a three-sheet, pasted on cloth, hanging in front of the theatre. It was horribly dirty and in marked contrast with the remainder of the front.

But here was a theatre on one of the business streets, where thousands passed every hour, and there was not sufficient emphasis placed on the current feature production to make the bill stand out, nothing to reach out and pull the people in. The people living in the section, above the stores are working people who have no money to waste and who have to be *persuaded* to put out their earnings for amusement. The feature bill on this particular day happened to be a very strong, sensational sex drama, one of which we have seen many strong lobby displays and the manager would have had no trouble in making his display stand out without marring the otherwise attractive front. But the dirty banner that he did display showed that he was content to accept anything that the exchange offered him and that he simply ran a "movie show" and probably never even saw his pictures either before or after they were booked.

But otherwise the front of the house was attractive. We emphasize this with a purpose.

When we discussed Theatre A we mentioned that the young man at the door was smoking cigarettes constantly. When we approached Theatre B the ticket taker was just finishing a cigar and a few moments later threw the butt away. It fell on the sidewalk. The manager was standing by his side at the time, so the manager evidently doesn't see anything wrong about smoking at a door through which hundreds of women and children pass.

It is disagreeable to discuss personal appearances, but is it essential. The management of a theatre must realize that it is an *amusement place*—that he is appealing to the happier side of life. The ticket taker at Theatre B was cadaverous and his expression one of deep gloom. His entire appearance impressed one that he was terribly disgusted with his job and with life in general. One might object to this criticism because it was merely this man's misfortune, but every one who appears at the front of the house should at least have a pleasant expression. No one wants to be met at the doorway by an undertaker presiding at the last duties.

The whole air about this theatre was one of the deadliest—we started to say formality. It was worse than that. No one seemed to care anything in the world about what was going on. At first we thought that some misfortune had caused this spirit on that particular day, but in order that there might be no injustice done we passed by the house several days later and the conditions were the same.

With one exception, during the half hour that we stood in front of the theatre we did not see anyone from the manager down give any indication that they knew anyone of the scores of people who entered the house. Possibly they didn't take enough interest in their patrons to become acquainted with them.

There was one exception. The cashier, a woman of middle age, had a friend. This woman friend came up to the cashier and held long conversations with her, sticking her face close to the little glass opening, effectively enough both for her words to be heard and to bar any patron from purchasing a ticket. This would occur for periods of several minutes at a time. And the woman never entered the theatre.

Finally we got a ticket. There was no usher or any visible sign of an employee inside. The duty of the management seemed to be done *once* the hopper had your ticket. During the entire performance we did not observe the manager look in the house a single time, though it sadly needed it, for both men and women would come in and sit for minutes at a time with their hats on.

Before one looked at the screen, one's eyes were drawn to a huge clock at the right hand size with a changing front carrying changing advertising and such frequent warnings as "Watch this clock" with such frequent warnings that it became evident that the management evidently did not expect anyone to watch the pictures.

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Paramount Announces Details of Vast Advertising Campaign on First Serial

PARAMOUNT this week made some important announcements concerning its publicity plans for the first serial ever released by that corporation, "Who Is 'Number One'?" starring Kathleen Clifford. Added to the newspaper displays and the publication of the story by Anna Katherine Green complete in more than fifty cities, Paramount has also given the exhibitor further aid through a comprehensive billboard campaign. This will cover one hundred and fifty cities, and will include sections that have a population of fifty million persons—half the people in the United States.

In addition to this, it is announced that the newspapers which will carry the Anna Katherine Green story have promised to launch big campaigns of their own. They will use wagon posters and news stand cards because they realize that the publication of this story is going to stimulate circulation. It is said that "The Filgree Ball," by the same author, proved one of the most successful stories that the leading newspapers ever carried, the Chicago Tribune, for instance, finding it to be the most talked about novel ever published in newspapers.

The publishers of Anna Katherine Green's books have also decided to add to the publicity and to take advantage of Paramount's exploitation of "Who Is 'Number One'?" which will be published in book form at the end of the run of the serial. In every city and town book stores will be urged by publishers to make special displays of Anna Katherine Green's books and to connect special sales with the motion picture dramatization of "Who Is 'Number One'?"

The billboard campaign on "Who Is 'Number One'?" will begin in a few weeks, and will carry over so as to keep hammering home the appeal of the serial and to give every exhibitor active support until "Who Is 'Number One'?" is an established box-office success. No limit has been set for the billboard advertising. The only idea is to give the exhibitor all the publicity he needs.

Frederic Dorr Steele, famous designer of mystery posters, illustrator of the Sherlock Holmes stories, made the twenty-four sheet that will open Paramount's campaign.

A full discussion of Paramount's methods in exploiting serials will be printed in the course of the series of articles now appearing in this department dealing with that particular problem.

Concentrating his whole display on the name of the star and the title of the picture Manager H. P. Caulfield broke all records with the fifth downtown showing of William S. Hart's picture, "On the Night Stage." He advertised heavily, used a stage coach through the streets of the city and used the simplest possible lobby display, knowing that all he had to do was to bring out prominently the name of the star and the title of the picture.

Triangle to Give Exhibitors Service Direct from Studios

H. O. Davis, vice-president and general manager of Triangle Film Corporation, has just announced a change in service that is going to be welcomed by the newspapers all over the country and by the exhibitors who are anxious to get newspaper display on their current attractions.

After making an exhaustive study of the needs of exhibitors, Mr. Davis has decided to direct this service from the studios rather than from the eastern executive offices as do the other companies. Beginning with the November releases cuts of illustrations suitable for newspaper reproduction will be supplied to all exhibitors through the various Triangle exchanges or direct from the studios to any exhibitor upon his request. Three illustrations showing the big scenes will be supplied with each release. It is planned to have these in the hands of the exchanges four weeks in advance of the release dates, so that even the first-run theatres will have the material far enough in advance to plan their newspaper campaigns on a definite line.

Is This Your Theatre?

(*Continued from page* 2341)

One of the advertisements announced an eradicator of vermin. There were only two other paid ads, showing that the revenue from this source was small, but the lack of numbers was made up by the recurring "Watch this clock." It was easily the most effective annoyance that we have ever seen in our years of visiting moving picture theatres.

Otherwise the interior of the theatre was attractive and comfortable, well ventilated and lighted, but there still remained in the minds of everyone the feeling that the management was absolutely impersonal and was merely running a picture show. *Here was an excellent building, one worthy of splendid patronage and the class of pictures shown, a feature and three other reels was good. But there it ended. One felt almost clammy when one left the theatre.*

Every indication about the house, up to and including the clock, showed that the management was looking for the dimes of the moments, absolutely, and to the dollars of tomorrow.

Is this your view of your theatre?

THE SCREEN'S MOST REMARKABLE PRODUCTION
Goldwyn presents
MAE MARSH
in
POLLY of the CIRCUS
from The World-Famed Play by Margaret Mayo
The Picture You've Been Waiting For
AT THE STRAND
Direction of JAKE WELLS and JOHN EVINS
Admission: Adults 15c, Children 10c

Two weeks ago we printed in this department some of the advertising suggestions of Goldwyn Pictures on "Polly of the Circus." These cuts showed how three of the leading theatres of the country—the Madison theatre, Detroit, and the Trianon theatre, New Orleans, employed the picture in half-tone, but note the much better effect secured by the Madison by cutting out the unnecessary background. The Strand theatre, Atlanta, used the outline cut as it came from the Goldwyn offices. Much stronger attention could have been attracted to the theatre by having the name "Strand" prominently at the top.

"Timely Topics" Proves Big Aid to Users of Art Dramas Films

Art Dramas, Inc., reports that it has received many letters of congratulation from exhibitors on "Timely Topics," the Art Dramas house organ which is issued with each picture.

This is a weekly eight-page magazine containing suggestions to theatres showing these pictures. Attention is given to lobby display, newspaper, program and folder announcements. The salient features of each production are set forth, supplemented with suggestions for display in lobbies and outside the theatre.

Recent issues of "Timely Topics" treat the following pictures: "The Little Samaritan," an Erbograph production, starring Marian Swayne; "Unto the End," and "Blood of His Fathers," David Horsley productions, starring Crane Wilbur; "Peg o' the Sea," a Van Dyke film, starring Jean Sothern, and "Behind the Mask," a U. S. Amusement Corporation feature with Catherine Calvert as its star.

Firestone Heads Universal Service Bureau in Chicago

L. M. Firestone, a clever young artising man, has been placed in charge of the Chicago publicity service department of the Universal. W. A. Bach, of the New York office, has been spending several weeks in Chicago in looking over the situation and evolving ideas that will meet local conditions announces the appointment.

Universal announces that the object of this department is to give every possible assistance to the exhibitor in advertising, publicity and looking after all of his requirement. It promises to close a "missing link" between the exchange and the showman.

Chicago Exhibitors Overwork "Trailers"; Mental Indigestion Result of Their Zeal

[This is the second of a series of articles by W. A. Bach, who is in Chicago on the first lap of his tour installing service bureaus for the Universal. Mr. Bach bases his articles on conditions he finds them in Chicago, but apply equally well in other parts of the country.]

Bill Smith isn't his name but we'll have to call him that, principally because the truth behind this little story matters more than the people concerned in it.

Bill is in charge of one of the larger Chicago houses and is a pretty good manager. He is wide awake and always on the alert for new ideas to boost his business.

So when the new stunt of using trailers came out he was right there and made great use of them to boost his coming program. But pretty soon, *every* manufacturer of films, nearly, started putting out trailers, with the result that Bill found himself with just a few more than he really needed.

However, says Bill to himself, "I might as well use 'em, they're a darn good idea and one or two more, don't make any difference."

Now, I happened to be one of Bill's audience one night and I sat beside a small family, that from their conversation were evidently regular customers of Bill's.

They and I happened to come in just at the tag end of the feature and we waited patiently for it to end, so that we could begin at the beginning.

Finally, it was over and we prepared to enjoy ourselves, but one little trailer started showing Mary Onderdonk in about a hundred feet of her newest film that was to play the house next Monday—then another piece of trailer showing handsome Bob Oklahoma saving his leading lady in a new picture, to show Tuesday—and so on and on—through the entire program for the coming week.

Dandy little trailers they were individually, but taken together they made a most beautiful mess, that gave every one mental indigestion and impressed no one.

The little family by my side were disgusted and Dad was in fact forcible.

"I didn't pay to see a Irish stew of film about what's coming—I want to see the picture that showing tonight and by gum—I want to see it now—why can't the fellow that is running this show realize that. I didn't used to mind one of those half portion films, in fact I rather liked it, but six or seven of 'em gets my goat." And his wife and kiddies echoed his sentiment in their restless and dissatisfied expression and bearing.

"And," continued Dad, "these moving picture fellows always carry a good thing too far."

There is the meat of this whole story. Advertising is good and is vitally necessary, but remember the patron—he is the one that pays and he must be satisfied. Utilize all good ideas, but *don't carry a good thing too far.*

Have you sent for your sign to be used in gathering pennies for tobacco for our soldiers in France? Read about it in the front pages, and send for your sign NOW!

Ready Made Ad-Talks

"Her Country's Call," Patriotic Play with a Rough Mountain Setting

(American-Mutual Five-Reel Production)

There is a lesson for slackers and new courage for real men in the stiring photodrama, "Her Country's Call," to be presented on the screen at ———— theatre on ———— day of ———— week. Mary Miles Minter, one of the most charming actresses for the film, takes an inspiring part.

Jess Slocum, a mountain elf, lives with her dad, Jim Slocum, in a cabin high on the mountain side. She has been reared without companions. Old Jim holds a bitter hatred of the flag and the soldiers who drill in the valley town of Flagstone. Finally Jess makes him admit that he is embittered over the fact that fifteen years before he had been drummed out of camp on the charge of being a bootlegger.

Jess meets handsome young Captain Earle Neville. She begins to show an immediate interest in pretty clothes and coaxes her dad to buy her a new dress. She is happily trying it on when a bullet enters the cabin and wounds her in the shoulder. It had been fired by a member of Captain Neville's squad of secret service men who were pursuing Jim Slocum for "moonshining."

Jess is taken to Captain Neville's home and nursed by his sister. The captain teaches her to love the flag and to sound the bugle calls. She is shunned as the daughter of a jailbird by the girls of the town.

Jess starts back of the cabin and on the way meets John Reynolds, who has been fomenting border trouble. She sees him tear down the flag and shoots him. She mounts a horse and hurries back to town sounding the "call to arms." The home guards turn out to defend the town against the outlaws.

Jim Slocum, in prison, confesses that he is not Jess' father. He had stolen the child as a baby from the home of Colonel Tremaine as revenge for being drummed out of camp. She finds a father and a sister and a handsome husband.

"Amid the Clouds" Takes Mollie King in "The Seven Pearls" on Flights

Thrill follows thrill in the fourth episode of "The Seven Pearls," which features Mollie King, Creighton Hale and Leon Bary. It is called "Amid the Clouds," and most of the action takes place in upper air. The feature of this chapter is the chase of an airship by an aeroplane. Ilma is being swiftly carried to her death in a balloon to which she is tied by a rope which is being eaten by acid. Harry rushes to her rescue in a dirigible. He is pursued by Perry in a swift hydroplane to prevent the rescue of his victim.

Harry makes a desperate leap from the dirigible to the balloon and reaches Ilma, but when his weight is added to that of Ilma's on the acid-eaten rope, it breaks and they fall. Harry has taken his precautions to attach a parachute to his shoulders and as they drop from the balloon it opens and the two fall into a lake below. Perry, maddened at Ilma's escape, dives in his hydroplane apparently on top of them. As he glides away on the surface of the water there is no sign of either Harry or Ilma in the churning wake he leaves behind.

This stirring serial, which all lovers of frank melodrama will not miss, is to be presented on the screen at ———— theatre on ———— of ———— week.

True Wife Under Test is Ethel Clayton in "The Woman Beneath"

(World Picture, Brady-Made, Five-Reel Production)

One of the most laudable pictures of the wife wrongly suspected and proving true in the end is that of Ethel Clayton in "The Woman Beneath," to be on the screen at ———— theatre on ———— week of ————.

This entrancing story of an odd phase of domestic life was penned by Willard Mack, who has written some of the most gripping successes filmed by World-Pictures. This newest product of Mr. Mack's pen gives Miss Clayton one of the very best roles she has ever had. She appears as the New York society wife of a wealthy Western mine owner who has married him for his money.

When she tells her husband this he decides to make her leave him and he determines that the best way to do this is by making it appear that he has lost all his money. But when his scheme is successful, it works a most remarkable change in his wife—a change so very astonishing that the husband cannot believe it.

"The Woman Beneath" is an astonishing play and a thoroughly delightful attraction. To see it is to see a real treat.

NEWS GIVES MORE SERVICE TIPS THAN PERSONAL TOUR THRO' WEST

David McLuen of the McLuen theatre, Guthrie Center, Ia., stopped in Omaha at the World Exchange the other day, on his way home from a long automobile trip throughout the West. A copy of the Motion Picture News was lying on the table.

"I made it a point to visit at least one motion picture theatre in every city I visited," said Mr. McLuen, as he turned the pages of the NEWS. "I was looking for new ideas. I got some, too.

"But in looking through one issue of this paper I find more and better ideas for running a motion picture theatre than I could get in a trip three times as long as the one I took."

Margaret Landis in Strong Part in "The Martinache Marriage"

(General Film, Falcon Feature, Four Reels)

A strong romance in high life, compelling in its interest, is pictured in "The Martinache Marriage," to be the special feature on the program at ———— theatre on ———— week of ————.

Margaret Landis and Philo McCullough have the leading roles. Their work is high in its artistic character, fully meeting the demands of the dramatic action.

In Paris Horace Martinache, wealthy American, aids a ragged young flower girl who was knocked down by his machine. Placing her in a hospital he leaves funds to pay for her education when she recovers, and sails for home. Some years later Martinache, still a bachelor, learns that his nephew, Eric, has fallen in love with an actress abroad and is bringing her home to gain his mother's consent to their marriage.

Her beauty earns her new suitors, an English nobleman of mediocre character and Roscoe Vandercourt, a rather strong personality.

To make the cure absolute Col. Martinache consents to join the house party and pay attention to the charmer. Sara (Margaret Landis) is agrecably startled to discover in him her benefactor—she having been the flower girl of Paris. Col. Martinache is unaware of the coincidence, however, and his love, encouraged by the deeply grateful girl, becomes reality instead of pretense.

The subsequent developments add to the intensity of the story.

Thrills in "At Bay." Latest Episode of Serial, "The Gray Ghost"

(Universal Two-Reel Production)

Priscilla Dean and Harry Carter continue their wonderful and startling thrills in "At Bay," fourteenth episode of "The Gray Ghost," on the screen at ———— theatre on ———— of ———— week. Those who have not seen this serial should at least go to watch this episode develop. Those who have seen the other episodes will not miss it.

The Gray Ghost and the two crooks are just leaving when Marco comes to the door. They quickly overpower him, knock him unconscious and throw him down the elevator shaft. One of the crooks sees the other members of the party entering the house, and they are successful in overpowering the whole party.

They are tied up and the crooks leave with Cecelia. Before leaving, The Gray Ghost arranges an ingenious device on the telephone bell so that when the telephone rings, a bomb will be exploded and destroy the party. He tells them that he will call up just before the marriage that night, and tell them good-by. He and the crooks then set out for Morn Light's.

Harry Carey as Cheyenne Harry in Photodrama, "The Secret Man"

(Butterfly-Universal Five-Reel Production)

One of the strongest and most stirring of recent photodramas is "The Secret Man" for showing on the screen at ———— theatre on ———— day of ———— week.

Harry Carey has the principal part in this Western, that of "Cheyenne Harry," and is supported by Edith Sterling. The two make an excellent combination. It is filled with tenderness and heart interest.

Cheyenne happens to come upon the wreck of the wagon, and is astonished to find a living child under the broken mass. He picks her up and revives her, camping that night with her in the open. She is hungry, and he promises her food the next day. He sets out at dawn, but catches sight of the posse on his track. They see him and shoot his horse. Harry and the child fall together down the side of a steep cliff, and Elizabeth is hurt. Harry picks himself up and looks for water for the child. All he can find is a poisoned spring, full of the bones of dead animals. He wanders all day, and at last, seeing the posse in the distance, fires three shots to attract their attention.

"You'd never have got me, sheriff," he says, "but the kid is dyin' o' thirst."

Lew Fields in "The Corner Grocer"; Love Story in Simple Setting

(Peerless-World Five-Reel Production)

Those who like an appealing love-story in a simple setting—and who does not—may see one on the screen, "The Corner Grocer," to be shown at ———— theatre on the ———— of ———— week. It was written by Adolph Phillips and arranged for filming by Lawrence McCloskey, while George Cowl directed the production.

Lew Fields is Charles Wendel, the corner grocer, which is enough in itself. Madge Evans is the pretty girl adopted into the family, while Nick Long, Jr., plays the part of the wayward son who gets college conceit and then falls into the toils of an adventuress, winding up as forger found out.

Several days later, the bank president calls on Wendel with the forged check and Ralph confesses. At first Wendel is of a mind to let Ralph go to jail, but after listening to the pleas of Mrs. Wendel and Mary, he decides to make the check good, thereby being compelled to sell all he owns and start over again with a little pushcart carrying a little load of fruit and vegetables from house to house. He tells Ralph he must leave his house and not return until he has redeemed himself.

Wendel suggests to Mary that she leave them and let them shift for themselves, as he does not believe it right that she give them some of her hard-earned money, but Mary is firm in her resolve to stay with them in their trouble, as they stood by her in her trouble.

The days and months roll by until a year or more pass. Then to the farm where the family make their home Ralph comes one day, bronzed with hard work, his head held high, through a consciousness that he was fighting to redeem himself and succeeding.

Ralph's father is glad to see him and when Ralph asks his father where Mary is, he is told she is out under the trees in the garden.

Ralph goes to her, for he has come to a realization of his true love for her. And as the young people kiss, Wendel and his wife, watching them from the cover of nearby bushes, kiss too. And happiness comes to the Wendel family again.

Gladys Brockwell in "Conscience" Depicts Avarice, Passion and Vanity

(Fox Film Five-Reel Production)

Gladys Brockwell, the girl of a thousand expressions, gives proof of her versatility once more in "Conscience," a remarkable photodrama to be presented at ———— theatre on ———— day of ———— week.

Bertram Bracken directed this picture and again Bertram Grassby appears opposite Miss Brockwell. The entire supporting company is of exceptionally high calibre, as it includes such distinguished film figures as Marjorie Daw, Eugenie Forde, Eve Southern, Genevieve Blinn, Douglass Gerrard, Edward Cecil and Harry C. Lonsdale. Mr. Gerrard is known to picturegoers everywhere as a director of note.

The story, which was writtten by J. Searle Dawley and E. Lloyd Sheldon, begins when Conscience comes to Ruth Somers after she receives a message from a man whose sweetheart had killed herself after his love had been stolen by Ruth.

At the moment Ruth gets this communication, she is in her room preparing for her wedding to another. Conscience leads Ruth into its court and there is enacted the various shameful deeds which Ruth has committed. As Ruth, Miss Brockwell appears as the central character in each of these little dramas within a drama.

Metro Releases Gripping Drama, with Mme. Petrova as the Star

(Metro Five Reel Production)

"The Silence Sellers," a typical screen drama of the gripping type, with Mme. Petrova, the well-known Russian star, in the leading role, has been completed for presentation by Metro Pictures Corporation at the ——— theatre. Mme. Petrova, already a prime favorite in dramas of the more serious kind, wherein real lessons are threshed out upon the screen, needs no word of praise in this new feature to insure her a warm reception at the hands of the lovers of good motion pictures. Her emotional acting is rated among the best in picturedom, and with the supporting cast which has been selected to appear with her in "The Silence Sellers," it is assured that a production worthy of the efforts of both Mme. Petrova and Metro will be seen. In the picture, Mme. Petrova is the daughter of a wealthy man. Mrs. Schuyler, a social butterfly, has caused her millionaire husband to become jealous of her close friendship with a foreigner. Donald Loring, played by Mahlon Hamilton, an idler and spendthrift, is attentive to Laura. She breaks off her engagement when he appears in an intoxicated condition to take her to the opera. Laura visits the Grandins and finds the foreigner there, supposedly advising Mr. Grandin about some investments. Loring, more reckless than ever, is visited by Reyburn, the district attorney, who gives him some sound advice, and tells him how to can make a man of himself. From this point the picture gains movement and interest at a rapid gait. Meanwhile, the foreigner, played by Wyndham Standing, has secured a conquest with Sue Schuyler. Situations from here on come so fast and furious that the explanation in detail is difficult, but the theme leads up to the point where the foreigner is exposed, and all ends well between the lovers. When he is sure that Laura understands all, Donald asks permission to replace the engagement ring on her finger. Laura consents, confessing that she has always loved him. She has saved her friend Sue Schuyler from scandal, and a life of happiness awaits her and the man she loves. The excellent acting and the unusual situations are the principal points of the feature.

Ethel Ritchie in Dual Role in Gripping Falcon Feature, "The Understudy"

(Four Part Falcon Production)

"Beating back" from the inevitable end facing a drug addict, and the final unraveling of complications ensuing from a daring impersonation, forms the spirited backbone of "The Understudy," a four-part Falcon feature which will be shown at the ——— on ——— of ——— week. Ethel Ritchie appears in the roles of Georgianna Lane, a country girl, and of Hope Van Alen, wife of a prominent man and a drug fiend.

Hope Van Alen, young and beautiful, is a drug addict, a fact that is becoming apparent to her friends. Her husband discovers it and they try to think a way out. At a fashionable restaurant where they have gone to talk it over Anthony suggests that she go to a sanitarium, but Hope says her friends have already begun to suspect. At this moment a young girl enters, shabbily dressed but remarkably like Hope. A sudden thought strikes the Van Alens and they ask the girl to lunch with them and unfold their plan—which is that in the eyes of society Georgianna impersonate Hope while the latter undergoes treatment. It is agreed and Georgianna enters upon her duties.

Gerald Fownes, Anthony's nephew, frequently asked by Anthony to escort his wife to various entertainments, is grown fond of her. He is indignant at Anthony's apparent neglect of his wife, and the climax comes when Dr. Mache, who had sold drugs to Hope, appears and threatens Georgianna, compelling her to come to his office. Her maid summons Gerald and Anthony to the rescue. At this moment Anthony is called to the phone by Dr. Pope at the sanitarium regarding Hope and hurries out, leaving Gerald to rescue his wife from Dr. Mache. Gerald is astounded at this conduct, and when he meets Georgianna coming out of the doctor's office he is unable to conceal his anxiety and love for her. To save her further distress there seems nothing for him to do but go away, which he prepares to do. He goes to the Van Alens to bid them good-bye. Anthony suspects and accuses Gerald of having fallen in love with his wife, which Gerald admits. To his consternation, Anthony only smiles, saying, "That is all right." Hope, who has returned and is her old self again, hears and understands. Gerald sees an unaccountable change in her when she comes forward and is bewildered—until they explain about Georgianna. He leaves at once for the farm where Georgianna has concluded she belongs, and all are happy.

READY-MADE AD-TALKS PUBLISHED IN LAST WEEK'S ISSUE

September 29, 1917.

FEATURES

TITLE OF PLAY	PRODUCER	
"Awakening of Ruth"	Edison-Kleine	5 reels
"Bond of Fear"	Triangle	5 reels
"Climber, The"	Falcor-Horkheimer-General Film	4 reels
"Duplicity of Hargraves, The"	General Film	4 reels
"Mysterious Mr. Tiller, The"	Bluebird	5 reels
"Mountain Dew"	Triangle	5 reels
"One Hour"	Foursquare	6 reels
"Runaway, The"	Mutual	5 reels
"Rasputin, the Black Monk"	World-Brady	7 reels
"Sands of Sacrifice"	American-Mutual	5 reels
"Under False Colors"	Thanhouser-Pathe	5 reels

Olive Thomas with Excellent Cast in Dashing Triangle Comedy-Drama

(Triangle Five Reel Production)

Another corking comedy-drama, said to be even better than Olive Thomas's recent Triangle feature, "An Even Break," has been produced for the screen under the title of "Broadway Arizona," and will star Miss Thomas in a role that gives her ample chance to use her dashing and winsome personality to the fullest extent. This picture, which will be shown at the ——— theatre on ——— of ——— week, has all the characteristics of the usual Triangle feature, in which interest is sustained from first to last. The story tells of the love affair of a Broadway musical comedy star and an Arizona ranchman, and is filled with delightful and interesting situations. Fritzi Carlyle (Olive Thomas) is the star of the musical comedy company, and her cleverness and beauty have attracted John Keyes (George Chesebro), a ranchman from Arizona, who is visiting New York. Before he came to the metropolis Keyes had been warned against the "wimmin" by his ranch foreman and friend, who distrusts the gentle sex and enjoys reading the "Vampire."

The manager of the show selects Keyes as a desirable personality for a press agent story. He arranges a meeting between the people. A sharp flirtation ends in Fritzi promising to marry Keyes. The story was given to the papers. Late editions that day contained a denial of the engagement by Miss Carlyle. Keyes, humiliated, leaves for his ranch, telling her some day she will be glad to come to him. Eight months later her health fails. She was ordered to rest, but refused. Keyes kept informed of her condition. One night she is kidnapped by two men who are disguised. They are Keyes and Uncle Isaacs, and they take Fritzi to the Arizona ranch. The sensational kidnapping is followed by orders and offers of reward for her return. Finally detectives trace her. A posse starts for the Keyes ranch. Fritzi has repeatedly declared she would send Keyes to prison for the deed. He is convinced his arrest and imprisonment will occur when the posse arrives, but he has the satisfaction of seeing his patient greatly improved. When the officers come to the ranch they start to arrest Keyes. Fritzi asks on what charge. Kidnapping, they said. But she told them she was going to marry Keyes and arranged the kidnapping for a publicity story.

Loew Signs Contract for Select Releases

The New York offices of the Select Pictures Corporation has closed contracts with Marcus Loew, whereby the Loew theatres will get a number of the Select releases for about seventy days' run each in Loew's Greater New York chain of theatres. Among the features included in the new contract is the Norma Talmadge picture, "The Moth," which, it is announced, is scheduled for an early showing in the Loew theatres. This picture was made from the novel of the same name by William Dana Orcutt, and is said to be an unusual "society" picture. Miss Talmadge, in this feature, was directed by Edward Jose.

Other features secured by the Loew theatres in this booking include Hobart Henley's picture, "Parentage"; Herbert Brenon's "The Lone Wolf"; "The Whip" and "On Trial."

George Walsh Fights and Smiles in Typical Feature, "The Yankee Way"

(Fox Five Reel Production)

George Walsh, he of the winning smile, and Enid Markey, known favorably to all picture fans, occupy the leading roles in the Fox production "The Yankee Way." Literally as well as figuratively the picture starts with a "punch," Dick Mason putting a forcible end to the annoyances a girl is having in a restaurant, through the flirtation of a hoodlum.

As a result, Mason spends a night in jail, and his father, in anger, exiles him to the Balkan kingdom of Lithunia. On shipboard Dick discovers the girl of his adventure and his interest in the trip mounts.

When Dick arrives in far-off Lithunia he goes immediately to see Count Vortsky, the Minister of Finance, who has been carrying on a plot with the Bulgarian Ambassador. Vortsky only awaits word from Col. Masons' representative—his son—that he will sell. Dick agrees to give his final decision in the council room next day in the presence of the Princess Alexia, ruler of Lithunia.

Dick discovers that the Princess is no other than the girl of the cabaret, and when she signifies that she does not wish him to dispose of his holdings he changes his decision and announces he will keep the concession.

Vortsky, to whom the Princess is engaged, stirs up a revolution, but Dick and a few able Chicago assistants commence a counter movement which wins the day—and the Princess—for himself.

Edna Goodrich in "Queen X," a Story of the Fight Against Opium Smugglers

(Mutual Five Reel Production)

Centering around the efforts of a courageous district attorney's drive against smugglers in a notorious Chinese district in an American city, Mutual has provided Edna Goodrich with a tense and powerful vehicle. From the capture of "Queen X," known as the Queen of Chinatown, recognized as formerly a woman of prominence though now a drug addict, to the time when the assistant district attorney falls in love with her and becomes her protector for life, the story moves smoothly and rapidly. An excellent supporting cast includes Hugh Thompson, Lucille Taft, Miss Dora Adams and William Wolcott.

During trial of "Queen X" for complicity in a plot to defraud the Government, she is seen and recognized by Mary Stone, sister of John Stone, the assistant district attorney, as a former schoolmate who saved her life in a convent fire. Mary is successful in having sentence suspended in the case and she takes "Queen X" to her brother's summer home up state in an effort to restore her to health.

Stone's purpose in assenting to this arrangement is to secure information of the opium ring from his visitor. During the process he is much attracted by the girl's beauty and it is apparent that she is attracted by him.

On suggestion of his chief, Stone makes love to the young woman, believing she will reveal secrets desired, but he soon discovers the love he is simpulating is no longer make believe. He confesses his affection and together they face life and the fight to rid her of the drug habit.

The ——— theatre will show "Queen X" on ——— of ——— week.

Exotic Madame Petrova Brings Spirit of Asia to Lasky Feature, "Exile"

(Lasky-Paramount Five Part Production)

The name of Madame Petrova alone is guarantee of a dramatic, holding story. With the setting placed in faraway "Exile" a Portugese colony, a crisis through plot and counterplot is led up to, until the moment when Claudia offers herself to Harvey, an American, to save her husband from ruin, and it develops that she really loves Harvey.

Harvey, working for the Government has made great changes in desolate "Exile." Vincente Perez, Lord Chief Justice of the colony, unscrupulous and brutal, holds power of life or death over thousands of Arabs. Furthering his plans Perez tries to force silk dealers out of business, but reveals things to Harvey in a letter. The American threatens to expose the plot, and Perez, facing ruin and death, sends his wife, Claudia, to Harvey to offer him anything in her power to get the letter. In the gift of herself only, she is told, lies hope for her husband. Twenty-four hours later Claudia goes to Harvey; they have a sumptuous dinner. The woman is calm, goes to her room, and hands Harvey the key.

It is only then he sees she is genuinely in love with him, and he refuses to take advantage of the situation. He returns her husband's letter to her, and she returns it to Perez only to meet with humiliation. The Arabs rise against the cruel governor, and he is lynched. Claudia's life is barely saved, but at the last moment Harvey arrives, and together they listen to the diminishing sounds of the Arabs as the mob disperses, and remain safe in the knowledge of their inseparable happiness.

LIVE NEWS FROM THE PRODUCERS

Lina Cavalieri Is at Work as a Screen Star

Filming "The Eternal Temptress" at Fort Lee, in Setting Reproducing Most Historic Parts of Venice and Rome

LINA CAVALIERI has started work on her first Paramount picture under the direction of Emile Chautard.

"The Eternal Temptress" was written expressly for Mme. Cavalieri by Mme. Fred de Gressac, and is a modern tale of Venice and Rome, with dramatic situations, human appeal and opportunities for scenic investiture. Director Chautard says it will afford the star opportunity for the exercise of her talents. He believes the picture will be an artistic triumph.

Mme. de Gressac has caught the temperament of the actress, so to speak, in "The Eternal Temptress." The addition of Lina Cavalieri to the great Paramount roster of Famous stars of stage and screen, is announced as an event of the season. Through the medium of this picture, Cavalieri will be brought before the photoplaygoers of the world. Director Chautard has a supporting cast that will be in every way adequate.

Parts of two most famous old world cities—Venice and Rome—will be reproduced at Fort Lee. The Grand Canal, with the Bridge of Sighs; the Church of San Marco, the quays of Rome—all will rise there. Interiors reproducing hovels and palazzos, quaint streets and dark passages have been constructed. The production is to be lavish. The least detail will be carefully looked after.

Mme. Cavalieri arrived at the studio, in brown velvet, all smiles, and filled with interest for the settings already provided for her. She seemed pleased with everything—and wonderfully alive.

If enthusiasm, care, skill and experience can combine to make a great picture then "The Eternal Temptress" should be really a triumph.

Louise Glaum Is to Remain a Triangle Star

She Says It Is Not Good Business to Jump from Company to Company—Contract Still Has More Than Year to Run

LOUISE GLAUM set at rest all rumors concerning her departure from Triangle last week by stating emphatically that she is under contract for more than a year and is glad to remain with the organization of which she has been a member since its inception. She has returned to Los Angeles.

The nature of Miss Glaum's next picture has not yet been revealed, but it is understood that she will essay a character of a different type than any which she has recently done. It is her wish to avoid the so-called "vampire" roles in favor of the more realistic emotional parts such as Duse and Bernhardt have brought to the stage.

"I have been long enough in pictures to know that poor productions mean death to a star. I do not care to see my name emblazoned in large type or to be the only advertised member of the company," Miss Glaum said.

Miss Glaum has been affiliated with Triangle longer than any other player. For some time she was featured with William S. Hart in western dramas; then came "The Wolf Woman," and with it her tremendous success as a personality and an actress. Since then she has appeared in a variety of characterizations, including those of "Somewhere in France," "Sweetheart of the Doomed," "A Strange Transgressor," "Love or Justice?" "Golden Rule Kate," "Idolaters" and others.

Miss Glaum is one of the few actresses who is a shrewd business woman. She has made a study of all phases of production and is interested in all that pertains to the motion picture industry. Speaking of the business side, she remarked:

"I have noticed that it is dangerous for a star to switch from company to company and from a line of exhibitors to another. A manager does not care to advertise a star who is liable to change over to his competitor the next day. That is why I prefer to remain among tried and true friends. I consider it not only a matter of sentiment but a matter of good business."

Charles Ray's First Paramount Directed by Ince

If you were given five thousand dollars and told to turn it into a hundred thousand dollars in six months, how would you go about it? This in a sentence, is the basis of Charles Ray's first Paramount Picture, produced by Thomas H. Ince, "The Son of His Father" which will be released the latter part of October.

Ridgwell Cullum wrote the novel from which the picture was made. Victor L. Schertzinger directed the production under the supervision of Thomas H. Ince. Mr. Schertzinger has directed many of Charles Ray's greatest hits. In the cast supporting the star are Vola Vale, who has the distinction of being the only woman in the cast, Robert McKim, Geo. Nicholls, John P. Lockney, Charles K. French and Geo. Hoffman.

Arthur Hopkins Astonished by Woodenhead Censorship

The censor board in Pennsylvania and in the city of Chicago, in holding up "The Eternal Magdalene," Goldwyn picture, gave Arthur Hopkins the startling surprise of his life.

Mr. Hopkins, venturing into films for the first time as a director, planned and made a great morality play of "The Eternal Magdalene" for the screen. It was his deliberate intention to produce a picture which would appeal to and stimulate the moral sentiment of the nation.

Goldwyn to avoid inconveniencing their exhibitor customers through delays in delivery of film, have rearranged their releases and offer Maxine Elliott in her second Goldwyn picture, "Fighting Odds," by Roi Cooper Megrue and Irvin S. Cobb on the date when the big screen morality play had been scheduled for presentation.

Mme. Petrova, Between Screenings, Will Try Legitimate

Madame Olga Petrova is planning to make a brief appearance on the legitimate stage this season at one of the smaller and more intimate type of metropolitan theatres like the Princess or the Booth. These recitals will be held on afternoons other than regular matinee days and will not in any way interfere with Petrova's activities in producing Petrova Pictures.

By the arrangement existing between Petrova and Frederick L. Collins, president of Petrova Picture Company, the distinguished actress will be unhampered in these stage pursuits, in view of her agreement to devote herself primarily to the production of her own personally supervised films.

No Eliminations by Censors in "The Warrior"

Sawyer and Lubin, of General Enterprises, Inc., 1,600 Broadway, New York, owners of the United States territorial privileges of "The Warrior" feel highly elated at the fact that the feature offering has passed the careful scrutiny of the National Board of Review without the necessity of a single elimination.

It is said there is not the slightest suggestion of the usual nauseating sex interest which forms an important part of many film productions and every reel of the seven part picture has a clean wholesome atmosphere.

Julian Eltinge's Next Production About Complete

Julian Eltinge is about through with his second Paramount production under Donald Crisp's direction. Marion Fairfax is working on his third scenario which Wm. C. De Mille will probably direct.

Universal Lines Up Newspapers to Animate Famous Cartoons

Foremost Publishers in Country Induced by Laemmle to Furnish Cartoons for Universal Screens—Feature Will Be Used in "Current Events"—Laemmle Considers Cartoons Great Implement for Propaganda

CARL LAEMMLE, president of the Universal Film Manufacturing Co., has in the past few weeks been in consultation with leading newspaper publishers throughout the country to reproduce in motion pictures the nation's most famous cartoons.

President Carl Laemmle and the Rev. Sunday, Surrounded by Universal City Buckaroos

"The bare announcement of that fact," Mr. Laemmle said, "may not at first strike one with its full importance. But, when you stop to consider that the cartoon is perhaps the most effective instrument of influence the press of today possesses, and that its reproduction on the screen will multiply that influence many thousandfold its importance looms up bigger. And the cartoon on the screen will, in my opinion, be far more effective than it is in the newspaper. When it appears on the screen it will come as a thing of life, growing line by line as the artist's brain conceives it, as the artist's hand creates it. The spectator will take part in that creation, and the completed picture will strike him with a force tenfold greater than that of the picture on the printed page.

"Newspaper cartoons on the screen will be, in fact," continued Mr. Laemmle, "the first great step in a union of forces between the press and the screen. We will speak of the 'power of the press.' People ar just beginning to perceive the power of the screen.

"In reproducing the cartoons of the influential papers of the country, the representative papers of every section of it, we of the Universal are coupling those powers together for the first time. I regard it as the greatest achievement of its kind in the history of the motion picture. There is no measuring the influence for good press and screen can wield when working together. Good cartoons, striking cartoons, cartoons that reflects as in a mirror the thoughts and opinion of the people of every section of the country are more eloquent than any editorials pens can write. They cannot fail to bring enlightenment and breadth of view to the millions who see them. Light on every public question of interest will be thrown from every angle."

Among the newspapers participating are: New York Herald, New York Tribune, New York Evening Sun, New York Evening Mail, Brooklyn Eagle, Chicago Daily News, Baltimore Sun, Baltimore American, Philadelphia Ledger, Philadelphia Record, Philadelphia Inquirer, Buffalo News, Pittsburgh Dispatch, Pittsburgh Press, Pittsburgh Leader, Boston Post, Boston Herald, St. Louis Post-Dispatch, St. Louis Republic, St. Louis Globe-Democrat, Atlanta Constitution, Philadelphia Telegraph, Newark News, Albany Journal, Cleveland Plain Dealer, Cleveland News, Philadelphia Press and Atlanta Journal.

In fact every big newspaper in the United States not tied up by syndicate contracts with other newspapers, and therefore not in a position to grant screen rights, was quietly lined up by the Universal before public announcement of its purpose was made.

Raymond B. West Is Now a Paralta Director

He Participated in Production of "Civilization" for Eight Months, Directing Scenes and Constructing Many Settings

RAYMOND B. WEST, whose greatest work was participation in the production of "Civilization," has joined the Paralta organization as a director. For eight months West not only directed great situations and incidents in "Civilization," but also devoted his attention to camera work and the construction of scenes.

Negotiations which have been going on between Mr. West and Paralta for several months were brought to a head during the recent visit of Carl Anderson, president of Paralta Plays, to the studios of his company in Hollywood. Contracts were then signed, under which the young director entered into a long-term connection with Paralta producing interest.

Raymond B. West, Who Will Now Direct Paralta Plays

Since Mr. West's contract with Triangle expired in August, he has been spending much of his time in the California mountains and joins Paralta in fine condition for a season of hard work truly assured him.

The engagement of Mr. West marks an important step in the determination of Mr. Anderson, president of Paralta, and Robert T. Kane, vice-president, to retain the services of a battery of directors, who, in talent, versatility, experience and reputation will enjoy the entire confidence of exhibitors throughout the country. In annexing Mr. West, Reginald Barker and Oscar Apfel, they have tried to attain their purpose.

West joined the staff of a Los Angeles daily as a cartoonist. He made a hit in this work, and through it became interested in motion picture production.

Beginning as a property man at the old Edendale Studio of the New York Motion Picture Corporation, he was promoted to assistant cameraman. He soon became a full-fledged cameraman, and in a short time thereafter was intrusted with the responsibility of directing a two-reel comedy, which made a hit and at the same time led to his promotion to a full-fledged director.

"Germans Are Coming" Is Cry in "Arms and the Girl"

The Fort Lee Paramount Studio looked like real war when "Arms and the Girl," Paramount play for October 8th release, was being put on. The studio lot was packed with "military" in the gray-green German uniforms. A quaint Belgian street had arisen. Down its center came a flying peasant crying, "the Germans are coming!" There followed an excited rabble and finally the army of the enemy.

The plot depicts the adventures of a beautiful American girl, Ruth Sherwood, played by Billie Burke, who is stranded in Belgium at the beginning of the war. Ruth, to save a friend's life, declares he is her affianced for whom she has been waiting.

The German general, to test the truth of her story, orders them to be married at once. Discovering she does not love her real fiance Ruth joyfully accepts the marriage which was forced upon her and all ends happily.

The Principals in and the Man Behind "Lorelei of the Sea." Left to Right: Jay Belasco, Frances Burnham, Tyrone Power and Phillip Hansen. Mr. Hansen Is General Manager of the Marine Film Company

Farrar Likes Aztec Role in "The Woman God Forgot"

"THE WOMAN GOD GORGOT," from the pen of Jeanie Macpherson, is Geraldine Farar's first motion picture since "Joan the Woman," to be released shortly by Artcraft Pictures.

In speaking of her new characterization, which is said to be the greatest of her entire career, Miss Farrar said:

"You will like 'The Woman God Forgot,' I believe. Her unusual appeal lies in the romantic mysteries of the Aztec race. We all know they represented the highest form of civilization among the natives of the American continent at that period.

"Careful research into the many and sometimes mythical, chronicles of this ancient people revealed in Tezca, the daughter of Montezuma, a personality peculiarly adaptable to a unique characterization.

"Such a close study of this character was required for a historically correct portrayal that I was put on my mettle to actually live the life of this woman of a dead race in her conflicting loves for Alvarado, the Spanish captain, and her own people."

Some of the features in this photo-spectacle will be absolutely original. The great battle between the Spaniards under Cortez and the Aztecs takes place on a pyramid which is 200 feet high. More than 1,000 gorgeous costumes are carefully preserved in the Lasky wardrobe department. Rarely has a play given the opportunity for such vividly colorful costumes.

Miss Farar's supportingl cast includes Raymond Hatton as Montezuma; Wallace Reid as Alvarado; Hobart Bosworth as Cortez; Theodore Kosloff as Guatemoc; Walter Long as Taloc; Olga Gray as Marina; James Neill as a priest, and Charles B. Rogers as Cacamo.

"The Fighting Trail" Stars Appear at First Showing

WILLIAM DUNCAN and Carol Holloway, in leading roles in "The Fighting Trail," Vitagraph's fifteen episode serial, started the big outdoors film novel on its way by personally appearing at Pantages theatre in Los Angeles Sept. 17.

The serial, described by Pantages as "One of the very best features it ever has offered to a discriminating public," had been booked solid on the Pantages circuit.

At a showing arranged for the musicians of one of the New York theatres which had booked the serial. The music cues had been arranged by S. M. Berg, whose interpretation of the drama ran to agitatos, furiosos and other highly emotional music.

The leader took his entire orchestra to try the musicians as they watched the picture. Things went well for a time, but suddenly, during one of the most thrilling scenes, the music seemed to stutter. The leader had stopped leading and was looking at th picture and most of his men were doing the same.

"I'm glad it happened now," the director afterwards told Mr. Berg, "instead of in our theatre. We shall see all of these chapters before we try to play to them, because then the men will be able to keep their minds on their music."

Mary Garden at Home—Director a Secret

Announcement will be made shortly of the name of Mary Garden's director engaged by Goldwyn to produce "Thais." He is a well known figure in the industry. There has been no hint given out as to the likelihood of his being engaged by Goldwyn for this task.

The return of the Scotch diva to her American home was attended by many characteristic incidents. Reports were quick to herald that Mary Garden is no longer—er—plump, using the word as a substitute for the less pleasing word fat. Miss Garden returns fifteen pounds lighter than when she sailed for France via Spain in June.

Good Stories in Metro-Yorke Productions

Of all George Gibbs's books "Paradise Garden," now on the bookstands, is reported to be the best seller. It is pictured in the Metro-Yorke play for release October 1, under the same title. Harold Lockwood stars. The following authors are credited with their most recent productions:

Harold McGrath, "Pidgin Island"; Clarence B. Kelland, "The Hidden Spring"; Robert W. Chambers, "The Hidden Children"; Jackson Gregory, "Under Handicap"; James B. Hendryx, "The Promise"; Francis Perry Elliott, "The Haunted Pajamas"; Marie Van Vorst, "Big Tremaine"; E. J. Rath, "Mister 44," and "The River of Romance."

Vitagraph Fire in Producing "The Bottom of the Well"

A midnight fire destroyed the laboratory setting used in one of the scenes of "The Bottom of the Well," a Vitagraph production. This was at the studio near Sea Gate. In the laboratory scene were employed a score of policemen and as many citizens, all of whom got busy as soon as the flames were discovered. In fact, everybody was too busy to think of the regular police or firemen.

Director John Robertson was figuring on a new laboratory before "all out" was sounded for the fire. There was scarcely 48 hours delay in the making of the big feature.

Difficult Work for Marie Shotwell in Ivan Play

Exceptional demands from an artistic standpoint are made upon Marie Shotwell, one of the trio presented in Ivan Film Productions' eugenic drama, "Married in Name Only."

In part of the picture she is presented in a stage of insanity. The transition scene depicting the overpowering burden preying upon her mind that drives her into raving is powerful.

Mme. Petrova Casts Water-Colorist for Artist Part

Anders Randolf, who is a water-colorist of ability, was selected by Mme. Petrova for the part of Franz Jorn in her first production. Jorn is a characterization of a portrait artist.

Mme. Petrova knew only of Randolf's achievements in acting for the screen. She did not know his fame in the art world. He has been playing heavy leads and character parts four years and will be remembered in "The Suspect," "From Headquarters," "The Girl Phillippa" and "413."

Randolf modestly explained to Petrova that he was quite at ease with a brush or crayon in his hand, and that a studio "set" would be like home to him, but he did not go into any details as to the pronounced success he has won in both color work and black-and-white as a magazine cover artist and a portrait painter.

This is why Madame Petrova, Director George Irving, and all the members of the company registered unusual surprise one day last week, while rehearsing an important scene where Mr. Randolf is supposed to make a full length charcoal drawing of Petrova, when they saw a wonderful likeness of Madame in her graceful flowing draperies which she wears in this scene, quickly develop under the skillful fingers of Mr. Randolf. The half-finished picture has met with so much approval that Mr. Randolf has invited Mme. Petrova to sit for a water color portrait.

Harry Beaumont to Direct "Brown of Harvard"

Harry Beaumont has joined the forces of William N. Selig and is to direct "Brown of Harvard." The company has gone on to Cambridge to film screens.

Beaumont was three years an actor and later a director for the Edison Company and recently has been with Essanay. He directed Henry Walthall in "The Truant Soul" and Bryant Washburn in the "Skinner" series. Two of the "Skinner" stories Beaumont wrote.

"Vengeance and the Woman" Is Vitagraph's New Serial

"THE Fighting Trail," Vitagraph's outdoor serial, will not be lengthened beyond fifteen episodes. Instead, a new serial will be produced, to be titled "Vengeance and the Woman." Albert E. Smith, president, makes this official announcement:

"Through misinformation there have recently appeared in the trade press items declaring that the Vitagraph company had begun work on additional episodes of 'The Fighting Trail,' our latest serial, and that these episodes would extend the serial to thirty episodes. This statement is incorrect.

"It is true that 'The Fighting Trail' has exceeded even our estimates as an attraction, but even so we would not feel justified in carrying the picture out to a greater length than was contemplated in our original plans. 'The Fighting Trail' was made in fifteen episodes, all but the first being in two reels. The first, because of the vast amount of material required to set the story in full motion, was made in three reels. The serial was made and ready for the market long before the release date. Our contracts were made on a basis of fifteen episodes and we could not, if we desired, add any more to it.

"However, for the benefit of those who may have been misled, I wish to say that the success of 'The Fighting Trail' has been so unprecedented that we have been encouraged to plan another serial which we shall make just as stirring and entertaining as its predecessor. Work has been started on it, and it will be released before the end of December and its run concluded during the Spring months. It will be in fifteen episodes, to be known as 'Vengeance and the Woman.'"

Turkish Harem Subject Is First of "Three C's" Comedies

FRANK P. DONOVAN, director-general of the Commonwealth Comedy Co., Inc., producers of the Lou Marks-Pearl Shepard Comedies for the General Film Programme, this week completed a Turkish harem picture at the Thanhouser Studios. The play employs a hundred girls and seventy men as "extras." It took Director Donovan two weeks to cast the picture.

These comedies feature a former Keystone comedian, Lou Marks, with Pearl Shepard, winner of certain beauty contests. In the company are O. M. Paul, Jack Tanner, Tillie Forbes, Phillis Dawson, Leon Miller, Harry Pettibone, Laurie Mackin and Florence McLaughlin.

F. P. Donovan was a "movie" editor of the New York Star, New York Journal and the Photoplayers Weekly. He has produced "Billy" Quirk-Pathe Comedies, Milo, Vim, Monitor and the Frank P. Donovan Productions.

Some of Director Donovan's comedies are "His Watery Waterloo," "His Winning Way," "Fat and Foolish" and with Hughy Mack, "A Harem Romance" and "The Pet of the Place." They are released by General Film.

No Star in This New Brenon Production

"Empty Pockets," the mystery story by Rupert Hughes which Herbert Brenon has chosen for his next picture, is composed mainly of types. For this production there will be no star, but a typical Brenon cast will be headed by Bert Lytell, Barbara Castleton, Galanta and Susanne Willa.

Mr. Brenon has had considerable difficulty with his types. His casting director presented to him one character after another, till in desperation he went to the East Side District. The scenes in the sweatshops are acted by people from the sweatshop district and Mr. Brenon is satisfied.

Goldwyn Favorites Hard at It: Left, Madge Kennedy, Knitting Something for Somebody; Center, a Touching Scene from Marie Dressler's Latest; Right, Jane Cowl, Apparently Waiting for the Leading Man to Enter and Kneel

As Horace Greeley Once Remarked: "Go West, Young Man; Go West." Belle Bennett, in the Immediate Foreground, Takes Part in a New Western Triangle Play, "Ashes of Hope"

Triangle's Seven-Reelers a Special Bonus

To Be Placed on the Program and at No Extra Charge for Rental—To Equal "The Flame of the Yukon" in Merit

COMMENCING December 1, Triangle will release a multiple reel feature once a month at the regular program price to all Triangle exhibitors who have contracts or run the program regularly.

Some time ago it was announced that Triangle would release one big states right feature a month, which could be booked either by the Triangle exhibitors or by others. This would have been offered at a price considerably in advance of the regular program number. It has been decided, however, that everything will be placed on the program at the standard program rental.

During the past month H. O. Davis, vice-president and general manager of the Triangle Film Corporation, has quietly purchased several big and widely advertised novels and plays for these special productions. The first to be produced is "The Alley of Flashing Spears," a story by Donn Byrne, which appeared in the Saturday Evening Post. Mr. Davis says:

"We are paying particular attention to the selection of our stories, and will furnish the exhibitor with a diversified program of society drama, comedy-drama with a punch, heavy dramas with comedy relief, strong heart interest plays, and dramas of the outdoors. Emphasis is being placed upon the importance of titles—titles which will excite interest and a desire to buy on the part of those who see them in advertisements or posters.

"All October releases are now finished, and the November productions will be completed within ten days, so we are now ready to guarantee not only prompt deliveries, but will have prints in exchanges at least two weeks ahead of the November release dates.

"October and November releases are as follows: 'Ashes of Hope,' 'A Phantom Husband,' 'One-Shot Ross,' 'Wild Sumac,' 'Firefly of Tough Luck,' 'The Stainless Barrier,' 'Doing Her Bit,' 'Up or Down,' 'Indiscreet Corinne,' 'Fighting Back,' 'The Fuel of Life,' 'Easy Money' and 'Blue Blood.'

"We are willing to stake the future of Triangle on the quality of these October and November productions from every standpoint—story, cast, lavishness of production and box-office value."

The special monthly releases for the program will be seven-reelers of the quality of "The Flame of the Yukon," which holds the record for being one of the best specials of the year, although it was released on the program at a price much lower than any of the states right features.

War Department Given Preparedness Essays by Vita

Following the award of one thousand dollars in cash to Henry H. Bliss, of 932 Calvart street, Baltimore, as the prize winner in its preparedness essay contest, Greater Vitagraph last week selected 600 of the articles submitted and forwarded them to the War Department at Washington.

The contest was inaugurated at the time "Womanhood, the Glory of the Nation," Vitagraph's patriotic spectacle, was released and closed on July 4.

In the opinion of military and naval experts, the suggestions of Mr. Bliss and the six hundred others whose essays were included in list of honorable mention were so worthy, it was decided to send them to the authorities at Washington as possibly containing ideas of value to the experts now dealing with the war problems that confront America and her allies.

Girl Is Kidnapped in "Secret of Black Mountain"

"The Secret of Black Mountain," ready for immediate release as a Falcon Feature for General Film, has Viola Vale as a star and opposite her Philo McCullough. The drama is from a magazine story by Jackson Gregory, and the plot is laid in California, with a mountain background. Production was supervised by H. M. and E. D. Horkheimer.

The most vital part of the story concerns a girl's experiences when she is kidnapped by a handsome young mountaineer and conducted upon an enforced mission of mercy. During her thrilling dangers the secret of a fortune becomes gradually disclosed, making a combination of romance, detective story and a love affair.

Conservation Slides to Be Shown in New England States

Hon. D. F. Houston, Secretary of Agriculture, is the second member of the Cabinet to take advantage of the offer made to the Government by the War Co-operation Committee of the National Association of the Motion Picture Industry for utilizing the screen to disseminate information during the period of the war.

The Department of Agriculture, acting in conjunction with the Motion Picture Committee of the National Association, has arranged for the display, during the next three or four weeks, at motion picture theatres in Illinois, Massachusetts, New York, Pennsylvania, Connecticut and Rhode Island of lantern slides dealing with the canning, preserving, drying and pickling of perishable food products. This action was taken as a result of reports received by the Department that a large surplus of perishable fruits and vegetables was accumulating in the big population centers, and that there was great danger that large quantities would go to waste.

Woman's Photoplay Shown at Broadway Theatre

Lois Weber, woman producer, is said to establish a new grade of distinction in "The Price of a Good Time," which Jewel Productions, Inc., brings into Broadway theatre, October 7.

Some of her previous plays are "Shoes," "Where Are My Children?," "Hypocrites," "The Hand That Rocks the Cradle" and "Even As You and I."

Henry Krause Well Fitted for "Les Miserables"

Henry Kraus, premier actor of France, who stars in Pathe's eight-reel production, "Les Miserables," is said by Pathe to be the only actor in the world who could give an absolutely true-to-life interpretation of Victor Hugo's wonderful character, Jean Valjean.

"Victor Hugo was a Frenchman, his story about France and French people, therefore, the Pathe production made in France, with the best known actor, leading woman and child actress of France can be considered almost an ideal interpretation of Hugo's story," says one critic.

Clara Kimball Young at Work on "Shirley Kaye"

CLARA KIMBALL YOUNG, who has just completed "Magda," her first production by her own organization under the management of Harry I. Garson, has already started work on "Shirley Kaye," which will be her second release.

Joseph Kaufman, who has just completed Billie Burke's new picture, "Arms and the Girl," will direct Miss Young in this production instead of Emile Chautard, who is busily engaged on the picture now being made by Mme. Lina Cavalieri.

Corliss Giles has been engaged to play the lead. This will be his first appearance on any screen.

The play is well known for its successful run and as the vehicle in which Elsie Ferguson made a tremendous success. The screen version is particularly adapted to Miss Young's talents and there is no question but that she will duplicate her former screen successes in "Shirley Kaye."

The picture is to be released some time next month.

"The Princess of Park Row" an October Release

Albert E. Smith, president of Vitagraph, has selected "The Princess of Park Row," a swift-moving international romance from the pen of Paul West, as the vehicle to head the "Blue Ribbon" October releases.

"The Princess of Park Row," picturized by A. Van Buren Powell and produced under the supervision of Ashley Miller, will mark the debut of Mildred Manning and Wallace MacDonald as a feature combination.

The opening scenes of "The Princess of Park Row" are laid in the palace grounds of the king in the principality of Bellaria where is revealed a plot in which the baron has succeeded literally in stealing from the people mining properties of vast value.

Ince Leases Race Track for Hart Production

Thomas H. Ince, in his initial William S. Hart-Artcraft Picture, leased a race track and staged the entire affair especially for his film.

The race track scenes in "The Narrow Trail," in which Hart makes his debut at an Artcraft star, play a very important part in the story and present a thrilling climax to the play.

In these scenes "Big Bill" saves his life by winning the race astride his famous pinto "Fritz." To fill the grand stand three thousand extras were engaged for this photoplay, and several spectacular mob effects are disclosed when the crowds discover the "dark horse" in the race.

Anita King Says Directors Should Get in Touch

"Every director ought to make it his business to come in contact with the exhibitors as often as possible," said Anita King, the new Horkheimer-Mutual star, whose first production, "The Girl Angle," is to be released October 8.

Olga Petrova, Appearing in Petrova Picture Co. Productions

"Big Ben," London Clock, in "A Little Princess"

Director Marshal Neilan succeeded in bringing a touch of real London life to Mary Pickford's new Artcraft picture, "A Little Princess," when he obtained actual motion pictures of the world-celebrated clock, Big Ben.

The scenario of Miss Pickford's picture called for several views of the clock, to be flashed on the screen as Miss Pickford, in the role of Sara Crewe, drives through the streets of London with her father, Captain Crewe.

Little Friend of Mary Pickford Corrects an Error

Mary Pickford some time ago received a letter from a little girl in Alabama saying that the little girl's particular hen had hatched a brood of chickens, all of them black except one, which was pure white, and that the writer had named the pure white one after "America's Sweetheart."

Recently Miss Pickford received another letter from the same little girl saying that she was very sorry but that she had to change the name of the white chicken from Mary Pickford to Douglas Fairbanks, as it was that kind of a chicken.

Emile Chautard to Direct Clara Kimball Young

The French director, Emile Chautard, who directed Clara Kimball Young in her first picture, "Magda," and who is now directing Mme. Lina Cavalieri in her forthcoming release, will direct Miss Young in "The Marionettes," which is to follow "Shirley Kaye."

Nine out of ten chances, Vivian Martin is in love, and "somebody" has just made a cruel remark. Vivian, overalls and all, is centered in a new Paramount film, "The Sunset Trail."

L-Ko Comedy Maidens Minus Make-Up. Starting at the Left: Eva Novak, Nell Christie, Gladys Varden

New York Is Permanent Home for Metro-Yorke Plays

FUTURE Metro-Yorke plays starring Harold Lockwood will be made at the Metro Super-Feature Studio at 645 West Forty-third street, New York. This was decided by Fred J. Balshofer, president of the Yorke Film Corporation, soon after his arrival from California a week ago. Mr. Balshofer has abandoned his California headquarters, and hereafter will direct all his activities from New York.

The past week has been a very busy one, indeed, for Mr. Balshofer. He has established business headquarters in the Metro offices. These are in charge of Wiley Gibson, as business manager. Mr. Gibson came from California with Mr. Balshofer, and Mr. Lockwood along with Richard V. Spencer, scenario writer; Lester Cuneo, the Yorke "heavy;" William Clifford, character actor; John Schronberg, violinist, and Antonio Gaudio, cameraman. Harry H. Poppe, whose duties will be to look after the publicity for the Yorke Company's activities, was also with the party.

Alterations are being made at the studio to suit the demands of Mr. Balshofer's next picture. It is to be made from a story by a well-known author and Mr. Balshofer expects with it to equal, if not excel, his current effort, "Paradise Garden," which he regards as one of the biggest productions he has ever handled.

Two Extremes of Continent in "The Paradise Garden"

"Paradise Garden" is remarkable for the beauty of its locations and of such general excellence that it is regarded by Metro as one of Fred J. Balshofer's most ambitious efforts.

Mr. Balshofer and Richard V. Spencer set the picture in two extreme locales—a vast estate tucked away in the wilds of the country and a big metropolis where society seeks its pleasure.

The scenes transpiring upon the vast estate were filmed on one of the show places of California, special permission having been obtained by Mr. Balshofer for its use. These scenes completed Mr. Balshofer, Harold Lockwood and their entire company journeyed to New York, where the required scenes of the great metropolis were photographed.

Walter E. Greene, Artcraft, to Give Soldiers Delicacies

Walter E. Greene, president of the Artcraft Pictures Corporation, returned to his desk at the New York headquarters yesterday following a well-deserved vacation. Two weeks ago Mr. Greene, after an extremely active year during which he piloted his organization to its present magnitude, left his affairs in the hands of his associates to take up the life of a gentleman farmer on his rural home at South Weymouth, Mass.

The most fertile portion of Mr. Greene's farm was set aside as a war garden last spring by the Artcraft executive and during his two weeks received his personal attention.

Wonderful Mine in O. Henry's Great Stories

To date twenty-three two-reel and three four-reel O. Henry film stories havs been completed, and the work of preparing others for film immortality is being carried on as rapidly as is consistent with obtaining of the best results. Tentatively fourteen other O. Henry subjects have been chosen, five of which will be released shortly, according to General Film.

The current O. Henry films are "The Duplicity of Hargraves" and "The Lonesome Road." Announcement is made by General Film that the following O. Henry stories will be ready for distribution shortly as Broadway Star Features:

"Dry Valley Johnson," "The Enchanted Kiss," "A Night in New Arabia," "Law and Order" and "A Ruler of Men." Selected at random from among the many stories which O. Henry penned during his later years, these new screen adaptations are expected to surpass the high standard set in the others that have gone before. As rapidly as good workmanship permits still other O. Henry stories will be added to the long list of screen versions.

Among those which probably will be under way soon in the producers studios are "One Dollar's Worth," "Renaissance of Charleroi," "Hygeia at Solito," "Buried Treasure," "Two Renegades," "A Technical Error," "Cabbages and Kings" and "Telemachus, Friend."

The two-reel O. Henry stories, which are in the majority, have been and are being filmed on the Pacific Coast, while the four-reel stories, of which there will be a half-dozen or more shortly, are being staged and filmed in New York amid the scenes and settings about which the short story laureate loved to write.

Julia Sanderson in "The Runaway," an Empire-Mutual Production. Everybody But the Young Man Seems to be Disturbed Over the Kissing of Julia's Hand

Center and Right: Marie Wolcamp in "The Red Ace"; Left: Neal Hart and Vivian Rich in "The Bumble Bee," Both Universal Productions

"The Heart of Ezra Greer," Frederick Warde Play

Frederick Warde, Shakespearean actor, is again the star of a Pathe feature. He is announced in the five-part "Gold Rooster" play, "The Heart of Ezra Greer," for release October 7. This picture was produced by Thanhouser from a scenario by Lloyd Lonergan, and was directed by Emile Chautard. Assisting Mr. Warde in the cast are Leila Frost, George Forth, Lillian Mueller, and Baby Gerald Badgley.

Pathe says: "The Heart of Ezra Greer" is a picture full of human interest of the best type, and that Mr. Warde's characterization of Ezra is one of the best things he has done.

Pretty Girl and Flirts in Vita's "Big V" Comedy

Vitagraph starts its October "Big V." releases with "Plagues and Puppylove," written by Graham Baker and directed by Lawrence Semon, also the chief comedian. The Vitagraph riot squad, composed of Joe Simberg, Earle Montgomery, Joe Basil and Pietro Aramondo, contributes to the fun, this time as cops with penchants for flirting.

"Plagues and Puppylove" revolves around Florence Curtis, petite "Big V." comedienne. The girl, who is strolling in the park with her dog, is beset on all sides by flirts.

Vitagraph Uses Billboards for New Serial

Greater Vitagraph announces a record billboard advertising campaign which will be launched in September in connection with the new serial, "The Fighting Trail." The campaign will cover eight weeks and will be divided into periods of four weeks each. One style of 24 sheets will be posted for the first four weeks and will be followed by a second.

The campaign will be started at the same time in more than 750 cities and towns, and it is estimated to cost $100,000.

Double Star System Is a Success in Motion Pictures

FRANCIS X. BUSHMAN and Beverly Bayne, co-stars in Metro Super-Features, demonstrate the fact that co-operation wins in motion picture work as it does in all other walks of life.

The Bushman-Bayne picture, produced under the Metro banner, is a staple in the motion picture market. Patrons know what to expect. They know they will see a play full of action and romance, the leading parts played with equal ability. This is simply the result of intelligent teamwork, of good-natured give-and-take, of the association of two persons who are used to each other's methods and know how to obtain the best results in working together.

"I am a firm believer in the double-star system," says Mr. Bushman himself. "Perhaps I am somewhat prejudiced in favor of it on account of the success Miss Bayne and I have had in working together, both in the old Essanay days, and in our present happy association with Metro. Actually, our experience has been such as to make the single-star system look to me almost lopsided."

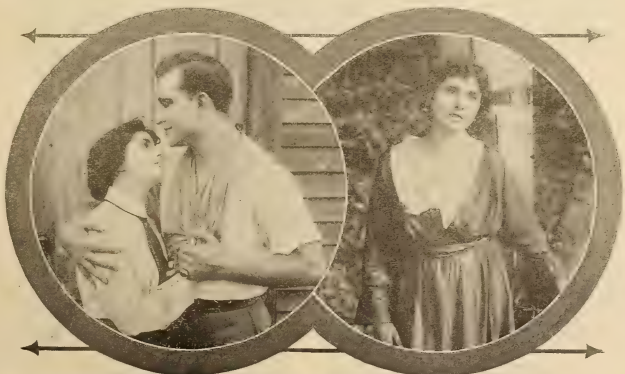
Miss Bayne further illustrates the value of team-work by agreeing with Mr. Bushman. She says:

"In our next production, 'God's Outlaw,' as well as in previous productions such as 'Romeo and Juliet,' 'Man and His Soul,' and 'The Wall Between,' sometimes one part has stood out, and sometimes another, but on the whole I think neither of us has anything to worry about in this regard, and I agree with Mr. Bushman as to the value of the twin-star system."

No Cold Weather for "Fatty" Arbuckle

"Fatty" Arbuckle has decided that the sunshine of California is more becoming to his peculiar style of beauty than the white lights of Broadway, and is returning to the Coast studios at the completion of his present picture.

The high cost of living and the famine in wool hastened his departure. "Fatty" asserts he has an innate distaste for furlined B. V. D.'s, hence he is hurrying away before the first cold spell.



They Have Appeared in More Plays Together Than Any Couple Now on the Screen. Francis Xavier Bushman and Beverly Bayne Soon to Be Seen in "Their Compact," a New Metro Play

"Zit" Promises International Will Get Busy

Mr. Hearst's Film Service, Under Famous Vaudeville Reviewer of New York Evening Journal, Is to Soon Commence Production

WITH the advent of "Zit" as general manager of the International Film Service, Inc., last week, great things are promised for that organization. "Zit" is a theatrical writer on the New York Evening Journal and so well known by that nom de plume that his real name of C. F. Zittel is scarcely known at all.

"Zit" was found on the sixteenth floor of the Godfrey Building to which he has moved the theatrical department of the ournal. It is also his office as executive manager of the film service. He said:

"The International expects to begin producing within a short time. The Heart organization controls the output of the foremost writers of today. Their works, which originally appear in the eight magazines owned by Mr. Hearst, will be utilized in motion pictures, prepared for the screen by foremost scenario writers. Other plans are being worked out, the details of which will be announced later on."

Scores of vaudeville headliners give "Zit" the credit of their success, while every big manager in the country admits that his influence has been most beneficial to the profession. Such motion picture magnates as Adolph Zukor, Hiram Abrams, Marcus Loew, and others, acknowledge the benefit they have derived from "Zit's" advice.

It was because of his wonderful ability of recognizing talent and his keen executive sense that Mr. Hearst appointed him to the position he will now occupy.

"Zit's" vaudeville reviews in the course of years became a standard and are recognized as such widely over the country. They reduced to parlance the results of close scrutiny and splendid understanding.

In February, 1913, Mr. Zittel, foreseeing the remarkable future of the motion picture industry, established a motion picture department in the New York Evening Journal which has been as successful as the theatrical department.

In assuming the general management of the International, Mr. Zittel will divide his time between that organization and the theatrical department of the New York Evening ournal surrounding himself with a corps of able assistants in both these organizations.

King-Bee Players Will Go to the Coast

On October 10 President Burstein of the King-Bee Film Corporation, New York, will move his entire company of King-Bee players to Los Angeles. The demand for this original brand of comedies is so great that the facilities at Bayonne, their present home, is inadequate to meet their requirements.

In the King-Bee company are Billy West, Ellen Cassity, Babe Hardy, Leo White, Bud Ross, Ethel Gibson, Harry Cooper, Jackie Jackson, Martha Dean and Sam LeRose.

While on the Pacific Coast, in addition to the two-reel two-a-month releases, a special five-reel comedy entitled "King Soloman," with Billy West in the title role, will be made and ready for release on January 1.

Colored "Fans" to Have Two New Theatres in Memphis

Two new theatres for colored patrons have been opened in Memphis, Tenn., the Grand and the Daisy. Both of these houses are said to compare favorably in structure and equipment with the theatres which admit whites only.

Sam Zerilla owns the Grand which cost $26,000 and Joe Maceri is manager and partner in the Daisy, costing fully as much.

Party in Honor of Child Actress's New Contract

Mary McAllister's parents have put their signatures to a long term contract with Essanay. Little Mary gave a studio party in honor of the event to a number of her young girl and boy friends at the Essanay plant last week. One of the treats of the occasion included a trip through the studio departments.

Town of 754 Take Paramount-Artcraft Output

Paramount announces that the Liberty theatre at Canaseraga, N. Y., a town with only 754 population, has signed for the entire output of Paramount and Artcraft during the coming year. The contract is with William L. Sherry Feature Film Company at Buffalo. The statement says:

"Thus it is that Paramount and Artcraft pictures have become so popular with exhibitors in the smaller towns as well as in the great cities. They are so consistently good that they are dependable every day in the year."

"Parentage," House Organ Brings Inquiries

More than one hundred direct-by-mail inquiries from exhibitors desirous of booking "Parentage" have been received by the editor of "The Parentage Messenger," the first film house organ to be launched in the independent field. These requests for first run have come from all over the country following the issuance of the first four numbers.

As rapidly as these letters have come in they have been sorted and forwarded to the various exchanges handling "Parentage," to be followed up by personal calls and the actual booking contracts secured.

The fifth issue of the "Parentage Messenger" contains an article on "Campaigning by Telephone," in which a way is pointed out to work up a large personal following by a consistent use of the telephone.

There is also a discussion of Publicity and How to "Plant" It, and the method of a successful small-town exhibitor for obtaining increased admissions is amply set forth.

Goldwyn's First Contract in Canada

In the Dominion, Goldwyn has gained high favor with exhibitors, it is said, largely because of the exploitation work conducted by N. A. Nathanson and his associates. Following are Goldwyn contracts from the date of the first release "Polly of the Circus," September 9:

Pembroke, Ont., Grand; Edmonton, Alberta, Empress; Calgary, Alberta, Regent; Regina, Sask., Rose; Winnipeg, Man., Lyceum; N. Battleford, Sask., Empress; Swift Current, Sask., Lyric; Yorkton, Sask., Empire; Toronto, Ont., Park; Prince Albert, Sask., Strand; Midland, Ont., Opera House; Ottawa, Ont., Regent; Kitchener, Ont., Roma; Peterborough, Ont., Empire; Sault Ste. Marie, Ont., Orpheum; Toronto, Ont., U/Kum; Galt, Ont., Temple; London, Ont., Patricia; Toronto, Ont., Brighten; Kingston, Ont., Strand; Brockville, Ont., New; Simcoe, Ont., Lyric; Toronto, Ont., Dundas; Toronto, Ont., Regent; Pt. Arthur, Ont., Colonial; Ft. Williams, Ont., Royal; Toronto, Ont., College Playhouse; Guelph, Ont., Regent.

News Notes of Philadelphia Motion Picture Houses

The Tioga Theatre Holding Company has transferred its property, the Tioga theatre, Philadelphia, to William F. Boogar. The assessed value of the property is $50,000, but there is a mortgage of $65,000.

War has helped the Family and Savoy theatres, in the Market Street block, close to the City Hall and the railroad terminals. One reason is that the houses are handy to the navy yard and get the trade of the jackies.

Ben Shindler, of the Ridge Avenue theatre, has secured the first showing of Paramount and Fox pictures in his neighborhood. The opening of the Autumn season, on Labor Day, was marked by the introduction of a six-piece orchestra under the direction of the well known leader Warren Simpkins. Patrons are showing appreciation by increased attendance.

Captain "Bud" Fisher (In Plattsburg Togs)

Kathleen Kirkham and R. Henry Grey Are Featured in a New Falcon Film, "The Phantom Shotgun," Released by General Film

Universal Takes Frazee as Comedy Director

The latest addition to the directing force at Universal City is Edwin Frazee, well-known producer of comedies, who will direct two-reel subjects.

Frazee is the director of a number of successful Keystone comedies, including "Crooked to the End," "The Village Vampire," "An Oily Scoundrel," "Bathtub Perils," "Love Will Conquer" and "A Favorite Fool," in which Eddie Foy and the Seven Little Foys were starred.

He also produced "Social Pirates" and other comedies for the Fox Company.

A new company of players has been organized by Production Manager McRae for Director Frazee. The principal comedian is Stanley Laurel, who recently was one of the featured players at the New York Hippodrome. Rena Rogers, who has been appearing in Vogue Comedies, will play the leading feminine role, and Neal Burns, who is well known through his work in Christie Comedies, will be the juvenile man.

Walter Belasco and Lydia Yeamans Titus, both popular Universal players, complete the cast of Frazee's first picture, which is being produced under the working title of "Skidding Hearts."

Italian Saves Girl from His Own Bomb—in Picture

In "The Penny Philanthropist," Wholesome Films production, there is an intensely dramatic incident founded on an actual experience of William J. Burns, the internationally famous detective.

An Italian laborer has been bribed to light a fuse-bomb in the basement of a rich man's home. The Italian had no grievance against the rich man but he needed money with which to bring his wife and family from Italy.

In the picture the Italian lights the fuse but as he is stealing away he discovers Peggy, "The Penny Philanthropist," who had been so kind to him, entering the doomed house. Knowing it means certain death the Italian pleads with her not to enter.

Miss Peggy O'Neill, in the title role of Clara E. Laughlin's master story, offers a remarkable portrayal bringing to her interpretation a wealth of talent and charm.

Slant-Eyed Orientals in Edna Goodrich's "Queen X"

EDNA GOODRICH'S new Mutual photo-drama, "Queen X," released October 1, is an attractive production, it is said. Director John B. O'Brien selected the scenes.

Miss Goodrich entered into the adventurous spirit of the play quite as though she were used to underground passageways, smuggler's dens, villainous looking and slant-eyed Orientals and all the elements that go to make up this quick action drama.

Miss Goodrich is at her best when she has plenty of chance for action as in "Paprika." In "The Runaway" she used the cayenne instead of the paprika and as a result this dashing little bit was one of the sensations of the New York stage.

Director O'Brien has caught the spirit of "Queen X" admirably. It is the atmosphere of mystery—the subterranean element, the waterfront tank with the big ships in the offing, that stimulates imagination in Mr. Stanton's drama. The smuggling band is made up of Oriental plotters whose determined efforts to circumvent the government in importation and distribution of prohibited drugs is so persistent that the revenue department finds its hands full in running the schemers to earth and ultimately into prison.

Brady Screens International Stage Play

The old drama, "Shall We Forgive Her?" which toured this country season after season for several years, and which was also more or less popular in parts of Europe, has been adopted for the screen as a World-Picture, Brady-Made feature, and is next in notation upon the regular list of releases. In the picture version June Elvidge and Arthur Ashley appear in the principal roles. The scene is laid partly on the frontier and partly in New York.

More beautiful than ever, Clara Kimball Young and Valkyrien lend charm and vitality to the Select Picture Corporation's "Magda"

John W. Noble's Special State Rights Production, "Shame"

"Denver Dixon," Cowboy Actor, Returns from Antipodes

"DENVER DIXON," the cowboy actor, formerly with the Selig Polyscope Company, has returned from a tour of New Zealand and a visit to every leading city and town in Australia. He went to New South Wales, Queensland, Victoria, South and West Australia. Dixon is in Chicago calling on friends and later expects to visit eastern cities after his two years abroad. He says:

"I visited 600 theatres while absent from the United States. I had with me two Selig prints, 'The Days of the Thundering Herd,' and 'The Diamond S Roundup.' With their showing I also delivered a lecture on 'What an American Cowboy Really Is.'

"I found New Zealand and Australia great countries for motion pictures. The theatres in Australia are, many of them, finer than those in this country and the pictures are presented with care and to the accompaniment of good music. They run new prints, first releases.

"American motion picture manufacturers have great opportunities in New Zealand and Australia. The pictures manufactured in Australia are not the best, for there are no high-class producers. They prefer American made pictures, particularly western subjects. They bill just as we do in this country and as elaborately as possible.

"While delivering my lecture and showing films at Adelaide, Australia, the Governor of South Australia was present and praised the Selig pictures. The Governor's wife, Lady Galloway, said she had always wondered why American cowboys wore fringed pants."

Dixon states that business was fine throughout Australia and that the Antipodes is virtually overwrought with motion picture enthusiasm.

B. S. Moss Sees Box Office Hit in "The Seven Pearls"

"THE SEVEN PEARLS," Pathe serial featuring Mollie King and Creighton Hale, is getting off to a flying start.

B. S. Moss, who booked the serial for his circuit of vaudeville theatres in New York City, and released it a week in advance of the general release date, is, according to the motion picture editor of the New York American, wearing an air of self-satisfaction for the way the picture has been taken by the audiences of his theatres. In discussing this serial, Mr. Moss said:

"The running start that 'The Seven Pearls' made last week with Mollie King and Creighton Hale in the leading roles, gives assurance that for the next fifteen weeks I will not have to look over the box-office statements with an anxious eye, for its success seems practically assured.

Pathe is conducting a big national newspaper campaign to help the exhibitor put over "The Seven Pearls" in the proper fashion. Full-page, half-page and quarter-page ads are being used in about 75 of the big newspapers throughout the country, and in each section the list of theatres showing "The Seven Pearls" is given good display in these ads.

Mollie King who scored such a big hit in the Pathe serial, "The Mystery of the Double Cross" and Creighton Hale, whose work as the Laughing Mask in "The Iron Claw" made him a popular matinee idol, are adding to their reputation by their excellent work in "The Seven Pearls."

Burnstein Ready to Launch "Shame"

Jules Burnstein is rapidly greasing the ways for the launching of the recently completed John W. Noble picture, "Shame," which will be distributed on a state rights basis.

Mr. Burnstein, whose record as a motion picture distributing export, includes long terms as manager of the Mutual and the Pathe exchanges, respectively, has been devoting his time exclusively to the E. K. Lincoln Grey Seal Serial since the starting of that series early last spring. While his duties as vice-president and general manager of the Monmouth Film Corporation have made him a familiar figure on Broad-Jimmy Dale has called him out of town, at frequent intervals, and he recently completed a hurried trip through New England while announcing at the same time, coming of the Noble feature.

Few men have made a deeper study of Jules Burnstein. Equipped with a valuable business training, he has kept in intimate touch with the many problems of film distribution during the constantly changing condition of the industry. As the manager of two of the largest of exchanges, his wide acquaintance included active motion picture men in every city of the country, and his frequent trips to the large film centres are always signals for impromptu reunions.

Eight Triangle Companies Busy at Culver City

Eight productions are in progress, seven have just been completed, and the scenario department is working on scripts for a score of others at the Culver City plant of the Triangle Film Corporation.

The most elaborate production of those now occupying the seven big glass and concrete stages at the Culver City plant and the 1,800-acre ranch at Hartville, in the Santa Monica Mountains, is "Doing Her Bit," in which Ruth Stonehouse plays the leading role and Jack Conway wields the megaphone.

Texas Guinan shares stellar honors with Belle Bennett in a new type of "vampire" piece which Walter Edwards is preparing for the screen. It is entitled "The Fuel of Life" and throbs with the emotions of a wife who turns siren to win her husband away from the wiles of a modern vampire whose rare business acumen and spectacular beauty have stolen his love.

Allan Sears in Triangle's "Blue Blood" Company

Allan Sears is the most recent acquisition to the large force of players engaged at the Triangle Studio in Culver City, Cal. His first appearance under the Triangle colors will be in "Blue Blood," a production just begun by Director E. Mason Hopper, in which Alma Ruebens will be starred.

An unusually elaborate set, covering an entire stage 50 by 150 feet has been erected for the production. The furniture includes some of the finest antiques in the huge Triangle art collection and is valued at $30,000.

Three Roles in One Picture for Crane Wilbur

"Blood of His Fathers," a David Horsley production, for release on the Art Dramas program, is said to be a tense drama of big situations, treating of hereditary influence in a distinctly new and interesting way.

Crane Wilbur portrays three widely divergent roles—an unusual feat. In the early scenes, laid in the Civil War period, he is seen as a daredevil captain of a band of guerillas. Later he plays the part of an old man, a helpless paralytic, and in the latter part of the story, he is seen as a dissipated wastrel of modern times.

Stanley King

Stanley King, Juvenile, on Trip to Coast

Stanley King, juvenile star, has left for the Pacific Coast, where he has been engaged to appear in a picture. He will be through in time to finish an engagement with the Humphrey production which is now in preparation.

Ince Can Shoot a Little Bit Himself

Thomas H. Ince, with the opening of the hunting season in California, September 1, set about to capture a record for himself. Taking his favorite shotgun to the mountains, he bagged the limit of doves in exactly half an hour of hunting.

What is more, he shot the majority of them while speeding through the fields in his auto. Bill Hart says he will have to shoot the legs off a centipede, one by one, to retrieve his lost laurels.

Hiller and Wilk Address Is 912 Longacre

Through error 924 Longacre Building was printed last week instead of 912 for the address of Hiller and Wilk, Inc., New York film brokers, whose telephone number was inadvertently left out in the compilation of the list for the Motion Picture News Studio Directory hanger.

Pretty Girls and Queer Oddities in Sennett Comedies

THE first Paramount-Mack Sennett comedy, "A Bedroom Blunder," will be released Oct. 7. It is described as a combination of beauty, uproarious humor and film novelty. Mr. Sennett recently stated he had seen it in the rough and that it was "a knock-out."

Mack Sennett is giving personal attention to every one of the new comedies. He has retained the cream of the companies over which he previously held sway and has seen to it that every cast is an all-star cast.

In "A Bedroom Blunder" beautiful Mary Thurman has the role of a young wife who has the misfortune to lose a diamond necklace, which, by a train of excruciatingly funny circumstances comes into the possession of Charley Murray, who has a volcanic wife in the person of Eva Thatcher.

Wayland Trask is Mary's husband, and his jealousy is aroused over the necklace episode. There are funny scenes in a hotel, due to the switching of rooms by a hotel clerk. Charley, who is a flirt, gets into no end of trouble and is in one series of harrowing and hilarious predicaments from start to finish, which culminate in amazing climaxes. There are bathing girls galore in costumes that exceedingly chic. Miss Thurman's costumes are said to be absolutely novel. Murray introduces "stunts."

"The Pullman Bride" and "Roping Her Romeo" are to follow "A Bedroom Blunder," but the date of their release has not yet been announced.

Mack Sennett expresses himself as entirely satisfied with progress at the studio. As may be expected beautiful girls will form one of the attractive features of all the productions, girls costumed in the most fetching manner, but likewise gifted with the intelligence to enact the roles assigned to them. The leading roles will be in the hands of stars throughout. Innumerable new ideas in the way of surprises and comedy "stunts" are promised.

Clara Williams Launches a Bark on Sea of Production

CLARA WILLIAMS is the latest independent producer. Her screen successes will be recalled in "The Bargain," "The Corner," "Hell's Hinges," "The Criminal" and "Three of Many."

A company headed by her will produce pictures in the Paralta Studios in Hollywood. Distribution will be under the executive direction of Paralta Plays, Inc. Work will begin at once, all papers having been signed by Carl Anderson, president of Paralta, on his recent visit to the West Coast.

Miss Williams' first appearance on the stage was in the role of "Lady Isabel" in "East Lynn," with the Santa Barbara Stock Company. She made a good impression at her debut and remained with that organization for the entire season. Leaving the Santa Barbara organization, Miss Williams joined Richard Jose, on tour, in "Don't Tell My Wife," and then went into vaudeville with True Boardman in a sketch called "The Way of the West."

In Denver, G. M. Anderson was attracted and persuaded her to forsake the stage for the screen. So she made her debut in pictures with the Essanay Company, playing leads in one-reelers and has been a decided success.

Deciding at the end of a year and a half to go back on the stage, she went to Chicago. Here she accepted an engagement to go on the road in another playlet called "The Awakening." Then she joined Lubin in Philadelphia where she remained for a year. Going with the Lubin Company to the Pacific Coast, she was approached by the New York Motion Picture Corporation. She accepted the offer. Her first role with this company was in "The Witch of Salem."

The Gentleman is Holding the Lady's Goat. The Gripping Scene on the Right is Also from "The Birth of Democracy," a Blumenthal Production

"Taylor Holmes in "Efficiency Edgar's Courtship" (Essanay)

Wm. A. Brady Has High Praise for "The Burglar"

WILLIAM A. BRADY has high praise for one of his forthcoming productions—"The Burglar." He does not hesitate to say he considers it the best motion picture ever made. In talking of it he first referred to the recent whirlwind run of "Rasputin," at the Park theatre, where the S. R. O. sign was up every day. Mr. Brady said:

"I cannot be mistaken in expressing the view that exhibitors of program features will benefit greatly, not alone from the New York reception of the big Russian photoplay, but from other immediate offerings which we are supplying.

"We shall presently follow 'Rasputin,' carrying its all-star cast and metropolitan endorsement, with the publication of 'The Burglar,' which I consider the finest motion picture, long or short, that I have ever seen.

"Carlyle Blackwell plays the name part in this production, departing abruptly from his good clothes line of heroes to the rough-and-ready garb of a desperate night prowler.

"Little Madge Evans and Evelyn Greeley are featured with Mr. Blackwell, Madge as the little girl who surprises the marauder at his work, but must never learn that he is her father, and Miss Greeley as the young mother who deserved a happier life than the ill-starred father was able to bestow.

"Many persons consider the stage play from which this screen drama was made the best product of all Augustus Thomas's long and highly successful career as a dramatist. In any case, I will guarantee its complete effectiveness as a photoplay.

"These and other World-Pictures might readily have been marketed on the state rights plan at greatly increased profit if we had chosen to form a fake corporation for that purpose or to 'bunk' the exhibitors in any of several other known ways. Instead, we are challenging comparisons as to the merit and drawing power of World fair price features of the length demanded by their contents, with the special price features sometimes extensively heralded, of which length is the principal ingredient."

Blackton Works Day and Night on "The Judgment House"

WORK is being rushed day and night on "The Judgment House," picture adaptation of Sir Gilbert Parker's novel on Paramount's November program. Commodore J. Stuart Blackton wants to get the production ready on time and also insist on the quality.

One of the scenes shows a lawn party. This was filmed on the Blackton estate in Long Island. Interiors were made in the Blackton town-house in Brooklyn.

The story includes portions of the Boer war and these scenes were taken at Staten Island where the configuration of the landscape is said to be virtually a replica of the actuality. In these battle scenes a small army of extra people portrayed the opposing troops and residents of Staten Island hastened to the location wondering if there had been an invasion of their peaceful domain.

The role of Jasmine, heroine, is taken by Violet Heming, English actress, who is not only a type for the role but possesses a magnetic personality as well.

Rudyard Bynge is portrayed by Wilfred Lucas. He is expected to depict the role in realistic manner.

Conway Tearle, whose many characterizations have been marked for their artistry, depicts Ivan Stafford.

High Praise for Ince in Salt Lake Paper

"The Ince stamp of approval to anything in pictures is as good as 'sterling' on a piece of fine silver. It stands for merit in the —nth degree, for who has ever seen an Ince photoplay that even smacked of the mediocre?"

The foregoing is an excerpt from an article by Arthur S. Winton, in the Herald-Republican of Salt Lake City, Utah, of which he is Dramatic Editor.

Mabel Normand at Plattsburg for Martial Scenes

The thousands of body-weary student officers in the second training camp at Plattsburg, who know little but reveille, beans, drill, beans, drill, beans and taps, were treated to a palatable morsel of diversion this week. Mabel Normand is in camp.

Mabel Normand's first comedy for Goldwyn Pictures, "Joan of Flatbush," by Porter Emerson Browne, calls for many martial scenes.

In company with Director Charles T. Horan, Mr. Browne, Lawrence McCloskey, of the scenario staff, George Bertholon, Mr. Horan's assistant, and a headquarters staff, the famous comedienne will spend two weeks on the shores of Lake Champlain.

Maciste Feats Excite Wonder

The feats of strength displayed by Maciste, the giant of "Cabiria," who is now being starred in "The Warrior," controlled by the General Enterprises, Inc., and recently showed at the Criterion in New York, have excited the interest of many people who have heard about them, but were unable to see the picture during its New York run.

Picked at random from the variety of stunts which the herculean picture player treats as child's play during his work in the film are the carrying of three good sized men with one hand, knocked down a full sized horse with one blow, uprooting a sturdy oak tree by the roots with his bare hands, leaping high over a parapet on horseback into the turbulent river below, and carrying upon his shoulders over the slippery crags of the Alps a gun carriage weighing five hundred pounds.

Camera Mission in Northern Canadian Wilds

The Balboa Amusement Producing Company of Long Beach., Cal., has sent a camera mission into the northern wilds of Canada under the guidance of E. J. Chinlund. They will not return until driven back by the extreme cold weather of the north.

"The Co-Respondent" Bought in Record Time by Jewel

Records for quick buying were all broken this week when Jewel Productions, Inc., bought "The Co-respondent," a production by Ralph Ince, in precisely four minutes. The picture, owned by Lee Shubert, Oscar Hammerstein and Ralph Ince, was started on private showing at the Jewel projection room—but the showing was stopped while the check passed.

The price agreed to is said to be larger than was ever paid for a similar feature. The production will be shown at the Broadway theatre beginning October 7.

In the screen adaptation Elaine Hammerstein stars and is supported by Wilfred Lucas and a large cast.

Irene Fenwick brought "The Co-respondent," by Rita Weiman and Alice Leal Pollack, to the Booth theatre two years ago. It is a story of a New England girl who is wooed and brought to a small town hotel by the millionaire husband of a New York society woman, who has him followed and trapped, as a mock ceremony is about to be performed.

A year later, the girl having won distinction and the heart of the managing editor of a metropolitan newspaper, faces two charges when sent out on the famous Van Kreel divorce case to obtain the name of the co-respondent.

Wild Mountain Scenery in "The Flaming Omen"

William Wolbert, director at the Hollywood studio of the Vitagraph Company, last week completed and shipped "The Flaming Omen," a five-reel Blue Ribbon feature in which Mary Anderson and Alfred Whitman play the leading roles.

The Wolbert Company halted in some of the wildest and most unfrequented parts of California in searching for Peruvian locations.

The director and his two stars have already commenced work on another Blue Ribbon feature, the title of which will be announced later.

Walthall as Trickster Lawyer Who Makes Upright Judge

CARPENTERS, scenic artists and art directors have been busy for some time erecting the settings which will be used in "His Robe of Honor," in which Henry B. Walthall will make his debût as an independent star manager.

Mr. Walthall has been in Los Angeles personally supervising the necessary arrangements before starting the filming of the production to be made under the personal direction of Oscar C. Apfel.

"His Robe of Honor" will be a visualization of the book written by E. S. and J. F. Dorrance. It is a romantic story concerning the intrigues of politics and the wiles of political bosses. Mr. Walthall will appear as the young district attorney, who has been appointed judge of the Supreme Court through the influence of a graft-permeated political machine which anticipates using him for a tool to serve their ends.

The story is a graphic expose of the methods used in many of the larger cities, where the bench is controlled by politics, and offers a remarkable opportunity for Mr. Walthall in the role of the trickster lawyer who becomes an upright judge by the cultivation of those forces of his character which are trained and nurtured by a woman of society.

This production will be the first of a series of seven-reel productions in which Mr. Walthall will appear at the head of his own independent producing company under the executive direction of Paralta Plays, Inc.

Whirlwind Run for "Rasputin" at Park Theatre

THE New York run of "Rasputin," the World-Picture Brady-Made, at the Park theatre, has been extended for the present, due to the insistent demand for tickets of admission.

The only unoccupied time on the books of the Park when it was decided to place "Rasputin" before the public immediately, covered twelve days beginning September 12. Another attraction had already arranged for a fortnight following the limited "open time" available for the World Picture, which in consequence, was announced for twelve days only.

On the opening night William A. Brady says there was very nearly a riot in Columbus Circle, caused by the great crowd that smashed down the doors of the theatre in its eagerness to get in, and it required the help of the police reserves to reopen street traffic.

From that beginning the pressure upon the seating space of the Park theatre has been in excess of the capacity, and efforts to secure an extension of time have been constant. The management, holding the key to this situation, had figured upon securing a New York showing for its own use, and did not take kindly to suggestions of an indefinite postponement, so that it was not until four days before the termination of the World's first lease that monetary and other inducements proved sufficiently alluring to open the way for a renewal.

This gives "Rasputin" an extra fortnight in its present quarters and provides the producing company with a chance to look about for another theatre thereafter.

Glut of War Business Leads to Express Exactions

Express companies in Omaha, Neb., where the exchanges were recently notified no collections of films would be made after 4:30 on week days, and none at all on Sunday, have now notified the exchanges no collections will be made after 3:30 p. m. on week days.

Fannie Ward in Three Scenes Picked at Random from Her New Paramount Play, "On the Level"

HOW PICTURES ARE BOOKING

New St. Paul Theatre Gets First Run Educationals

L. V. Calvert, of the New Garrick theatre, Minneapolis, has contracted for the pictures of the Educational Films Corporation of America for first run in a new house, the Garrick theatre of St. Paul, Minn.

This theatre has only recently been taken over by the Miles Theatre Company, with Mr. Calvert in charge in addition to his Minnesota theatre.

Booking for General to Be Aided by Booklet

General Film has just issued two special editions of the General Film Herald to aid in bookings. Announcements are made of the first three 4-reel O. Henry stories, and the first four Falcon Features.

The four Falcon Features described are "The Mainspring," by Louis Joseph Vance; "The Martinache Marriage," by Beatrix Demarest Lloyd; "The Stolen Play," by D. F. Whitcomb, and "The Phantom Shotgun," by Stanley Clisby Arthur.

Two Brenon Shows on Broadway at Once

Herbert Brenon has had two pictures running on Broadway at once. "The Fall of the Romanoffs" was on at the Broadway theatre two weeks, and "The Lone Wolf" was at Loew's New York theatre.

The two productions are altogether unlike, for "The Fall of the Romanoffs" is tragic in its seriousness, while "The Lone Wolf" is frankly melodrama, though intended to be the highest and best type.

"The Price of a Good Time" Booked at Broadway

Lois Weber has just completed "The Price of a Good Time" which Jewel Productions, Inc., will bring into Broadway theatre, October 17, for a limited engagement.

The cast includes Kenneth Harlan, Anne Schaefer, Helen Rossin, Alfred Allen, Adele Farrington and Gertrude Aster.

Previous successes of this producer are "Where Are My Children?" "Shoes," "Hypocrites," "Even as You and I" and "The Mysterious Mrs. M."

Universal's Canadian Serial to Book Well There

Announcement at Toronto that the next Universal serial is to be an all-Canadian production has greatly interested exhibitors throughout the Dominion.

The producing company recognizes that Canada and her achievements in the world war have brought before the eyes of the world, making a Canadian serial a good business venture. The episodes are certain to sell well, it is said, in Canada.

Theda Bara Plays "Cleopatra" for Broadway Showing

Theda Bara, the William Fox star, will be seen for the first time on Broadway in a production of "Cleopatra."

William Fox, following out his policy of producing the best, spared no expense in surrounding his star with a supporting company of players and with stage settings which cost thousands of dollars.

Director Capalanni Entertains a Group of Empire All-Star-Mutual Players Between Reels in the Studio

Taylor Holmes a Second Time at the Rialto

Taylor Holmes in Essanay comedy, as Philander Jepson in "Fools for Luck," will be on the screen at the Rialto this week. S. L. Rothapfel says that when Holmes was seen at the theatre before he proved himself a comedian of most likeable character.

This picture is from the story "Talismans," written by Kennett Harris for The Saturday Evening Post. When Holmes walks under the ladder amusing things happen.

Pathe Scores Record Booking on Official War Films

After the showing of the first episode of "The Retreat of the Germans at the Battle of Arras," the official Government picture showing war in Europe as it really is, A. Paul Keith and D. F. Albee decided that instead of 5,400 days for the showing of these pictures, at their allied theatres, they would take them for 7,500 days.

The rental paid by Keith and Albee for these pictures amounts to $40 a day, and as a result of this booking the greater part of the $300,000 they will pay, will go to war charities.

This 7,500-day booking is, without doubt, one of the biggest contracts ever put over in the motion picture business. It will set new records for some time to come.

Flattering Tributes to "The Spy" by N. Y. Press

Owing to the timeliness of its theme, William Fox says "The Spy" has packed the Globe theatre since it was put on August 27. Two performances daily are given. New York newspapers are quoted as follows:

The Times—Audience sat in rapt attention and all but gasped aloud; The Tribune—A remarkable picture; The Herald—A stirring story; The Sun—The picture has thrill and movement; The American—The most tense picture that has ever been put on the screen; The Journal of Commerce—Intensely interesting in itself and even more so because of its timeliness; The Telegraph—An evening of thrills—frequent bursts of applause; The Evening Telegram—Drama of intense interest; Evening Sun—Reveals with startling realism the possibilities of German espionage in this country.

Dorothy Dalton's First Paramount Oct. 22

Dorothy Dalton appears in the October list, the 22nd of the month being selected for the release by Paramount of "The Price Mark."

In this picture the beautiful young Thomas H. Ince star is seen as a girl who is fighting her way to success through innumerable difficulties. Part of the picture is laid in Cairo, Egypt.

ADVANCE OFFERINGS OF THE PROGRAMS

Gladys Hulette in "A Crooked Romance," Sept. 30

Gladys Hulette has the lead in "A Crooked Romance," a Pathe "Gold Rooster" play for release September 30. The picture was directed by William Parke, of Astra, and in the cast are such well-known players as Paul Clerget, J. H. Gilmour, Wm. Parke, Jr., and James E. Sullivan. Winthrop Ames brought Clerget from France last season for "Pierrot the Prodigal."

Miss Hulette has the part of a young girl who has been brought up by a man who is not her father, and who has taught her that the world is full of crooks and that the only sin lies in being found out.

New Kind of "Vic" Moore Comedy "In Bed—In Bad"

Victor Moore will release on Sept. 24 his newest comedy, called "In Bed—In Bad," written for him by Thos. J. Gray.

The fact that Vic has been put to bed sick becomes the talk of the neighborhood and each neighbor comes over to do his "bit." Each one suggests a different doctor, and "Mrs. Vic" has them all. One doctor says it's his heart, the other his chest, and another says it's his throat.

This is said to be a distinctly different Moore comedy and the fans who liked "Camping" and "The Cinderella Husband" will more than like this one.

Theft of Bear Skin in This Selig Comedy

"A Bear Fact" is the title of the Selig comedy in two reels, released in K. E. S. E. service on Monday, October 1. The comedy was written and directed by J. A. Richmond, and features the players in the previous Selig-Hoyt comedies. William Fables, James Harris and Amy Dennis.

"Box Car Bill" and "Journeying Jim" steal a bear skin and run amuck. A honey bee works overtime and Bobbie Swift and Dottie Love, ardent spooners, figure in the excitement.

Audiences Large at Showings of Italian War Films

"The Italian Battlefront," official films of the Italian Government, opened at the Auditorium, Chicago, with every seat sold in two hours, at fifty cents to two dollars. Lieutenant-General Guglielmotti, of the Italian army, and his staff were present, as were leading American army officers.

A noteworthy feature of the production was the orchestra, numbering fifty men, selected from the grand opera orchestra utilized by Cleofonte Campanini during the winter season of opera in the Auditorium.

The next production of the Italian war pictures will be at the Garrick theatre, Philadelphia, on Labor Day. They are running at the Forty-fourth Street Theatre, New York, and at the Tremont theatre, Boston.

Left: One of the Supporting Characters in Edna Goodrich's Next Mutual, "Queen X." The Other Views Give Some Idea of Miss Goodrich's Versatility

Four Girl Stars in Mutual's Releases

Edna Goodrich "Queen X," Mary Miles Minter "Her Country's Call," Helen Holmes "The Lost Express" and Billie Rhodes

EDNA GOODRICH, Mary Miles Minter, Helen Holmes, Billie Rhodes, and George Ovey are on Mutual's release schedule for the week of October 1. Miss Goodrich appears in "Queen X," the second of her Mutuals, and Miss Minter in "Her Country's Call." Billie Rhodes appears in "Some Nurse," the first of a new series of Mutual-Strand comedies.

"Queen X" is a five-reel drama built around the crusade of the federal authorities against a gang of Oriental smugglers. It was written by Edwin M. Stanton, assistant district attorney of New York, who conducted the government's fight on the Orientals.

Miss Goodrich's first Mutual production, "Reputation," was a revelation of the star's popularity from the box office angle. It swept aside all doubt as to the value, at the ticket window of the motion picture theatre, of a star of the speaking stage.

"Her Country's Call" is the second of the new series of Minter Mutuals starring the pretty little star. Miss Minter is now working under the direction of Lloyd Ingraham. "Her Country's Call" follows "Charity Castle," which was pronounced a Minter masterpiece. Miss Minter is cast in "Her Country's Call" as a girl of the moonshine mountains, the daughter of a civil war colonel.

"Some Nurse" is the first release of a new series of Strand-Mutual comedies starring Billie Rhodes, the pretty little comedienne. She is supported in the pictures by Jay Belasco, who appeared with her in a series of successful one-reel productions a few months ago. The release date is October 2. The second comedy on the week's schedule is "Jerry in Yodel Land," a side-splitting one-reeler featuring George Ovey. The release date is October 4.

The third chapter of the new Mutual serial, "The Lost Express," is released on Monday, October 1. Helen Holmes does some thrilling stunts in "The Wreck at the Crossing," which is the title of the chapter. "The Lost Express" is a fifteen-chapter photonovel from the pen of Frederick B. Bennett, noted traveler and writer. It was directed by J. P. McGowan and produced by the Signal Film Corporation.

The topical releases for the week include Reel Life No. 75, scheduled for October 1, and Mutual Weekly No. 144, scheduled for October 3. The weekly contains the current news up to the hour that the film is made up. Reel Life covers the following subjects: "Dogs of War," "The Sign of a City," "Making Army Rifles," "Japanese Dwarf Plants," and an animated cartoon from life, entitled "The Chorus Girl Who Hesitates is Lost."

Releases of "Three C's" Comedies Begin Sept. 23

President Jos. S. Klein of the Commonwealth Comedy Company, Inc., has now decided upon the first three releases of "Three C Comedies," which begin distribution through General Film Company one week beginning September 28.

They are, in the order named, "His Winning Way," with Lou Marks; "Fat and Foolish," with Hughey Mack, and "A Harem Romance," with Lou Marks, Pearl Shepard and Oom Paul. The last named trio is to be featured in all future Lou Marks' subjects.

Production is going on regularly in the vicinity of New York by the Commonwealth Comedy Company, Inc., with F. P. Donovan as director. Lou Marks, the star, former Keystoner, is putting in hard work.

The staging of the comedies is unstinted in its scenery, costumes and casts. This company is making a careful and determined effort to provide all that is best in comedy pictures.

"Cur-r-r-r-ses!" These are the Fox Kidlets in That Everlasting Story of Aladdin and The Wonderful Lamp

Pathe Heads Its Program with Harold Warde

Mollie King in Airship Thrill; Pearl White in Paddle-Wheel of Ferryboat, and Harold Lloyd Are on the List

FREDERICK WARDE, Shakespearean actor; Mollie King, one of the beautiful girls of the screen; Pearl White, a serial drawing card, and Harold Lloyd as Lonesome Luke, popular comedian, are box-office stars on the Pathe Program for the week of October 7.

Frederick Warde appears in "The Heart of Ezra Greer," a five-reel Gold Rooster play produced by Thanhouser, written by Phillip Lonergan and directed by Emile Chautard. The cast includes the following: Leila Frost, George Froth, Carey Hastings, Thomas A. Curran, Lillian Mueller, Helen Badgley and Gerald Badgley.

Mollie King stars in the fourth episode of "The Seven Pearls" serial, entitled "Amid the Clouds," with Creighton Hale and Leon Bary. It is in two reels, and was produced by the Astra Film Corporation. The most thrilling feature of this chapter in which thrills abound is the chase of an airship by an aeroplane. Ilma (Mollie King) is being swiftly carried to her death in the balloon. Harry (Creighton Hale) rushes to her rescue in a dirigible, but Perry (Leon Bary) reaches her first in his swifter hydroplane.

Pearl White is seen in the fourteenth chapter of "The Fatal Ring," entitled "The Painted Safe," two-reel serial episode, produced by Astra Film Corporation under the direction of George B. Seitz, scenario by Bertram Milhauser and story by Fred Jackson. Pearl is thrown inside the paddle wheel of a ferryboat, while Tom (Henry Gsell) and the Spider are pitched into the water. Pearl is saved by Tom's quick thinking and rapid acting.

Harold Lloyd is seen as Lonesome Luke in "Birds of a Feather," a two-reel comedy produced by Robin. Harold Lloyd is Lonesome Luke, heir to a cool million.

"Big Bear Lake" is a split-reel scenic produced by B. E. Loper, Jr. This subtitle gives a good idea as to the kind of picture it is: "For whatever ails you; fish, one basketful; contentment, one soulful; scenery, two eyesful."

"St. Mary's Lake," Glacier National Park, is the other half of this split reel produced by Ralph Earle. This is another scenic of the series showing our National Parks.

An International cartoon and scenic split-reel subject, and Hearst-Pathe News, No. 82 and No. 83, complete the program.

Billie West Snapped During a Crucial Moment in a King-Bee Comedy

Two Dramas and Two Comedies for Triangle, Sept. 30

A modernized variation of the cactus-bandit theme and a very human drama of Southern aristocracy are the features of the Triangle program for September 30, with Olive Thomas and Walt Whitman as the headliners.

The first release, "Broadway, Arizona," blazes a trail from the Gay White Way to the western desert, along which Olive Thomas travels as a New York musical comedy star abducted by a wealthy cattleman whose pride has been injured by her press agent a year previous, when he was doing the town.

Walt Whitman portrays the dignity and honor of a true gentleman of the South in the second Triangle release, "The Tar Hell Warrior." The story carries Col. Dabney Mills, an old Southern planter whose estate is burdened with debt, to New York in search of urgently needed funds.

An Oriental comedy, featuring Bobby Vernon, Gloria Swanson, Joe Callahan and the Keystone beauties, is the new Keystone offering. It is called "The Sultan's Wife."

Film Plays Big Part in Hoover Celebration

Moving pictures played a big role in the Hoover food celebration which was held in Madison, Wis., in August when the World Film Corporations' imported drama, "Mothers of France," starring Sarah Bernhardt, was shown on the lawn of the state capitol. Skirting the lawn were various booths with Red Cross, food conservation and other patriotic displays and an address was delivered by President Charles Van Hise of the University of Wisconsin.

So great has been the success of this Hoover day that other cities are to follow suit and the World reports great demand for "Mothers of France" to be used in these celebrations.

Charlie Chaplin's Last Mutual Is Delayed

The date of the release of the forthcoming Mutual-Chaplin special, "The Adventurer," has not yet been set despite the fact that the production was expected to be ready for exhibitors by September 1.

The final scenes have been delayed, first by the illness of Mr. Chaplin and then by an attack of sickness which kept his leading woman, Edna Purviance, from the studio for more than two weeks.

The release date will be announced by the Mutual Film Corporation as soon as it is certain, but no announcement will be made until that time to prevent the possibility of postponement.

Charles Ray in "The Son of His Father"

Charles Ray makes his first Paramount appearance in October in "The Son of His Father" from the novel by R. Cullum.

In this picture the Thomas H. Ince star has the role of a young man who is thrown upon his own resources, but with five thousand dollars, with which he must make $100,000 in six months.

Helen Holmes in Stunts on Speeding Passenger

Helen Holmes puts fast action—fast even for Helen—into "The Wreck at the Crossing," Chapter III of "The Lost Express," her latest Mutual-Signal photo-novel.

The chapter opens with Helen aboard the roof of a speeding passenger train. She is pursued over the tops of the cars by a gang of ruffians. There is a fight with the leader of the gang. Helen is outnumbered but not outgeneraled. She grabs a bridge warning cable stretched across the track and climbs, hand over hand, to the telegraph pole at the side of the tracks.

One Helen Holmes Serial Creates Appetite for Another

Exhibitors who booked Helen Holmes in "The Railroad Raiders" have been the first to sign contracts for her forthcoming serial, "The Lost Express," a fifteen-chapter mystery production scheduled for release by Mutual, September 17.

Elmer G. Sell, manager of the Palace theatre, at Youngstown, O., was one of the first exhibitors to schedule "The Lost Express." He will show the last chapter of "The Raiders" on September 15. Mr. Sell plans to show "The Lost Express" at least two days.

Fox Technical Men Perfect Anti-U Boat Device

William Bach, technical director of the William Fox motion picture studios, and John D. Braddon, an assistant technical man, say they have perfected an anti-U-boat device to protect merchant vessels.

The principle of the invention, as described by Mr. Bach, is a heavy wooden screen suspended twelve feet from the hull of the vessel on steel girders. This screen completely encloses the hull, making it impossible for a torpedo to reach the ship without hitting and being exploded by the screen.

William Fox's Giant Sees "Kiddie" Show in St. Louis

On Monday night, September 10, the patrons of the Shubert-Garrick theatre in St. Louis who expected to see Jack of the Beanstalk destroy the giant Blunderbore on the screen, did not expect to see the same giant, after he had fallen down the beanstalk, walk out on the stage and give a nice little talk to the audience—but that's just what he did.

James G. Tarver, who played the giant in the picture, now traveling with the Barnum and Bailey circus, happened to be in East St. Louis with the show and A. D. Thomas, manager of the St. Louis Fox Exchange learned of it.

New Hart Play for October

William S. Hart will be seen on the Artcraft list for October, in "The Narrow Trail."

The big blue eyes and long blond curls belong to Marion Davies, twice artist, because she wrote "Runaway Romany" as well as starring in it

Harold Lockwood's New Picture a Seven-Reeler

George Gibbs's romantic novel, "Paradise Garden," has been picturized by the Yorke Film Corporation. It serves as a starring vehicle for Harold Lockwood for his next appearance in a Metro play. The picture bears the same title as the book, and will be released October 1.

In the adaptation of the novel for the screen by Fred J. Balshofer and Richard V. Spencer, the charm of the tale has been carefully preserved.

Director Fred J. Balshofer has made the story into a seven-reel picture. Mr. Lockwood is cast as Jerry Benham, and his support includes Vera Sisson, Virginia Rappe, Lester Cuneo, William Clifford, G. Sprotto and Catherine Henry.

Goatsmilk Farming in Paramount-Bray Pictograph

The Paramount Bray pictograph, in its eighty-third release, has a new cartoon hero, "Otto Luck," who proves to be a Nat Wills tramp. The first picture is "Otto Luck at the Seashore." He gets five dollars from a fat lady for teaching her to be an Annette Kellermann. Then he forgets her, pursues a juvenile vampire, and wrecks a submarine with a brick.

New methods of goat raising in the West, this time for the goat's milk as infant's food, are illustrated. Nubian goats that give four quarts of milk a day are used.

Marguerite Lahey's bookbinding and tooling of book covers for the luxurious rich are pictured in the industrial section of the film.

War Booms Business for Hearst-Pathe News

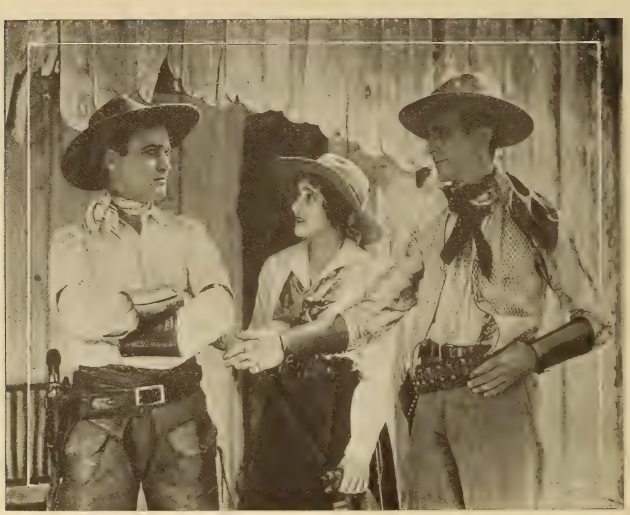
The collections on the Hearst-Pathe News for the week ending September 1 were the largest in its history.

National Theatre Open to "Man Without a Country"

The National Sylvan theatre, at the base of the Washington Monument, was utilized tonight, for the first time in its history, for the presentation of motion pictures.

Permission to use this natural theatre has heretofore been repeatedly refused for motion pictures, but Government consent was obtained for the holding there tonight of a monster patriotic rally, under the auspices of the Bureau of Commercial Economics of the Department of Public Instruction, with a special band concert by the United States Soldiers' Home Band and the first public presentation of the new multiple reel photoplay, "The Man Without a Country," made by Thanhouser and offered by Jewel Productions for a nation-wide patriotic campaign.

Why Shouldn't They Laugh, With All That Food Before Them, Bearing in Mind That Old H. C. of L. Is Climbing Higher Every Moon! They Are the Robards Players in "Mothers of Men," in Which Dorothy Davenport Is Starred



Iron, Blood and Love Are a Few of the Ingredients Found in Essanay's Newest Western Melodrama, "Men of the Desert."

Two Dramas Lead Essanay October Program

"Fools for Luck," with Taylor Holmes, and "The Fibbers," Acted by Bryant Washburn's Company, Are the Pair—Ade Fable Also

Essanay's October offering on the Perfection Pictures program, George Kleine System, distributors, includes two five-part comedy-dramas.

Taylor Holmes heads the feature list in his second Essanay production, entitled "Fools for Luck," released Oct. 8. This is a screen version of a story by Kennett Harris entiled "Talismans," which appeared in the Saturday Evening Post.

Bryant Washburn will make his first appearance on the Perfection Pictures program in a five-part comedy-drama, entitled "The Fibbers," Oct. 15. The story, written by James W. Adams, a magazine writer, hinges on the theory that while it is all very well not to fib to your wife, still, by the same token, your wife should not fib to you.

Virginia Valli appears as Mr. Washburn's leading woman. Miss Valli has been seen with him before, having played an important part in "Filling His Own Shoes." She also essayed the leading feminine role for Taylor Holmes in his first Essanay production, "Efficiency Edgar's Courtship," and won favorable comment on her work.

A continuation of the weekly releases through General Film of George Ade's Fables in Slang, will also be released in October.

New Mutual Railroad Serial, "The Lost Express," Sept. 17

THE Mutual Film Corporation will release "The Lost Express," a fifteen chapter, thirty-reel photo-dramma, starring Helen Holmes, on September 17. "The Lost Express" was produced by the Signal Film Corporation under direction of J. P. McGowan, famous director of screen melodrama. The production will be released a chapter a week for fifteen weeks.

Helen Holmes's name as a star in photo-drama extends far. She has won repute by the thrilling escapades in which she has figured before the camera in a series of successful chapter dramas.

Her successes have all been staged by McGowan. In staging "The Lost Express" he had the active assistance and co-operation of the author, Frederick R. Bennett, a newspaperman of note and the author of many short stories and novels.

"The Lost Express" is built around a scientific mystery. An express train, carrying a carload of highly valuable documents, leaves its terminal under armed guard. It never reaches the next station. Members of the crew are found, bound and gagged, in the bottom of a lumber wagon.

Ogden Moves to Times Building

The Ogden Pictures Corporation has leased for a term of years a suite of offices on the eleventh floor in the Times building, removing their present offices from the Godfrey building, where they were temporarily located.

The new offices of the Ogden Pictures Corporation are being sumptuously fitted up and with enough space for a complete executive staff.

The new offices will be occupied on October 1.

Two Bluebirds for Mae Murray and Carmel Myers

Arrangements having been perfected for the debut of Carmel Myers and Mae Murray as Bluebird stars, their directors, Harry Solter and Robert Leonard, respectively, are at work on the features that are to follow "The Princess Virtue" (Miss Murray) and "The Lash of Power" (Miss Myers) on the program. The West Coast is the scene of these activities.

With an all-star cast of players headed by Mae Murray, Director Leonard has begun the filming of "Face Value," another five-reel production, the story of which is by Leonard himself. Supporting Miss Murray are Wheeler Oakman, Casson Ferguson, Katherine Griffith, Clarissa Selwynn and Florence Carpenter. Fred Myton prepared the scenario.

Carmel Myers and Kenneth Harlan are the featured players in "One Clear Call," a five-reel drama filmed by Director Harry Solter.

Walthall Is to Have Mary Charleson as Co-Star

Mary Charleson, who has appeared opposite Henry B. Walthall in many of his most successful pictures made by the Essanay Company, has been engaged as leading woman by the Henry B. Walthall Pictures Corporation, whose productions will be handled under the executive direction of Paralta Plays, Inc.

Miss Charleson is now at the studios in Los Angeles, Cal., where she will begin work within a few days in the initial production of the new company, a visualization of "His Robe of Honor."

Recent Bluebird Contracts at Winnipeg

Phil Hazza is now in charge of the Bluebird department of the Canadian Universal Film Company, in Winnipeg. He has just returned from a trip to Regina and Saskatoon where he succeeded in securing contracts for Bluebird Pictures to play in the Regina theatre, Regina, and the Empire theatre, Saskatoon, in conjunction with the Allard vaudeville.

O. Henry's Major Caswell is Said to be the Meanest Character in Fiction. Frank Norcross Plays the Part in General Film's "A Municipal Report"

Violet Mersereau's Forthcoming Bluebirds

Over in Leonia, N. J., Violet Mersereau is producing Bluebirds under the direction of Theodore Marston, with Robert L. Hill, assistant director. John C. Brownell has furnished scenarios for "The Girl by the Roadside," now completed, and provided the script for "Princess Tatters," the Bluebird Miss Mersereau will contribute in due time, to the program.

"The Girl by the Roadside" was taken from Varick Vanardy's novel of the same title. "Princess Tatters" is also a screen version of a printed story written by Mrs. Bronson; it will be presented under a changed title when finally released. Miss Mersereau last appeared, among Bluebirders July 30, and her reappearance will be welcome to exhibitors and their patrons.

Prison Escape for Harry Carey in "The Secret Man"

Harry Carey is the star of the Butterfly Picture scheduled for release October 1, "The Secret Man."

Romance and mystery are happily blended in the story, which details one of the most varied chapters in the career of Cheyenne Harry. The likable road agent is serving a term in the Arizona penitentiary on a charge that he believes is unjust. So he takes the first opportunity to escape, via the refuse wagon. His subsequent adventures complete the play.

Vivian Martin's October Picture "The Trouble Buster"

Vivian Martin's next picture, following "The Sunset Trail" which is a September 17th Paramount release, will be "The Trouble Buster."

A cast of well-known players supports Miss Martin. Included in the list are James Neill, Paul Willis, Chas. West, Louise Harris, Mary Mersch and Vera Lewis.

"Fans" Know Jonasson by His Kalem Make-Up

Frank Jonasson, the Kalem character actor, is at present making a vaudeville tour through the West in a sketch in which he uses the make-up of "Roger King" in the Kalem series, "The American Girl."

In every city which he has visited to date with his sketch, there have been scores of movie fans who recognized him. He is now planning to visit picture houses between his vaudeville performances.

James F. Dorrance Watching Walthall's Scenario Work

James F. Dorrance, author of "His Robe of Honor," in which Henry B. Walthall will make his debut as an independent star-manager, under the executive direction of Paralta Plays, Inc., has been spending several days at the studios in Hollywood, Cal., acting in an advisory capacity prior to the filming of the production.

Mr. Dorrance expressed great satisfaction at the detail with which the story is being worked out for the screen, and spent many hours in going over the script with Mr. Walthall, together with Oscar Apfel, who will direct the making of the film.

The Lady on the Right is Julian Eltinge. The Ardent Young Creature on the Left Thinks He is a Russian Countess. The Complication Is Delightful. "The Countess Charming" Is the Name of This Paramount

Fairbanks, Hart and Farrar on Oct. Artcraft List

Three Releases Finished Simultaneously—Opera Diva in "The Woman God Forgot"—Doug. in "Man from Painted Post"—Hart in "The Narrow Trail"

BY strange coincidence the production of all three Artcraft releases for October were completed simultaneously, and the work of cutting and assembling the respective films is now under way in the Fort Lee and Hollywood plants of the Famous Players-Lasky organization. The final preparation of all the October offerings is expected to be completed within the course of a week, allowing plenty of time for the distribution of the prints to the Artcraft exchanges throughout the country.

At the Fort Lee plant the Douglas Fairbanks picture, "The Man from Painted Post," is receiving its final touches. Proclaimed by every one connected with its production to be the best Fairbanks offering yet, this photoplay discloses him in a typical Fairbanks, and includes many athletic stunts, including a record long distance saddle mount, in which Douglas leaps from the porch of a house on to the back of his pony fourteen feet away. "The Man from Painted Post" will be the first Artcraft release in October.

Under the personal supervision of Cecil B. De Mille, "The Woman God Forgot," starring Geraldine Farrar, is now being cut and assembled at the Hollywood plant. Another cinema spectacle disclosing the combined arts of Geraldine Farrar, Cecil B. De Mille and Jeanie Macpherson, this production will, it is believed by the producers, create a greater sensation than even "Joan the Woman," the last film offering of this trio. Among its other features, this photoplay boasts of the highest set ever built for a motion picture in this country in its presentation of the Aztec temple on the top of which a thrilling battle was staged.

As its final release for October, Artcraft will offer Thomas H. Ince's initial William S. Hart production, "The Narrow Trail," now also receiving its final treatment in California. Produced under the supervision of Mr. Ince, this film is considered the most spectacular Hart picture ever staged, thousands of people taking part in various scenes. In addition to its many features this picture will mark three events in annals of the screen—namely, the introduction of "Big Bill" as an Artcraft star, his debut as an author and the final appearance on the screen of his popular horse "Fritz," whose narrow escape in one of the thrilling scenes of this production promoted the actor to retire his pony.

Army Veteran to Direct Rhea Mitchell

Wallace Worsley, who had army experience with the mounted signal corps in Cuba and Porto Rica in 1898 and was wounded at Abomita Pass and lost in a swamp with eleven others, is to direct Rhea Mitchell's first star picture.

Miss Mitchell's pictures are to be made at Paralta Studios for release under executive direction of Paralta Plays, Inc.

Lehrmann-Fox Comedy Is Given a Try-Out

"A Milk Fed Vamp," one of the Sunshine comedies Henry Lehrmann is producing for William Fox, was shown as a curtain raiser for "Jack and the Beanstalk," and, according to Fox, "youthful delight made the rafters wabble and the grownups laughed until they shook."

It is said Mr. Fox, in making these two-reel pictures, is spending as much money as is usually put into a five-reel drama.

Those Big, Blue Eyes of Peggy O'Neill's Appear to Their Usual Advantage in "The Penny Philanthropist," Produced by the Wholesome Films Corporation

Universal Offerings Headed by "Storm Woman"

Several Comedies and a Star Featurette Among Lighter Subjects— "The Lion's Lair," Two-Reel Animal Drama, and Others Programmed

UNIVERSAL'S schedule for the week of Oct. 1 is headed by a Gold Seal drama, "The Storm Woman," featuring Claire McDowell. E. Magnus Ingleton is the author and Ruth Ann Baldwin prepared the scenario and directed the production. The major part of the production consists of a fanciful tale of the tragic life of an Italian woman who is seen every day sitting at a conspicuous post in a big city with a cage of fortune-telling parrakeets before her. The mysterious figure shrouded in a black shawl, has aroused the curiosity of a cub reporter who wishes he knew her life story. For a plate of beans and a cup of coffee a broken-down writer agrees to tell him the tale. It proves to be a recital of gripping interest, rehearsing the wrongs suffered by the young Italian girl at the hands of an adventurous tourist, her pursuit of him to America and her final infliction of vengeance. The denouement, when the cub seeks further particulars from the parrakeet woman, is highly amusing and a complete surprise. A Nestor comedy, "Pete the Prowler," is another release for the same day. Eddie Lyons, Lee Moran and Edith Roberts are the featured players.

For Wednesday, Oct. 3, an L-Ko two-reel comedy, "Counting Out the Count," featuring Bill Bevan and Lucille Hutton, is provided. It's all about a Count who wanted to marry Lucille but whom Lucille didn't want to marry. After much clothes-changing which entails many ludicrous machinations on the part of Lucille and her true lover, the Count is undone and Lucille marries the man of her choice. On the same date Universal Animated Weekly, No. 92, is released.

A two-reel star featurette, "A Prairie Romeo," with George Hernandez, is scheduled for release Thursday, Oct. 4. This is a Western comedy-drama which was both written and produced by Lynn F. Reynolds. Hernandez takes the part of a banjo-playing Romeo. His serenade meets with a reception decidedly unpleasant at the hands of the boss of the ranch where his Juliet is employed, so he proceeds to drown his sorrows in the time-honored fashion. Another comedy, this one a Joker, featuring Gale Henry and William Franey and titled "Her Naughty Choice," is released the same day.

Universal Screen Magazine, No. 39, with its picturization of timely educational topics, is scheduled for Friday, Oct. 5, and in addition the popular trio, Max Asher, Dave Morris and Gladys Tennyson, will be seen in "Kicked in the Kitchen," a Victor comedy by C. B. Hoadley and produced under the direction of Craig Hutchinson.

"The Lion's Lair," a Bison two-reel animal drama, featuring Eileen Sedgwick and Fred Church, is listed for Saturday, Oct. 6. On the same date Universal Current Events, No. 21, is scheduled for release, as is also "The Masked Marvels," a Joker comedy with Gale Henry and Milton Sims.

Bluebird Alters Its Schedule for October and November

IN the schedule of Bluebirds previously announced there have been made some changes that will affect the dates and titles of late October and early November. The Franklyn Farnum picture, previously referred to as "A Fool for Luck," now bears the permanent title, "Anything Once," bringing Mr. Farnum out as a lone star on Oct. 8. Dorothy Phillips, in "Bondage," will be the Oct. 15 attraction, and that is to be followed on Oct. 22 by Ruth Clifford in "The Desire of the Moth."

Herbert Rawlinson, with Madeline MacDonald, his leading lady, will furnish the Oct. 29 Bluebird, under the tentative title of "The Dragnet." The permanent caption for this feature will be supplied later. This is announced as a "crook" drama, and serves to exploit the hero of "Come Through" in a part similar to the one lately done by Rawlinson.

Carmel Myers, in her debut as a Bluebird star, has been definitely assigned to Nov. 5, her introductory featuring being "The Lash of Power," the play referred to in process of production as "The Dynast." Kenneth Harlan will be featured as Miss Myers's leading man and Charles Hill Mailes will be prominent in the supporting organization..

Mae Murray's introduction to the Bluebird flock of stars comes Nov. 11 in "The Princess Virtue," a screen version by Fred Myton, of Louise Winter's novel of the same title. Robert Leonard, who is introducing Miss Murray to the series, having completed "The Princess Virtue," is now directing his own story, under the title of "Face Value," as Miss Murray's second release. Wheeler Oakman is her leading man, and her support will be drawn from Bluebird's stock forces.

Goldwyn Issues Music Cues in Book Form

Goldwyn Pictures are issuing their music cues in a form which will appeal to orchestra leaders and musicians. The first of these is on "Polly of the Circus" and the same form will be followed in future issues.

The first page of the eight page booklet is devoted to the title with a picture of Mae Marsh as "Polly." Then follows a page of remarks on conducting an orchestra and then the score of "Love Theme." Before the various cues are given there are some cautions and special directions for orchestra leaders calling their attention to important points.

These music cues are prepared by M. Winkler and contain no advertising of music firms, but are devoted directly to the picture being covered.

Essanay Engages Mary MacLane, the Girl from Butte

Mary MacLane, the Butte, Mont., girl whose book, "The Story of Mary MacLane," startled and almost shocked the country several years ago, has become a film star.

Miss MacLane has been engaged by Essanay and will be featured in a super-feature entitled, "Men Who Have Made Love to Me," by that company.

Miss MacLane is now writing her own scenario at the Essanay studios.

Audiences Look for Hearst-Pathe News

Recently the Los Angeles Examiner published an interview with M. A. Mayerfield, President of the Orpheum Theatre Company, controlling the Orpheum vaudeville circuit. He said:

"Our theatres run a moving picture, the Hearst-Pathe News, and we find that it is looked forward to by our audiences to such an extent that we shall continue to run it as long as it is issued."

Have you sent for your sign to be used in gathering pennies for tobacco for our soldiers in France? Read about it in the front pages, and send for your sign NOW!

Film Specialties

Ditmar Animal Pictures a Hit at the Strand Theatre

HAROLD EDEL, managing director of the Strand theatre, New York, considered one of the best judges of box-office values of motion pictures, has written as follows to E. W. Hammons, vice-president and general manager of the Educational Films Corporation of America:

"Regarding your inquiry relative to how the Ditmar animal pictures are taking here at the Strand theatre, it affords me great pleasure to say that judging from the comments of our audiences, which as you know, are considered to be the most critical in the world, they are unquestionably the finest pictures of their kind, and possess great and rare value, that is to say, the happy combination of being just as entertaining as educational.

"Mr. Ditmar has a keen sense of humor, and always has a laugh at the conclusion of each reel where it is possible, which adds great value to these pictures. We have been running them now consistently for the past year, and still find them indispensable.

"I wish you continued success which unquestionably you deserve with such high grade pictures."

Ditmar's animal pictures, "The Living Book of Nature," have been shown at the Strand theatre, as Mr. Edel says, for more than a year. The discriminating audience that patronizes this high grade theatre has not tired of the pictures, and on the contrary shows the same enthusiasm as when the showings began.

Pathe Films Practical Food Drying Processes

Early in October, the International, through the Pathe Exchanges, will release an educational feature entitled "Saving the Food of a Nation," which presents unusual and striking features of national importance.

The pictures were taken in the Municipal Evaporating Plant of the City of Hartford, Conn., where the Chamber of Commerce established a system of drying surplus food products of the Connecticut farmers that would otherwise be wasted.

So far tons of corn, squash, cabbage, spinach, apples and other vegetables and fruit that would otherwise have been wasted, have been saved for future consumption. The city authorities retain ten per cent. of the products brought in by each farmer, and this percentage is given to the poor of the city and state.

War Pictures Up-to-the-Minute by Gaumont

Current issues of Gaumont Weekly are largely devoted to war, but other important events are not neglected. A capable and enthusiastic staff of cameramen all over the world insure a regular supply of war pictures. The Gaumont-Mutual Weekly is released every Wednesday and is up-to-the-minute.

Reel Life, Issue No. 76, released October 11, contains "A Dam Across the Mississippi," which makes Minneapolis a river port; "Acrobatic Cyclists," a clever stunt from the vaudeville stage; "Cantaloupes of the Imperial Valley," showing the gathering, packing and shipping of these luscious melons from below sea level.

This week's animated drawing from "Life" is entitled "Coming Home from the Club in 1950," and shows what the jolly clubman may expect when he reaches his home-roof in the early morning hours a few years hence.

Another Film Queen Descends Upon Ithaca, N. Y. Norma Talmadge and Her Company in the Act of Arriving, Preparatory to Starting Work on "The Secrets of the Storm Country." Glancing Over Her Shoulder is Charles Miller, Her Director

Pictures of Chinese Telephone Exchange, San Francisco

Hearst Pathe News, current issue, has pictures of the Chinese telephone exchange in San Francisco. Six girls—all Chinese—are at this exchange constantly in busy hours. Numbers are not used so the operators must know the name of each of eleven hundred subscribers, not an easy task when some of the names are like One Lung Shi and Ling Quong Hi.

The advent of the Hearst-Pathe movie men in Chinatown to take pictures of the exchange was greeted with great excitement. One by one the little Chinese operators would ask for relief from their posts and slip away to powder their noses and come back resplendent in pretty, bright new silk jackets and more jewelry, much of it jade.

The Chinese girl operators all wear neat jackets and pantaloons of silk, made Chinese fashion; but no more the tiny dandaged feet. Instead the very nearly-as-bad American high-heel boot.

Some very proud Chinese girls displayed buttons in rows on their jackets made from bright five dollar gold pieces. All wore heavy gold bracelets, the eternal feminine being always in evidence. These bright young Chinese girls are all American born.

Scenic Comedy Educationals for October Release

Educational Films Corporation of America will release on October 8 and 15 their scenic comedy picture, "A Flying Trip Through the Hawaiian Islands." It got a showing at the Rialto theatre in Broadway, where Mr. Rothapfel featured it in the electric light signs in front of the theatre. E. W. Hammons, vice-president and general manager of the Educational Films Corporation, says:

"It is our ambition to make these one-reel features of such an extraordinary character, and such a combination of interest and of such importance to a program, that a theatre manager will realize the importance of giving them the proper setting and place on his program.

"The old dry, tiresome scenic-educational is now a thing of the past, and the *new* scenic-educationals have come into their own, and will compel a place on the best program."

Schumann-Heink's Son Enlists—Family Divided

Henry Schumann-Heink, son of the prima donna, has been released from Triangle's playing forces, at Culver City, to sign a contract with the Naval Reserves. In 1916, too, he served in the Naval Reserves.

No little pathos is connected with the story of Henry Schumann-Heink's enlistment. It was postponed until he could learn the outcome of an operation which his wife underwent. Besides the wife, a two-year-old daughter will say good-bye.

The Schumann-Heink family is divided on the war question. One son is serving in the German army and another in the French forces.

Short Subjects in Review

By Clara DeLissa Berg

WHERE BOUNDARIES VANISH

Whatever the geographical and political differences, in spirit France and Belgium are now one nation, united in desperate need against a common foe. So it seems entirely natural and fitting that the French War Pictures (Universal Animated Weekly No. 90) should contain both Petain of France and Albert of Belgium, a hero general greeting the men whose stubborn courage made the Verdun victory possible; a king who, looking down from an aeroplane's height on his conquered land, still keeps faith in the right that will triumph.

An alliance newer and less familiar is symbolized by the crossed flags at the midpoint of Niagara Bridge. Here Sammy, walking his beat from one end, and Tommy, his from the other, meet and greet as brothers in arms. The picture affords fine views of the falls taken at various points.

These are not the only barriers that have disappeared. Miss Great Britain, taking her brother's place in the railway lines, indulges in the sports that were his at holiday time. Two dozen, perhaps, of these buxom lasses engage in a jolly tug-of-war; their little sisters indulge in foot races, and distribute "treats" to the watching boys in kahki.

Out in our Far West, where men are not yet few, broncho busters literally dare the devils of horses that rear and plunge under them to do their worst. One rider, seemingly fallen from the saddle, plants one foot against his horse and clings to the reins while the beast whirls around; another, tossed to the ground, falls just clear of the stamping hoofs.

WHERE SPARKS FLY

What one of our great industries has not felt the quickening breath of war? The United States Steel Corporation has just announced a ten per cent increase in salaries, and we can understand how this is possible when we see the huge plant where 10,000 men are "Making Steel Rails for the Allies" (Pathe-International). A splendidly taken picture is this, without the seeming repetitions seen so often in films of this class. We wonder where the cameraman stood as he caught the molten river flowing from the furnace, the blast that changes the iron to steel, the shower of sparks that flew from the wheel as it cuts into the soft rail as easily as would a buttered knife into hot caramels. Just as fascinating is the process of rolling the short, thick lengths of steel into long, thin rails, to be picked up later like jackstraws by the great electric magnets and sent on the first lap of their journey to foreign lands.

Abe Kabibble outwits his rival in the auto selling line by methods ethically dubious but certainly original, and, to all but the victims, amusing.

WHEN BOBBY BROKE HIS ARM

When little boys are naughty, they may get hurt, but if there are grandmas there are compensations. Bobby *would* jump, so "Bobby Broke His Arm" (Greater Vitagraph) and was packed off to grandma's farm for recuperation. There he makes the acquaintance of friendly little Aida and country joys. The pet particular possession and pleasure of the children is Gladys, the tiny calf, belonging to a humble neighbor. Imagine their grief then when they discover that Gladys has been sold to supply the butcher with veal. Gladys at all cost must be recovered, so with a note of farewell to grandma they start off in the search. Gladys is found, and would undoubtedly have been brought home in triumph had not the Sandman been hovering near to interfere with plans. But mother, coming to visit Bobby, finds culprits and captive asleep on a roadside bank. Her purse is as ready as her understanding, and Gladys escapes a shameful and premature death. Thereafter, clover and daisies are to be her portion, and for Bobby, no forbidden jumps.

TRAIL HITTERS

Weeklies come and go, Coney's beach crowd gives way to Coney's Mardi Gras, but still down the screen march the boys in khaki, hitting the trail for France. In Universal Current Events No. 19 we see them arriving at Upton and Bartlett, working at Wadsworth, driving muleteams and making roads at Spartanburg. The reverse of the picture is seen at Quebec, where 1,500 men who had served return. Hurt or crippled they may be, but plucky and happy.

But the original trail hitter is still on the job. Out in Los Angeles 20,000 friends welcome Billy Sunday to the city and his new gospel tent. The strenuous months in New York do not seem to have sapped Mr. Sunday's vitality nor lesened his quick smile.

A picture of great charm and one of happy augury shows Alsace celebrating the third anniversary of the entrance of French troops into the province. The quaint dresses of the women and the views of a lovely village street and square are in pleasant contrast to what the cameraman abroad usually discloses.

SOME WORK, SOME PLAY, AND "SOME NUTS"

When *we* were young, bread making was the test of culinary skill. Any tyro could make candy or cake, but bread was a matter of mysterious mixing, kneading, rising; it involved skill and experience, to say nothing of time. Well, it looks as though that were all changed now. In Universal Screen Magazine No. 41 we are shown how to make bread *without* kneading. Mix, set to rise, remove, wave a few times in the air, and bake. That seems to do the trick. if the shapely loaves that ensue are as good as they look. We may have forgotten one or two steps, but certainly the process seemed simple and quick, and one which a really observant cook, which we are not, would be able to duplicate in her own kitchen.

Chores done, we turn to the ever-delightful dance, and watch with interest and pleasure the new steps evolved by the National Association of Masters of Dancing. One clever combination of waltz and one-step is graceful and would seem easy, and the fox trot, which is not a trot at all, seems destined for years of popularity.

Pot Holes may be of great interest to the scientist, but to the small boy they are simply ideal swimming holes. Here is an instance of the superiority of screen over book, for the interest inhering in the topic itself is enhanced by the beauty of rocks and swirling water.

Clever Willie Hopkins shows the close kinship existing betwen nuts and—other "nuts."

HELD BY THE CENSOR

Germans are thrifty. If a loyal German residing in another land is willing to pay seven dollars in postage to send a few pounds of meat to Germany, Germany must be badly in need (Selig World Library, No. 19). Meat is only one of many articles that the army of clerks in the office of the censors in England and France intercept. Bacon, oil, rubber in many forms, and valuable jewelry are some of the things destined for Germany or by Germany for her foreign customers. With all the work entailed in reading letters and opening packages, no less than 350 bags of mail are examined and dispatched by the censor's office in twenty-four hours.

Children on the screen are always sure of a warm welcome by the spectators. When they are such as the little deaf mutes being educated in the Government school in Manila, there is an added appeal. These babies cannot sing, but in a group on the lawn, under the guidance of a native teacher, they "recite" the "Star Spangled Banner," faces intent, tiny arms and hands moving in the rhythmic motions of the only language they know.

Trying to Settle Wage Differences in Cleveland

Exhibitors in Cleveland, Ohio, consider the wage demands made by the operators unreasonable, and have appointed committees to classify the theatres and arrange a sliding scale that shall be fair. Representing the first-class house Messrs. Downs, Adler and Greenbaum were named; the smaller houses, Messrs. Nolan, Aubley and Kalafat, and the places that have a Saturday matinee, Messrs. Simpson, Deutch and Bullock.

A special meeting of the League has been called for Friday at 2 p. m. to hear the reports of these committees, and to decide upon a course of action to be taken by the Motion Picture Exhibitors' League as a body.

The operators demand $40 a week in theatres where they work matinees and nights; $25 if there are two shifts and ten-hour run; $35 if fourteen hours a day, and $40 if sixteen hours a day. Extra matinees are to be $3.50, and if matinees hold late, allowance for supper, $1.

JEWEL PRODUCTIONS INC.

¶ We have purchased from Messrs. Lee Shubert, Arthur Hammerstein and Ralph Ince a remarkably fine picture—"The Corespondent." It is in the best sense a "production," such as discriminating lovers of photoplays have reason to expect from the direction of Mr. Ince.

¶ Elaine Hammerstein, skilled interpreter of sympathetic roles carries the honors of the name part, supported by Mr. Wilfred Lucas and a typical Ince cast. The settings are on a plane with the somewhat remarkable personnel of the cast, and the play abounds in dramatic moments.

¶ As a gently bred small town girl who becomes a newspaper woman in the metropolis, and unwittingly the corespondent in a famous divorce case, Miss Hammerstein adds an unusually beautiful portrait to the growing JEWEL gallery.

¶ JEWEL Productions already released include: "Come Through," George Bronson Howard's greatest melodrama; "Sirens of the Sea," the picture magnificent; "Pay Me," the big drama of the West. These three were produced by the Universal. The fourth is "The Man Without a Country," now playing to capacity at the Broadway Theatre, New York. It was produced by Thanhouser. A fifth soon to be released is "The Price of a Good Time," produced by Lois Weber.

¶ With such offerings progressive managers can achieve and maintain the lead for their theatre. Book thru the nearest JEWEL Exchange, or direct from the home office.

New Exchanges

CINCINNATI,
402 Strand Theatre Bldg.
SALT LAKE CITY,
56 Exchange Place

JEWEL PRODUCTIONS (INC.)

Detroit, Mich., 120 Broadway
New York, N. Y., 1600 Broadway
Pittsburgh, Pa., 1201 Liberty Avenue
Cleveland, Ohio, 112 Prospect Street
Chicago, Ill., 220 So. State Street
Portland, Ore., 405 Davis Street
San Francisco, Calif., 121 Golden Gate Avenue
Los Angeles, Calif., 822 So. Olive Street
Omaha, Neb., 1504 Harney Street
Denver, Colo., 1422 Welton Street
Kansas City, Mo., 1025 Main Street
Oklahoma City, Okla., 116 West 2nd Street
Indianapolis, Ind., 56 West New York Street
Philadelphia, Pa., 1304 Vine Street
Boston, Mass., 60 Church Street
Washington, D. C., 419 No. 9th Street
State Rights Feature, 106 Richmond Street, Toronto, Canada

Two-a-Week News Service

The Best News Pictures Each Week of OUR BOYS in Camp—at Home and Abroad—and— YOU GET THEM FIRST

Over a million men are now under arms in the Army and Navy. Everybody has friends or relatives in the service. Every one wants to know what is going on in the camps, in the field, at the front. There is just one way to show ALL the pictures of war activities—and that is thru the UNIVERSAL Two-a-Week News Service, one of which is the——

Universal Animated Weekly

Wherever the boys in khaki are gathered camera correspondents show the folks at home where and how the boys live. How they work and how they play. No subject ever screened has such a wide appeal as these. No other news service shows so many phases of the activities of the army and navy. AND YOU GET THEM FIRST in the Animated. Don't forget that in addition there are shown in every Animated release the most important news events of the entire world, and ALWAYS FIRST. The Animated will strengthen any program. Get full particulars today.

Universal Current Events

This great one-reel feature scored an instantaneous hit. Its subjects include the happenings throughout the world that are making history. All the big and important doings at home and abroad, both civil and military, are shown to your fascinated patrons just as they actually happen. The only form of moving picture entertainment that pleases EVERYBODY. Book the Universal Two-a-Week News Service and you can count on capacity each day one of the two is shown. You can book either or both on the "open" plan, no contract required, thru any Universal Exchange, or direct from the UNIVERSAL ANIMATED WEEKLY, 1600 Broadway, New York.

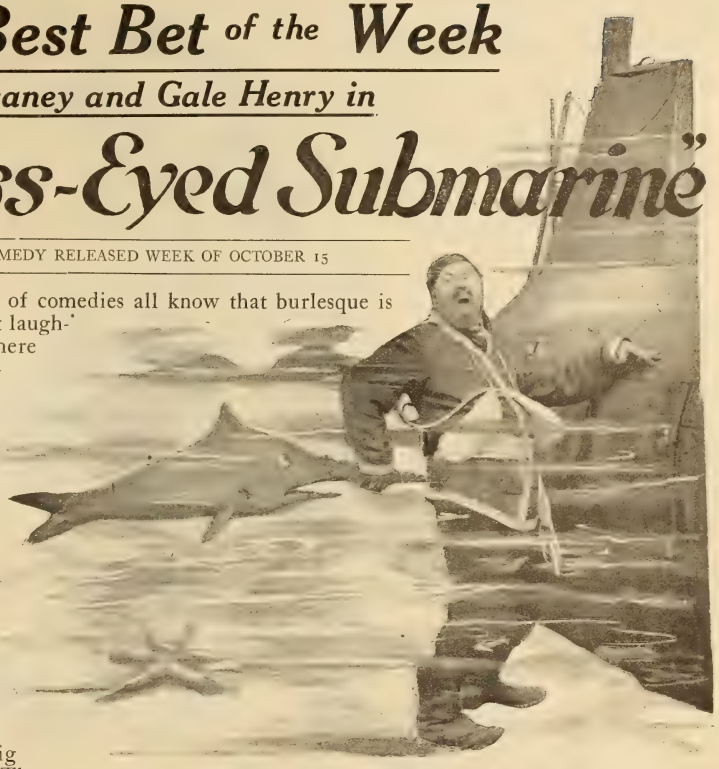
Book Thru Any Universal Exchange

The One Best Bet of the Week

William Franey and Gale Henry in

"The Cross-Eyed Submarine"

TWO REEL UNIVERSAL COMEDY RELEASED WEEK OF OCTOBER 15



YOU successful bookers of comedies all know that burlesque is the key-note of the best laugh-getters, and that is where "The Cross Eyed Submarine" shines. It is the cleverest sort of burlesque, and the fact that the picture upon which it is based is the biggest and best known feature of its kind in the world makes this two-reel Joker all the better from the box-office standpoint. It has been shown many times in the Universal projection room, in the process of cutting from four to two reels, and the same crowd get the same big laughs every time it is shown. The submarine is funny, the titles are a scream; Franey and Henry are at their best, and the situations are too ludicrous to be described. The under-water stuff will bring paroxysms of laughter, and if you are not asked to repeat it after showing it, we lose our guess. Book this great burlesque of the Universal's famous spectacular drama "20,000 Leagues Under the Sea," and make it the BIG feature of a special comedy program. Special paper will help you put this over. Don't fail to get in touch with your nearest Universal Exchange today and arrange for an early booking.

Winning Universal Specials Released Week of October 15

Book thru your nearest Universal Exchange or from the Home Office

GREAT specials this week. Two thrilling and powerful dramas and five crowd-getting comedies—specials that will strengthen any program, no matter what sort of show you are giving. The three-reel Gold Seal, "The Taming of Lucy" is a caveman drama, with a strong plot and swift action, featuring Val Paul and Belle Bennett. Fred Church and Eileen Sedgwick play the leads in the big wild animal two-reel 101-Bison—"The Temple of Terror." Thrown to wild beasts by natives of the jungle is but an incident in a thrilling plot. Eddie Lyons, Lee Moran and Edith Roberts will go great, as usual, in "Wild and Woolly Women," a one-reel Nestor-made for laughter. The boys in a co-ed college disguise as cowboys and frighten the girl students, until the trick is discovered and the tables turned. "Vamping Reuben's Millions" is the clever two-reel L-KO that will give your patrons a hilarious time. "When Liz Lets Loose" is a coster comedy, one-reel Victor that will get the laughs and the money. A distinct novelty with some screamingly funny effects in trick photography is "The Magic Jazz Bo," with Dave Morris and Gladys Tennison. A Special Hy Mayer Travelaugh "Seeing New York" is the sort of entertainment that appeals to every one.

"SEEING NEW YORK"

BY Hy Mayer

All Americans are proud of New York, the world's largest city—whether they like it or not. For that reason over 350,000 strangers enter "The City where Nobody Cares" every day in the year. YOU CAN PACK YOUR THEATRE BY SHOWING THIS

One Reel Combination Novelty Feature

Intimate views of the myriad activities of this great Metropolis. Accompanying these fascinating scenes are the clever cartoon comments by Hy. Mayer, the world famous caricaturist. Everyone who sees this novelty will talk about it as a great film entertainment. Book it NOW. Released week of October 15. Specialy attractive posters will help you put it over. Book thru your nearest Universal Exchange, or

UNIVERSAL

FILM MANUFACTURING CO., Carl Laemmle, Pres.
"The Largest Film Manufacturing Concern in the Universe"

1600 Broadway, New York

IN THE INDEPENDENT FIELD

Quirk Plans Trade Showing in Principal Cities

James R. Quirk, publisher of Photoplay Magazine, who is shortly to issue twelve single-reel motion picture subjects under the title, "Photoplay Magazine Screen Supplement," announces that in the near future special trade showings will be held in New York City, Chicago, and other cities for the purpose of demonstrating to interested territorial buyers and exhibitors who control chains of theatres the attraction he has prepared.

Already, it is stated, Mr. Quirk has received hundreds of applications for territorial rights on these twelve de luxe single-reel motion pictures. That all may judge the immense box office value of subjects in which such film celebrities as Douglas Fairbanks, Charlie Chaplin, Bessie Love, Mary Miles Minter, Warren Kerrigan, Charlie Ray, Louise Glaum, Dorothy Dalton, William Russell, the Sidney Drews, Mabel Taliaferro, Viola Dana, and a host of other stars appear. Mr. Quirk is now arranging for these special trade showings.

Spitzer Sells West Comedies to Sandford

F. M. Sanford, general manager of the Southwestern Art Dramas, Inc., has contracted with Nat. H. Spitzer, sales manager of the King-Bee Film Corporation, for the state rights on Billy West two-reel releases for one year starting September 15 for the following states: Texas, Oklahoma and Arkansas.

The contracts call for ten prints on each release, starting with the first production, "Back Stage."

Mr. Sanford states that after looking over the market for comedies he chose the King-Bee brand exclusively.

"Mothers of Men" Shown to Trade

Willis Robards, who recently brought East the suffragist propaganda picture, "Mothers of Men," produced by the Robards Players and featuring Dorothy Davenport, held a private showing of the picture last week at Loew's New York Roof for the benefit of several prominent members of the suffrage party.

Mr. Robards is represented by Harry J. Shepard, of Shepard and Van Loan, Inc., 729 Seventh avenue, New York City.

Lion Hunting Picture for A. Kay

The A. Kay Company, New York, announces the closing of a deal with Bob Bakker, a celebrated Western hunter, for the distribution of his pictures "Hunting Lions in Montana." The subjects are said to be a distinct novelty and depict the hunting of lions in the more inaccessible regions of the Rockies.

This Southerner Emits Cry of Real Anguish

D. C. Randolph Surveys Southern Field and Indites Observations to Industry at Large—Greed Is the Keynote, Says He

Author's Note: A recent 2,600 mile automobile trip through a large section of the country in which the writer has been operating for the past several years inspired this article, personal contact which permitted me to feel the "exhibitor's pulse," and I have seen with my own eyes the class and character of his populace, discussed local conditions with his townspeople, rode in the town, around and out of it, making a notation of what he had to draw from. I thus gained invaluable information concerning these towns in my territory, and I am going to make another trip and gather up some more.

By D. C. Randolph.

THE motion picture industry contains many men with brains, backed by unlimited financial resources and can be placed on a business basis—but, from recent personal observation the writer is led to believe that these men are not surrounded by practical showmen with brains enough to do the necessary things to stabilize the business.

Just review the situation, first the producer might be very capable of turning out subjects at far less cost, but with unlimited capital (which always seems easy to promote) he goes the limit, spends $75,000 on a subject which could have been made for $40,000, and in the next issue of the trade papers distributors and exhibitors are startled with the news that another "million dollar spectacle" is ready for release—and, right here is where the "big show" starts.

Producers have their manager of distribution (usually one who has made a short trip to Buffalo, Boston and Philadelphia at some time during his life), place a valuation on the "production" for the United States, or the value is based on "what we did on Broadway," and right here let me say, if some of the productions that I have in mind were sold on the Broadway basis, the producers would have to give the distributors a bonus for buying them. However, the producer's manager of distribution as a rule places a valuation on the production (that cost seventy-five, and worth forty thousand, or somewhere in the neighborhood of two hundred and fifty thousand dollars, and tells you that he is a public benefactor. If enough "regular" distributors cannot be found to purchase this product and pay their pro rata share, a "live one" can usually be found who will, with the result that another "distributor" is born, and the shoe shop loses another cobbler. Much more could be said but it would be a long story.

Now the new "distributor" (who as a rule knows just about as much concerning his own territory, as the producer's manager of distribution), supplies himself with a brand new map, and the latest census reports, and starts in to see how much he can trim the exhibitor for. Prices are fixed according to the population, regardless of the class and character of the populace, local conditions, number and class of theatres, never stopping for a moment to consider whether the box-office value justifies his prices, or giving the exhibitors in his territory a chance. No, he is in the "game" for the last dime, and he is not interested in whether the exhibitor stays in business or not, just as long as he gets his—today.

As a result of the greed, or ignorance, of the distributor, the exhibitor is offered the majority of subjects at prohibitive prices, in fact the exhibitor could not do a gross business equal to the rental price fixed by the distributor for the following reasons: The theatre-going population of his town is too small, and his seating capacity would not permit if his theatre-going population was larger, and last but not least he could not in the face of strong opposition increase his admission prices to over a certain limit, if he did his gross receipts would not pay for the juice consumed.

(*Concluded on page* 2378)

A POSTCARD WILL DO—IF YOU ARE BUSY!

¶ When you want information regarding an independently released picture, Mr. Exhibitor, we are here to give it to you. Don't complain that you are too busy—a postcard will do the job.

¶ We'll tell you the exchange handling any production in your territory, send you our review, or give any information you desire. Our Exhibitors Service Bureau will be glad to lay out advertising plans for you.

¶ To independent exchanges we also extend our facilities. Let us tell you all you want to know about any new feature; if necessary we will put you in touch with the producers of any type of subjects you may be interested in.

¶ We are here to serve—give us the chance!

Frank Keenan, Robert Edeson and Alma Hanlon Take Part in Harry Raver's New Production, "The Public Defender"

"Public Defender," from Raver, Is Ready

The Picture, Directed by Burton King from the Book by Goldman and Harris, Deals with Equal Rights for the Poor Before the Law

"The Public Defender," the first of a new series of special productions dealing with problems close to the minds of the masses, announced for presentation by Harry Raver, has been completed and is now ready for release. The theme of the book from which the plot has been taken is equal right before the law. Frank Keenan, Alma Hanlon and Robert Edeson are in the cast. The screen story was written by Mayer C. Goldman and Frank W. Harris, and the scenario was prepared by Frederick Rath. The picture was directed by Burton King.

The creation of the office of a "Public Defender" as outlined in the visual story presented by Harry Raver, is held by many eminent jurists to be absolutely essential to the proper and fair administration of justice. The idea also has the unqualified endorsement of over 2,000 newspapers and magazines throughout the country, having been editorially commended by such influential metropolitan dailies as the New York Tribune, the Mail, the Globe, and the Herald.

Among the prominent magazines who have placed themselves on record as strongly favorable to the idea of a "Public Defender" are The Fra, The Outlook, The New Republic, and The American Review of Reviews. In fact almost every publication of any importance in the United States has been outspoken in its advocacy of the plan looking to the institution of the "Public Defender," as presented so concretely in Mr. Goldman's book.

Harry Raver, responsible for "The Public Defender" as a screen attraction, has been identified with pictures practically since their inception as a form of popular amusement. Mr. Raver, active in every movement wherein the standards of production have been advanced during the past fifteen years, will be best remembered as the man who introduced the two dollar photoplay to Broadway, D'Annunzio's immortal "Cabiria."

"The Warrior," starring the famous "Maciste," the giant of "Cabiria," Mr. Raver's latest importation in the way of spectacular productions, recently finished a successful run at the Criterion theatre, New York, and bids fair to rival in point of drawing power its marvelous predecessor, "Cabiria." Further announcements regarding the method of distribution and initial showing to the trade of "The Public Defender" will be made in the very near future.

Ogden Films for Booking in Order of Manufacture

The Lillian Walker productions will be booked only in the order in which they are made, according to a statement issued by the Ogden Pictures Corporation, the Times Building, New York City.

No picture succeeding "The Lust of the Ages," the initial subject of the company, will be offered for sale in the open market or released in any territory until all preceding releases have been disposed of or actually booked.

Jerome M. Jackson, of McMahon and Jackson Film Company, Cincinnati

"Babbling Tongues" Placed with Many Exchanges

The following territorial buyers have purchased "Babbling Tongues" for their respective territories, and will be ready for booking from this date out: Oregon, Washington, Idaho and Montana, Webber Film Attractions, Seattle, Wash.; Dominion of Canada, Globe Films, Ltd., Rialto Theatre Building, Toronto, Can.; New England States, Eastern Feature Film Company, 57 Church street, Boston, Mass.; Eastern Pennsylvania, Peerless Feature Film Exchange, Philadelphia, Pa.; California, Arizona and Nevada, M. and R. Feature Film Exchange, 107 Golden Gate avenue, San Francisco, Cal.; Illinois and Southern Wisconsin, Unity Photoplays Company, 207 South Wabash avenue, Chicago, Ill.; Kentucky, Indiana and Tennessee, Big Feature Rights Corporation, Mary Anderson Theatre Building, Louisville, Ky., and Australia and New Zealand, P. C. Crown of Melbourne, Australia.

The next Ivan feature, "Married in Name Only," will be released Monday, October 1.

Foursquare Policy Finds Favor, Says Hoffman

The Hoffman-Foursquare policy of simultaneous distribution of all its features is meeting with favor among exhibitors. Upon learning that first-run bookings for all pictures now ready to be distributed through the Hoffman-Foursquare exchanges, exhibitors, it is reported, in every section of the country commended the newly established policy.

"Contracts received from the St. Louis, Boston, Philadelphia, Cleveland and Detroit exchanges have in practically every instance included not less than seven Hoffman-Foursquare features," says an official of the company. "The fact that the newest of these pictures is not being held back in order to advance those less new appears to be a policy of liberality that is appreciated."

"Redemption" Packs Loew House

The Loew Circuit announces large patronage for "Redemption," featuring Evelyn Nesbit and her son Russell Thaw, at its theatres last week. The business done was the largest for any week at the Loew houses this season.

Thirty theatres in New York played the picture simultaneously, some for three or four days, and the business in each case was exceptionally large, the company states.

President Cohen of the Globe Films, Ltd., states that twenty-four theatres in Canada have played the picture to big crowds.

The Dawn Masterplay Company has bought the rights to "Redemption" for Michigan.

"Ambition" Completed

"Sins of Ambition," featuring Wilfred Lucas, Leah Baird, Barbara Castleton and James Morrison, and directed by Ivan Abramson, has been completed. The picture will be released in October.

Picker and Krellbery Successful Exhibitors as Well as State Righters

David V. Picker, manager of the New Russian Film Corporation, New York, which controls the official pictures of the "Russian Revolution and Battlefronts," brought to this country a few weeks ago by the representative of the Skobeleff committee, was formerly an exhibitor. He invested in a theatre in the Bronx, which had been managed with ill success until he took it over. Since that time he has increased his ventures in the exhibiting field, until today he owns a chain of theatres, said to have a weekly attendance of about 100,000 patrons.

Mr. Picker was among the men who selected the Russian pictures and feels that they will prove successful with American audiences.

Samuel Krellberg, president of the Overland Film Company, distributing the Russian pictures for the New Russian Film Company, was also an exhibitor. Five years ago he operated with his father a chain of theatres in New York and New Jersey. From this Mr. Krellberg gradually drifted into the export and territorial field. He is applying modern efficiency methods to the distribution of the pictures.

3 French Army Films from Coles

H. B. Coles, of Inter-Allied Films, 220 West Forty-second street, New York, now has ready for the consideration of independent buyers a series of short subjects photographed by the cinematograph division of the French army, which show the scientific and industrial side of the war. The first three releases are:

"The Eyes of the Artillery," illustrating the use of observation balloons and how the observer escapes in a parachute when attacked by an enemy aviator; "Falcons of the Sea," showing the use of hydroplanes for coast patrol; "Aerial Photography," illustrating the use of box kites and small captive balloons for carrying cameras into the air, which are electrically operated from the ground, and the development of the exposed negative on the spot in a truck especially equipped with dark room and developing tanks.

Two Weeks' Run for an Ivan

The Ohio Ivan Film Distribution has opened a new branch in Cleveland on the fourth floor of the Belmont Building, with George Stockton in charge. Ivan films which are ready for release in this territory are "One Law for Both," "Babbling Tongues," "Two Men and a Woman," and "Marriage in Name Only." "One Law for Both" is booked for a two-weeks' run at the Orpheum theatre, East Ninth street, beginning September 30.

State Right Features Picks West Canada Man

State Right Features announce that J. Belmont, formerly of Winnipeg, will be their special representative for the Western Canadian territory.

THE INDEPENDENT FIELD TICKER

Territorial Sales Reported During the Past Week

Productions	*Buyer*	*Territory*
"Today" ..... "The Mad Lover".....	Western Civilization Co..	Oregon, Washington, Idaho, Montana, Colorado, Wyoming, Utah
"The Submarine Eye".....	E. & H. Distributing Co., Atlanta	South Carolina, Georgia, Alabama and Tennessee
"The Submarine Eye".....	La Belle Amusement Co....	Florida
"War as It Really Is"..... "The Cold Deck"..... "The Whip".....	Lust Exchange.....	Washington, D. C.
"Tyranny of the Romanoffs".	Feature Films Co., Boston..	New England
"Tyranny of the Romanoffs".	I. E. Chadwick, New York..	New York and New Jersey
"The Lust of Ages".....	Producers Feature Service (Harry Samwick).....	Greater New York, Long Island, Westchester
"A Mormon Maid".....	Greater Features Co., Seattle.	Washington, Oregon, Idaho, Montana

"Romanoffs" for Showing at Broadway Theatre

"THE Fall of the Romanoffs," the Herbert Brenon picture, made for the Iliodor Picture Corporation and released through Goldwyn Pictures, will have its metropolitan presentation at the Broadway theatre.

Mr. Brenon took full charge of the arrangements for the showing of the subject. Obtaining the theatre after the decision had been reached suddenly, he advertised on a large scale in the New York dailies, personally supervised all the details and management of the public exhibition, contracted billboard space throughout the city and even aided in the arrangement of the musical score for his drama. Since the showing of the picture at the Ritz-Carlton Mr. Brenon has partially rearranged the negative, in accordance with the changing events in the Russian republic.

The Iliodor Pictures Corporation is now ready to sell the territorial rights of the subject.

Reed and Thompson Handle Ivan Films

Dave Reed and True T. Thompson of The True Film Company, Dallas, Texas, recently closed a contract with the Ivan Film Corporation to distribute "Babbling Tongues" in Oklahoma, Arkansas and Louisiana.

Mr. Thompson declares that he is confident that this production will be welcomed by the exhibitors in his territory and be well patronized by the picture-going public there.

Harold J. Binney
(Director, Lion Comedies)

Popular Novels for Peggy Hyland

The Mayfield Film Corporation, New York, has picked from novels recently published a number suitable for picturization with Peggy Hyland as the star.

The stories selected are free from morbid plots and none are based on the war. The stellar roles are said to offer Miss Hyland opportunities for the display of her charm and personality.

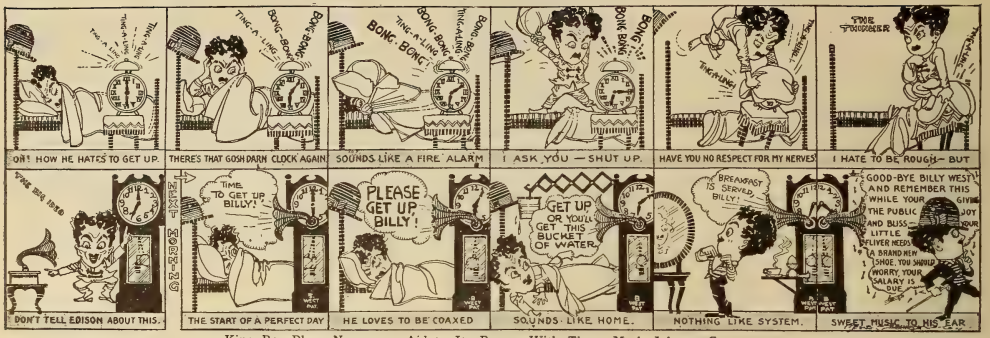
"Sirens of the Sea" Popular

A. J. Mentz, of the Jewell Productions, says that their first release in the Cleveland territory will probably be "Sirens of the Sea" instead of "Come Through," as was originally announced. The pictures of water sports have proven such winners that Mr. Mentz feels that he is giving the public just what it wants when he releases "Sirens of the Sea."

Night Scenes in Episode of "The Seven Pearls"

Donald Mackenzie, director, is working upon the fourteenth episode of "The Seven Pearls," serial produced by Astra for Pathe release.

BILLY WEST INVENTS THE TALKING CLOCK


OH! HOW HE HATES TO GET UP.
THERE'S THAT GOSH DARN CLOCK AGAIN
SOUNDS LIKE A FIRE ALARM
I ASK YOU — SHUT UP.
HAVE YOU NO RESPECT FOR MY NERVES
I HATE TO BE ROUGH — BUT
DON'T TELL EDISON ABOUT THIS.
THE START OF A PERFECT DAY
HE LOVES TO BE COAXED
SOUNDS LIKE HOME.
NOTHING LIKE SYSTEM.
SWEET MUSIC TO HIS EAR
TIME TO GET UP BILLY!
PLEASE GET UP BILLY!
GET UP OR YOU'LL GET THIS BUCKET OF WATER.
BREAKFAST IS SERVED BILLY!
GOOD-BYE BILLY WEST AND REMEMBER THIS WHILE YOUR GIVING THE PUBLIC JOY AND BUSS YOUR LITTLE DELIVER NEEDS A BRAND NEW SHOE, YOU SHOULD WORRY, YOUR SALARY IS DUE.

King Bee Plans Newspaper Aid to Its Buyers With These Merle Johnson Cartoons

Ryan Congratulates Spitzer on West Advertising

PHIL. L. RYAN, the sales manager of the Standard Film Corporation, with headquarters in Kansas City, Mo., writes Nat. H. Spitzer, sales manager of the King-Bee Films Corporation, as follows:

"I have long delayed complimenting you on the advertising which is appearing in the trade journals on the King-Bee Comedies. I do not know whether you are responsible for this or not, but it is certainly helping our exchanges in the campaign out here. It is fortunate that you realize how necessary it is to back up local advertising with a national campaign, and you are also to be congratulated upon the amount of publicity that we are getting in all the important trade papers in the East and West.

"We are putting over Billy West quite successfully in this territory and also in our other exchanges, and I can now say that we have the best representation in every metropolitan city within our territorial limits. Just recently I closed up Cella and Tate in St. Louis, who control the new million dollar Orpheum theatre, the Strand, Columbia, Kings, Park and Shenandoah, and with Mr. Stombaugh, manager of the Minneapolis office, we were successful in getting Ruben and Finkelstein to sign up in Minneapolis and St. Paul on the West Comedies.

"These people are going to put a lot of money into newspaper advertising in establishing your inimitable star in the Twin Cities, and I want to be the first to congratulate you on this deal."

"Star Boarder" Is "Chief Cook"

Owing to the fact that some time ago a two-reel comedy had been made with the title "The Star Boarder," King-Bee's latest two-reeler has been changed from the above title to "The Chief Cook.' Billy West plays the title role. The September 15 release of King-Bee is "The Fly Cop." On October 1, "The Chief Cook" will be released.

Schwerin in Exchange End Since 1915

Charles F. Schwerin, manager of the Pittsburgh branch of the Select Pictures Corporation, entered the exchange end of the industry in that city in Nov., 1915.

When the office of the World Film Corporation was destroyed by fire with all its pictures, Mr. Schwerin was sent from New York by Lewis J. Selznick, then head of the World Film. Through Schwerin's alertness every booking made in the office was served without any trouble, although every print belonging to Pittsburgh was destroyed.

When Mr. Selznick left the World to start his own company, Schwerin was the third man hired by Mr. Selznick in the United States, and today he ranks as one of the best managers in the country.

Since the establishment of the Select Pictures Corporation's new policy, the contracts closed by Mr. Schwerin have been increasing until the volume is great.

Mr. Schwerin was formerly with Fox as special representative, and before that conducted theatres in New York.

Charles Schwerin, Manager, Pittsburgh Office, Select Pictures Corp.

40 Papers Run "Romany" Novel

Forty newspapers are running a novelization of "Runaway Romany," the Marion Davies' picture just completed.

Among the papers are the Minneapolis Tribune, Rochester Democrat and Chronicle, Syracuse Post-Standard, Memphis Commercial Appeal, Louisville Courier-Journal, St. Louis Republic, Columbus Dispatch, Buffalo Times, Toledo Blade, Worcester Telegram, Philadelphia Record, Boston Herald, Newark Star-Eagle, Milwaukee Sentinel, Des Moines Register and Leader, Dayton News, Detroit Journal and Providence Tribune.

Marion Davies has begun work on her second subject. The name will be announced later. She has signed a contract with the Ardsley Art Film Corporation for two additional pictures.

Changes in Wolfberg Organization

The Harris P. Wolfberg attractions of Pittsburgh, announce several changes following the acquisition of "The Deemster" for Missouri and Kansas.

Edgar H. Wolfberg, who has been in charge of the Pittsburgh office, recently left for the Middle West, where he will open offices in Kansas City and St. Louis. His place will be filled by H. E. Stahler, a man of wide acquaintance in the Pittsburgh territory. He has had signal success with "The Crisis" and "The Deemster" since his connection with the Wolfberg organization. Mr. Stahler was formerly connected with V-L-S-E in St. Louis, and later represented Essanay.

Another addition to the Wolfberg forces is J. L. Ellman, an advertising man of St. Louis, who has developed a plan of exhibitor co-operation which is being introduced in Ohio with "On Trial," and other pictures of the First National Exhibitors' Circuit.

Correction for American Standard

An error was made last week announcing in the trade papers the release date of the "Blackmailer," a five-part picture featuring Vera Sisson and Sidney Mason, released by the American Standard Motion Picture Corporation. This picture will be released October 15, instead of October 1, as previously announced.

Can You Picture the Demure Marguerite Clark Falling Into a Bathtub of Cold Water, Thus? Well, She Did. Paramount's "Bab's Diary" is the Picture

Southern Ohio Likes Netter Subjects

Leon D. Netter of the Masterpiece Film Attractions, Cleveland, has just returned from Cincinnati and Dayton, where he closed contracts for an early showing of "The Garden of Allah." This attraction has never been shown in the southern part of the state, and great interest is attached to its release. Cincinnati will run it for two weeks and Dayton for one.

"Redemption," the picture featuring Evelyn Nesbit and her son Russell Thaw, opened at the Walnut theatre in Cincinnati last week, and they wired the Masterpiece office in Cleveland that they had to turn people away at every performance. "Redemption" will play at the Stillman, Cleveland, all next week. Sol Lesser passed through Cleveland on his way to San Francisco from New York, where he has been ill with typhoid fever.

Iowa Public Ready for Increased Prices

Every exhibitor in Iowa and Nebraska showing "The Unwritten Law" and "The Witching Hour," two Fontenelle Feature Film Company pictures circulated from Omaha, Neb., charges twenty-five cents admission and learns a lesson. Manager Wintroub of the Fontenelle says there is not a theatre in his territory that could not make more money and show better pictures if they would charge twenty-five instead of ten cents.

Ten King-Bees for 7 Days Each

The King-Bee Films Corporation were notified on Monday that King-Bee Billy West Comedies are now featured in Denver's largest theatre, the Paris. This means that the ten releases to date will be played for a run of seven days each. L. G. Goldstein, general manager of Supreme Photoplays Corporation, made the sale.

Shipman Launches Extensive Film Plans

He Will Buy and Sell Pictures, from Eight-Reel Subjects to Short Comedy, Pass on Scenarios and Operate Laboratories, Besides Conducting Foreign Market Business

ERNEST SHIPMAN, who since 1914 has a record of over 900,000 dollars worth of pictures sold through him, the operations covering the entire open market field from Broadway runs to small deals in remote parts of the country, has perfected plans for co-operation between the producer of pictures and the man who buys them.

The plan, far reaching in its scope, includes the buying of all kinds of desirable film, from the seven or eight-reel spectacular drama to the short comedy, and is said to insure the producer against the risk of making pictures by guesswork. It is stated that three prominent film organizations and nearly all of the independent exchanges have agreed upon Mr. Shipman's plan, which has for its purpose the placing of an O. K. upon a story or scenario before it is made, thus insuring the production of a picture likely to come up to the best picture making requiremetns of the day.

"An an advertising move, it is unsurpassed, as it interests in a most attractive manner, the very men who will later be bidding for a picture, and the producer is enabled to profit by their practical suggestions in advance," says Mr. Shipman.

"The market practically assured, the next pressing need of the producer is effective New York representation. When acting individually this involves a considerable expense. Backed by an experienced office and selling force, I am prepared to undertake all business angles in connection with the selling and exploiting end of pictures.

"The foreign situation is at present a most complex one, and the utmost skill and knowledge are required in dealing with this market. After a thorough investigation of the men and companies now engaged in the work, no less an expert than Chester Beecroft has been affiliated with for the export trade.

"Mr. Beecroft has just returned from a four months' tour of England, France, Norway, Sweden, Denmark, Finland and Russia, where he made a critical survey of conditions, and established connections with the strongest and most reliable buyers and distributors in each country. His knowledge is accurate, fresh, and thorough; his standing and associates so irreproachable as to remove all fear of possible dangerous governmental difficulties, and his organization is quite unique in system and efficiency.

"In order to properly care for the studio and laboratory requirements of certain producers and prominent directors who are already under co-operative contracts, I have executed a five years' lease for an extensive plant in the very heart of the city, where the highest art in negative development, positive printing, art titles and tests will be in vogue. This plant which has been improved and enlarged since coming into my possession, will be known as the Art Studios, and one of the best known laboratory men in the business and staff of assistants, is already in charge.

"The increased capacity of this plant will enable its superintendent to accept orders for laboratory work, and there will also be ample studio space for rental, private projection, assembling and test work, with night and day service to responsible parties.

"Capital is available for the making of unusual features, on a basis which will benefit producers of repute and standing.

Under the Direction of Ivan Abramson An All-Star Picture, "Sins of Ambition," is About To be Produced. Those Participating Are Barbara Castleton, Leah Baird, Anders Randolf, Wilfred Lucas, and James Morrison

Drama in Natural Colors Pleasing to Trade

Technicolor Company's "The Gulf Between" Frequently Holds Mirror to Nature—Color Lens Gives Best Results on Primitive Emotions

THE Technicolor Motion Picture Company, after a ten months' sojourn in Florida, has brought up North the first results of a color camera at work on a dramatic narrative. A nine reel picture, containing approximately seven thousand feet, called "The Gulf Between," was shown to the trade at Aeolian Hall last Friday morning.

To a non-technical observer, the Technicolor product has many admirable points. The process seems to do its best when dealing with primitive human emotions, anger, love and such. True love, when you can see the color of her lips and eyes, is far more stirring than the same girl done in blacks and whites. A good actor can become as mad as he feels like, shutting his eyes, twisting his mouth into a grimace of fury and otherwise giving vent to his inner feelings in black and white; but when that same actor becomes visibly red in the face, his contortions really carry weight.

In the same proportion, the blushings and palings of young lovers, provided that they have not outgrown the blushing and paling stage because of too frequent dramatic appearance, quicken the pulse far more than an ordinary screening. Trees, flowers, sea and sky do likewise.

Judged by the reception given "The Gulf Between," the "hardened New York critics" found much to admire in Technicolor's first attempt. The non-technical portions of the audience liked the coloring immensely, applauding at short intervals.

One unbiased color photography expert was overheard remarking that no natural color films had given such accuracy to facial tints. Some of these experts criticized the predominance of blues; others had words to say regarding the lack of sharp definition. Personally, we regretted the lack of close-ups.

All of nature's colors seemed to be delivered to the screen without undue manhandling. Considered as a dramatic production, "The Gulf Between" is reviewed competently in the Screen Examinations department. A complete technical analysis will be published in The Camera department two weeks from date.

It is understood that C. A. Willat, supervisor of the production, has not as yet made arrangements for distribution of "The Gulf Between." A statement from the Technicolor concern contains the following information:

"The Technicolor Process is the work of a Boston firm of engineers and scientists, Kalmus, Comstock & Westcott, Inc., their work extending over a period of five years.

"The members of the firm and many of their co-workers and employees are Massachusetts Institute of Technology graduates. Dr. Daniel F. Comstock is at present a professor in the department of physics; Dr. Herbert T. Kalmus was formerly a member of the institute staff and later professor at Queen's University, Canada, and in charge of the technical research department for the Canadian government, while Mr. W. Murton Westcott has been engaged in the design of technical apparatus for some years.

"This firm has focused on this development the constant attention and energy of a large staff of its highly trained experts, usually 15 or 20, over a period of years, the outcome of which is a long list of patent rights, 30 odd in number, covering all phases of the process and its equipment, and running into many hundreds of thousands of dollars of preliminary expenditure."

Violet Mersereau, almost out of sight in her new Bluebird, "The Girl at the Roadside"

A Voice from the South

(*Continued from page 2373*)

In the event that the distributor succeeds in selling his product, through competition, good salesmanship, personality, or "steam roller" methods to the exhibitor, he is simply helping the sheriff serve the disposess notice on his best friend, and personal observations of some recent transactions lead me to believe that the object of many distributors is to "snatch" all they can, and put the exhibitor out of his misery by breaking him just as quickly as possible, at the same time fervently praying that they will see the familiar sign over the theatre on their next raid, "Under New Management."

The exhibitor (who is not without fault) can, in most instances be given credit for knowing what the producer manager of distribution and the distributor himself does not know, and that is: Just how much "real money" he can take in on a program subject, "special feature" or "million dollar" spectacle, and if he will inject a little business principal and some real showmanship into his business this unit of the business could stabilize itself quickly—but, he has little opportunity to improve his condition under the present policies of production and distribution as it seems that the only interest taken in his welfare by the other units of the business is to separate him from all the coin they can and leave him to work out his own salvation.

Personally, I believe that if every producer would secure competent men to visit twenty-five towns in each state, talk to the exhibitors, investigate local conditions and report their findings to the manager of distribution, that the fair producers would set a price on their products that would be somewhere near right, and at the same time give them a reasonable profit on their investment.

Then let the distributor employ competent salesmen who are showmen, men who know local conditions in their territory, salesmen with a conscience capable of offering suggestions to exhibitors that will help them, get men that will not oversell a subject. Very often a good man is handicapped, prices are too high and he knows it, but his hands have been tied by the exchange manager, who also knows that what the salesman reports is the truth, but he must "obey" orders, and sell his subjects at the prices fixed by the "man who does not know" who usually sits on his throne on Broadway.

Exchange managers must know their territory, know every exhibitor personally and the conditions which surround him; he must help him, be fair with him and sell him subjects on the box-office value basis in his town, don't try to grind the last "dime" out of him, but be satisfied with a reasonable profit.

Exhibitors with a few exceptions are fair minded, and there are very few instances where a compromise cannot be effected when they want some unreasonable concession. Exhibitors are at loggerheads with the distributors principally because they are continually being oversold. I have seen the books of many exhibitors and know that they did not do a gross business on many subjects equal to the rental price. This condition was not due to any fault of the exhibitor, but to local conditions. I know of one town of 10,000 inhabitants where the exhibitor can put on a "special" at increased admission prices and do a "whale" of a business; just about forty miles away is another town of practically the same population, and if the exhibitor there plays the same subject at the same prices, and pays the same rental, he will lose money—local conditions and class of inhabitants is the cause.

If the exhibitor is permitted to earn a fair return on his investment he will improve the conditions of his theatre by employing competent help and installing new equipment. This will save the distributors thousands of dollars yearly; it will eliminate film destruction, misshipments and other evils charged against the exhibitor.

Harold Bolster to Tour World for Goldwyn

Harold Bolster, who recently resigned the vice-presidency and general management of the General Film Company to join Goldwyn as general manager, leaves next week for a trip around the world to begin the extension of Goldwyn activities into the far parts of the globe.

Sailing from San Francisco on October 4, Mr. Bolster goes first to Sydney, Australia, where he will establish headquarters in that Commonwealth.

THE WORLD MARKET

Several Inter-Ocean Deals

Louis Brock, of the Inter-Ocean Film Corporation, reports the sale of "Parentage" for South Africa.

"Enlighten Thy Daughter" has also been sold through the Inter-Ocean offices several months ago for South Africa, and the latest advices from there state that this subject has taken that country by storm, and is considered by exhibitors as a great box office attraction.

Inter-Ocean also reports the sale of four prints of "The Russian Revolution of 1917," with the Man of the Hour, Kerensky, as the feature for Australia. The shipment went forward Monday, Sept. 17.

London Director of Inter-Ocean in New York

John H. Taylor, managing director of the London office of the Inter-Ocean Film Corporation, arrived in New York City Monday on the S. S. Lapland to confer with the home office.

Upon Mr. Taylor's arrival he was greatly grieved to learn of the sudden death of Henry J. Brock, president, not being acquainted with the fact due to his having sailed a day prior to the accident.

It is Mr. Taylor's intention to return to London the end of the coming week.

Rev. Harris, Kingston, N. Y., Uses Screen as Pulpit

The Rev. Charles J. Harris, of Kingston, N. Y., uses the screen as a far-reaching pulpit. He is one of the few clergymen to see the possibilities of the screen in enabling the preacher to reach a larger congregation.

In "The Little Samaritan," a photoplay by Rev. Harris, an Erbograph production, released on Art Dramas program, the moral side is brought out without making a "preachy" picture.

"The Little Samaritan" was founded on the story in the New Testament of the Good Samaritan. The story of the film parallels this narrative to a certain extent, in that the girl, Lindy, is the only one of the whole village who is capable of self-sacrifice, although the others pretend to be Christians, and despise her as an outcast.

Exhibitor to Release His Own Illustrated Song

F. D. Allison, manager of the Strand theatre, Newark, N. J., and former president of the Allison Amusement Company of Pittsburgh, announced this week that he is about to release his illustrated song, "Stand for the Country That Stood For You," of which he is the author. Six hundred feet of film accompany the song.

Mr. Allison came to Newark a few months ago from Pittsburgh where he was the residential manager of a chain of picture houses in Pittsburgh, Erie, Monaca and neighboring cities.

General Enterprises Open Foreign Department

M. R. Fink in Charge of New Branch—At Present Disposing of "Deadly Sins," and Has Sale Rights to "Robinson Crusoe"

ATTESTING to the rapidly increasing scope of their newly-formed General Enterprises, Inc., Messrs. A. H. Sawyer and Herbert Lubin announced this week that a department especially devoted to the handling of films for foreign sale has been added to their organization. At its head has been placed, M. R. Fink, a film executive of several years' experience, who brings to his new duties a mass of facts and figures covering the foreign market situation, the result of five years' intensive study of the subject.

Mr. Fink at present is busily engaged in disposing of the foreign rights to the McClure Series, "The Seven Deadly Sins," which were recently acquired by General Enterprises, Inc. He states an extraordinary number of inquiries, both written and of a personal nature, have been received from over-seas buyers regarding the McClure productions, which contain many elements especially calculated to appeal to foreign audiences. Up to date, several contracts have been closed, whereby the "Seven Deadly Sins" will be shown in countries outside of the United States and Canada, and it appears that a record may be made in the disposition of foreign rights to visiting buyers, in the matter of time consumed.

General Enterprises, Inc., has also secured the selling privileges for the entire world of Henry W. Savage's production, "Robinson Crusoe," an adaptation of the immortal novel which has been translated into every language on the globe. A deal is now pending for the acquisition of three film successes of the past year starring well-known screen players, and Mr. Fink contemplates the removal of his offices from 1600 Broadway to larger quarters in the near future, owing to the volume of business which General Enterprises, Inc., is handling in the recently established foreign department.

Blumenthal Takes Over Foreign Rights to Metro

Export and Import Film Company to Distribute Pictures to Wide Audience—Exchanges Opened in Countries Where Rights Are Not Sold

A DEAL of interest to the trade was consummated about two months ago, and has only just come to public knowledge through Frank Garrett, the President of the Export and Import Film Company, Inc. Ben Blumenthal, President of the Export and Import Film Company, Inc., has taken over the entire foreign rights to the Metro Pictures.

As is usual with all Mr. Blumenthal's undertakings, the affair was kept particularly quiet. It seems that Madame Schuepbach, representative of the Mundusfilm Corporation of Paris, who was recently here to buy material for the foreign market, and whose personal representative is Mr. Garrett, delayed her departure until she was able to close a deal with Mr. Blumenthal for the rights to these pictures for Spain, France, Italy, Switzerland, Holland, and the Balkans. It was Mr. Garrett's announcement of this fact that led to the discovery of the story.

Mr. Blumenthal has but lately come to this country, having received practically all his training in the foreign market. It is said he is recognized in Europe as one of the keenest business men in the film world. Having spent seven years in the active study of foreign exchange conditions, his knowledge of European territories will be of invaluable assistance.

Mr. Blumenthal, on his part, is most enthusiastic over the proposition, and feels that the Metro Pictures will be sure of immediate success with European audiences. Such stars as Francis X. Bushman, Beverly Bayne, Harold Lockwood, and the Sidney Drews have attained popularity in this country, and their following will doubtless be increased wherever they are shown abroad. Mr. Blumenthal believes that the European market is coming more and more to demand the American productions, with their elaboration of detail and expensive settings, and that it is a matter of simply bringing the pictures before the audiences in the proper manner to result in the ultimate triumph of American releases over the foreign products.

In accordance with his present plans, Mr. Blumenthal is opening exchanges in the other foreign countries, where he cannot sell the territory to some reputable foreign distributor, so that all of Europe will be covered in the shortest possible space of time.

Deals Pending for Romanoff Picture

The Export and Import Film Company handling "The Tyranny of the Romanoffs," the latest of the Romanoff pictures, report four or five territorial deals pending on the picture.

Harry Siegal, manager of the Globe Feature Film Company, of Boston, has already bought the rights to this feature for all New England. The rights to New York and New Jersey have been bought by I. E. Chadwick.

JUST FOR FUN

By LONGACRE

NEWSPAPER men and trade paper representatives — the two classifications are always employed in justice to members of both parties—were the guests of William Fox at one of his Fort Lee studios on an afternoon last week. The occasion was the shooting of a number of mob scenes for a forthcoming production of "Les Miserables," which Frank Lloyd is directing with William Farnum as his star. Two or three entire street sets representing certain quarters of Paris in the latter part of the eighteenth century were peopled by actors and actresses, extras and extresses in costumes of varying hue, cut and weave.

ONE frenzied guest exclaimed, "So this is Paris!" as he stubbed a toe on a protruding cobblestone of the Rue de Something or Something Else, a street the pavement of which bore a close resemblance to the surfaces of Broadway and Seventh avenue in their present state of construction. There was a gentleman parading about among all those present clothed in a long black coat and wearing a cane almost as long, who looked as if he might be the mayor of the place on a tour of inspection or attempting to find a drink. There were a number of cafes with tables out in front. Seated around them were all the gentry of the Paris, but they never drank the brownish stuff in their glasses. We asked one fellow why, and his reply was "ginger ale." We thought at first that he was a picture reviewer in disguise.

THEN there was a squad or so of soldiers from the 71st Regiment, all dressed up in ancient uniforms, getting their first taste of European warfare by charging the populace every now and then. There were plenty of ladies in Juliet poses on balconies. One of them became tired after roosting romantically for three hours in a space four feet square and squalked loudly in French as follows, "For the love o' Mike, Jim, bring me a ladder; I want to get out of this joint for a minute and stretch." Whereupon Jim Romeo produced a ladder and his Juliet descended in the view of many upturned eyes. Everyone was watching to see when the sun would come out, hence the upturned eyes.

MR. LLOYD didn't seem to be having an easy time of it, what with the constant winking of the sun and the job of making a few hundred extras act like the former, very former, inhabitants of Paris. However, judging from glimpses of the action, "Les Miserables" stands a fine chance of being a good picture, 'specially as all the guests were carefully kept without camera range.

THE original and only K. C. B. of "I Thank You" fame was a member of the party. We thought of making the suggestion that he do the story for us and vice versa, just for an experiment, but then the thought that both Mr. Hearst and Mr. Johnston might object kept us silent on the subject.

MARRY MOREY has made an offer, before witness, to make the fellow who gets a page story mentioning his name at least once and using his picture at least once in the Saturday Evening Post, a present of a thousand dollars. Harry, we opine, is in his wishes modesty itself.

THE lady who told the management of the Langley theatre, Chicago, that Charlie Chaplin was the "best imitation of Billy West she ever saw" must be a Mrs. Rip Van Winkle.

BEN GRIMM and the U. S. Army are responsible for a most important piece of news which we have the honor of announcing. Ben has made good his long promised threat and is now enrolled with "Uncle Sam's fighting men" as they say in the dailies. He is going to do photographing for the Signal Corps and so that he might make suitable time exposures "the boys" made him a present of a wrist watch with a face as illuminated as his own. Jim Hoff made the presentation before a large gathering of press agents, waiters and reviewers at Keen's, at which place Ben partook of a farewell luncheon of beans in order to become acclimated, as it were. The new recruit will be located, for the time being, at Little Silver, New Jersey. As yet we are unable to give a more detailed address owing to Ben's well known bashfulness. But we will endeavor to acquaint our readers with his identical tent next week in order that all cigarettes, magazines, checks and money may reach him safely.

THE Grimm person is not the only one who claims attention for an heroic act. Horace Fuld, noted as the only reviewer who ever became a film salesman—and that successfully—is just now at Spartanburg, S. C., although a little later he says, his address will be "Somewhere in France." It is rather useless to add that the best of luck goes with both boys from everyone in the trade.

MARIE DRESSLER, of Goldwyn, who left for Los Angeles recently in the center of a private car accompanied by a Japanese butler, a French maid, a parrot, a canary bird and fourteen trunks has issued a cry, like unto that emitted by a maiden in distress. It follows:

S O S:—SOMEWHERE IN KANSAS CITY

After crossing desert took inventory of baggage and crew before embarking for Los Angeles. In going over crew and animal contingent, find myself mixed up with Ringling Bros. Circus. In the mix-up of checks instead of a canary and a parrot I drew a wild cow and an elephant. Having fourteen trunks of my own, I do not know what to do with the elephant. Please advise. On top of it all I find I am minus a perfectly good secretary. Should be found in Grand Central Station with a waiting expression on her face. Kindly find and express her to Los Angeles, C. O. D.

Marie Dressler.

The Longacre Lampoon

All the News That Fits, We Print Longacre Square, N. Y., October 6, 1917

EDITORIAL

The National Red Cross Rosemary Pageant to be presented at Rosemary Farm, Huntington, Long Island, on Friday, October 5, by what is described as a "historic cast," has nothing particular to do with the film trade but it is worth mentioning any way.

Daniel Frohman and a large staff of assistants have been directing rehearsals for a long time and the affair promises to be a big one, well worth going all the way to Huntington to see.

A large number of stage and screen stars have volunteered to participate in the pageant. Space does not permit the mentioning of all the names, but those prominent on the screen follow:

Ethel Barrymore, Jack Barrymore, Hazel Dawn, Jeanne Eagels, Irene Fenwick, Kitty Gordon, Rita Jolivet, Marjorie Rambeau, Robert Edeson and Lumsden Hare.

The rest of the list includes practically all the actors and actresses of importance now in New York.

—Mart Quigley of the m. or l. w. k. exhibitors' herald and Chicago arrived in our city last wk. and was welcomed on all sides.

—Kitty Kelly, also of Chicago, but not the herald, she being on the examiner, arrived in our city last wk. and was welcomed on all sides.

—Al Selig of Bill Fox's forces and ye ed. held a classic meeting one day last wk., they not having seen each other since their respective sojourns in Los Angeles, the w. k. capital of the m. p. bus.

—Dave Warfield has made his debut in the empies in "3 Billion in 3 Wks."

—The first Technicolor picture "The Gulf Between" was shown last wk. to unusual applause.

—Tony Kelly came out of hiding to witness the above picture which he wrote over a yr. ago.

—Roy Somerville is around town again, which means he must have sold another scenario.

—Joe Kelley likes the bus. so much that he came back to it four or five days before his vacation was over, but not to work.

—Bob Welsh is to be married next wk. More of this anon. Congrats., Bob.

—Nat Stronge sometimes takes the 8.23 home in the evening and sometimes a later train or the subway.

— This page was mistreated by the printer last wk. and the sense of two valuable news items was lost. One was that Bessie and Phil Lonergan were to see brother Lloyd's picture, "The Man Without a Country," and the other was that Agnes Smith, of the m. or. l. morning telegraph had forsaken the m. p. section for the daily, her place being taken by Alison Smith, formerly of the dramatic mirror.

—News are scarce this wk.

AMONG THE EXCHANGES

S. E. Abel Visits Select Offices

Sydney E. Abel, special representative of Select Pictures Corporation, has left New York on his first visit to the newly established Select Exchanges. He made his first stop at Washington, D. C., where he conferred with Branch Manager V. P. Whitaker, who recently took charge of that office, at 811 E street, North West.

Business at the Select exchange in the Capital City has been reported good, and Mr. Abel expects to have other gratifying reports upon his return to New York.

Omaha Exchange to Handle Motiograph Machines

The Omaha Film Exchange, 108 South Fourteenth street, Omaha, Nebraska, owned and operated by A. C. Hartman, has taken on the exclusive rights for distribution of Motiograph machines for the States of Iowa and Nebraska. Mr. Hartman has been in close touch with all the theatre owners of these two States, having traveled quite extensively to form an opinion as to their desires. Mr. Hartman has placed an order with the Motiograph Company here in Chicago for 200 machines to be delivered to customers in these two States.

Suspect Railroad Connivance with Exhibitor

An Omaha exchange last week received a film box back from an express company after an exhibitor had refused to accept it c. o. d. But in the film box was advertising paper the exhibitor had used on another film.

That the express agent had allowed the exhibitor to take the film and show it, later returning it as refused, is the claim of the exchange.

Burton Garrett, Former Exchange Manager, a Suicide

No motives can be assigned for the suicide of Burton Garrett, a Cleveland man and former manager of the Mutual local office, who shot himself last week in Indianapolis.

Mrs. Frances Garrett, his wife, living at 2026 Cornell road, left immediately for Indianapolis upon hearing the news and brought the body to Cleveland for interment. Mr. Garrett, who was thirty-six years of age, was a salesman for the Fox Film Corporation. He served through the Spanish-American war, and later served in the Philippine Islands.

Nebraska Exchange Men Object to Iowa Law

Omaha, Neb., exchange men are complaining of the Iowa law which allows express agents to hold films, refused by the exhibitor, for twenty-four hours without notifying the home exchange they have been refused.

C. W. Taylor, of Standard, Is Entertaining

Manager C. W. Taylor, of the Standard Film Corporation Exchange in Omaha, Neb., is entertaining his mother, Mrs. Robert Taylor, of Lafayette, Ind., and his sister, Mrs. William Klepinger, of Delphia, Ind.

Jewel Enters Omaha's Film Row

Jewel Productions, Inc., has opened an exchange at 1504 Harney street, Omaha, with C. L. Booth, formerly with the Vitagraph in Minneapolis, as manager.

This adds another exchange to Omaha's "film row," otherwise known as Harney street.

Hale Film Shown in Open

The initial presentation of "The Man Without a Country," the film version of Edward Everett Hale's story, was offered as an open-air community presentation at the Sylvan theatre, under the auspices of the Bureau of Commercial Economics. It was viewed by several thousand people assembled on the Washington Monument grounds.

Metro Incorporation in British Columbia

Metro Pictures, Limited, has been organized and incorporated to take over the interest of the Metro Moving Picture Film Company in British Columbia. Matthew J. Barr is named as the president of the new corporation with headquarters at Vancouver.

V. P. Whitaker for Select Pictures at Washington

Select Pictures Corporation opens a Washington, D. C., office with V. P. Whitaker as manager. He has been with Paramount and Artcraft. In the force are Billy Bellinger, late of Vitagraph, sales manager; Hugh Berriman, booking; O. R. Brown, sales manager at Raleigh, N. C., for North Carolina and West Virginia.

Mr. Whitaker says there is lively competition for first runs of "The Public Be Damned," and for features with Clara Kimball Young, Eva Tanguay and Rita Jolivet.

Bert Lubin in West Canada for Globe Films

Bert Lubin has been appointed general sales manager of the territory embraced by Western Canada, acting in this capacity for the interests of The Globe Films, Ltd., a new organization of prominent Canadian exchange men and financial lights.

Mr. Lubin has been a factor in Canadian film circles for several years and his acquaintance among exhibitor folk is both wide and comprehensive.

Goldwyn Has Three-Story Building at Washington

Goldwyn Pictures Corporation is to have a permanent home in Washington, D. C., at No. 714 Eleventh street. It is a fireproof three-story building, with over 3,000 feet of floor space, a fireproof vault and a projection-room.

W. H. Bradley, who was formerly at Washington for Mutual, is the Goldwyn manager. He has taken temporary quarters at the McLaughlin building.

Miles Gibbons to Have K-E-S-E New York Office

Miles Gibbons, manager for K-E-S-E in Cleveland, has been brought on to New York to take charge of the K-E-S-E offices. This is described as one of the most important positions the company can offer him.

While with K-E-S-E he has been stationed, first, as an assistant in New York, then at Denver, Pittsburgh and Cleveland. A Cleveland news notice of his promotion says:

"Mr. Gibbons is always exceedingly courteous, as well as thorough in his business methods, which accounts for his rapid rise in the film industry. It is with genuine regret that the men associated with him bid him good-by."

Mr. Gibbons has been four years in K-E-S-E employ. His place in Cleveland will be taken by J. H. Norwood.

Notes of Omaha Branches

Accounts from the Kansas City and the Minneapolis exchanges of the Triangle Film Corporation, dealing with exhibitors in the Omaha, Neb., territory of Iowa, Nebraska and the Dakotas, are being transferred to the new exchange at Omaha. C. W. Kirk, named office manager when the exchange was opened, is now on the road, as are five others. Fred Theile, booker in the Kansas City office, has been transferred to Omaha to be office manager.

C. E. Schmidt, recently promoted from the Butte, Mont., Exchange of Pathe to be assistant manager under C. E. Holah in the Omaha, Neb., Exchange, last week received word that he had been promoted to an assistant managership in the business manager's office in New York City.

Distributor in Canada for French Official Films

E. Ratisbonne, delegate in the United States and Canada of the Cinematographic and Photographic Division of the French Army, has just completed arrangements with L. Ernest Ouimet, president of the Specialty Film Import, Ltd., 313 Bleury, Montreal, to handle in Canada the French official features distributed in the United States by the Pathe exchanges.

The first subject, "In the Wake of the Huns," has just been announced for early release.

NEWSY REPORTS FROM ALL SECTIONS

Fire Ends and Consolidated Film Gets Busy at Once

The Consolidated Film and Supply Company, of New Orleans, had all of its merchandise, part of its office fixtures and half of its paper department destroyed in a fire recently, and was still able to get films to every exhibitor for the night's performance.

"We got every out-of-town shipment off in tin, so that there was not a single show disappointed in any way in spite of the fact that there were no lights in the building," the company says in a letter of explanation. The letter adds:

"We had a cable stretched from the light plant which is about a block from our exchange, and as soon as we were permitted to enter the building immediately started business as usual. We had a temporary office open at 920 Gravier street one hour after the fire started. Plans for the new office are now being drawn up by Architects Favrot and Livandais, and we intend to put in everything new, and will have one of the nicest exchanges in the South when all is completed."

Not a single film was burned in the fire because stored in one of the best film vaults and inspection rooms in the country. Twenty reels of film—only—were destroyed by water.

Rapid Rise in Canada for Claire Hague

Claire Hague, of Canadian Universal, who has been appointed a member of the Motion Picture Distribution Committee of the Food Controller's office at Ottawa, to have jurisdiction over all films, was with Allen Brothers Company in Canada for three years.

Mr. Hague then became associated with the George Kleine Feature Company, where he filled an important position for two years. The old Canadian Film Company was the next to claim his services, and when this company became the Canadian Universal Film Company, Mr. Hague remained as local manager. In April, 1915, when a reorganization of Universal interests took place, Mr. Hague was appointed general manager for the Universal Film Company in Canada.

New Jewel Offices in Heart of Kansas City

M. R. Ward is the branch manager for Jewel Productions, Inc., established in new offices opened at No. 1025 Main street, Kansas City, for Missouri, Kansas, Oklahoma, Arkansas and a slice of Illinois.

In the new Jewel Exchange offices 1,000 feet of floor space in the heart of the business and film district has been utilized for the installation of full modern equipment.

Mr. Ward was two years with General Film, a year with Paramount and more recently with the Central Motion Picture Company.

Mobilizing Movies of Canada for War Service

Claire Hague, Jule and J. J. Allen and W. A. Willison on Special Committee Named to Have Charge of All Films for the Government

THE Dominion of Canada, through its national Government at Ottawa, and the various provincial governments, is making elaborate plans to use the Canadian film

The Dominion of Canada, through its national government at Ottawa, and the various provincial governments, is making elaborate plans to use the Canadian film industry for war measures. A body known as the Moving Picture Distribution Committee has just been appointed to work in conjunction with Food Controller Hanna.

Claire Hague, general manager of the Canadian Universal Film Co., Limited, Jule and J. J. Allen and W. A. Willison, chief of the educational department of the Food Controller's office, are on the committee.

It is planned that this committee will take charge of all films which are to be made relative to food conservation in Canada. The committee will look after the proper distributing of these films, and see that they are used to the greatest advantage of Canada.

The Canadian government has at last realized that in the moving picture it has at its disposal a force second to none but the daily press. President Wilson in the United States awoke many months ago to the great opportunity offered by the moving picture industry for the dissemination of public intelligence. The American President has declared that the film is a close rival of the daily newspaper when it comes to giving the people of America facts about the war.

Claire Hague addressed the exhibitors' convention of the Maritime Provinces at St. John, N. B., and pointed out how the exhibitor could perform a patriotic duty by showing the films which are about to be issued. His remarks were listened to with a great deal of attention and he was accorded a splendid reception.

H. M. Crandall, Washington, Ready for Busiest Season

HARRY M. CRANDALL, head of the Crandall string of houses in Washington, D. C., has just returned from New York after booking a number of star pictures to be shown at his houses during the coming season. In speaking of his trip to New York, Mr. Crandall told the MOTION PICTURE NEWS correspondent that the contracts he has just closed call for photoplays featuring the following well-known stars:

Mary Pickford, George M. Cohan, Marguerite Clark, Douglas Fairbanks, Clara Kimball Young, Julian Eltinge, Elsie Ferguson, William S. Hart, Geraldine Farrar, Francis X. Bushman, Billie Burke, Mme. Olga Petrova, Earle Williams, Edith Storey, Charles Ray, Pauline Frederick, Wallace Reid, Norma Talmadge, Carlyle Blackwell, Madge Kennedy, Harold Lockwood, Anita Stewart, Jack Pickford, Mary Garden, Robert Harron, Maxine Elliott, Alice Brady, Mabel Normand, Mae Marsh and many others.

Mr. Crandall went to New York for the purpose of attending a meeting of the National Committee of the War Co-operation Commission. He says: "I feel safe in predicting that the coming season will be the busiest in the history of the film business in the National Capital. I am prepared for a heavy fall and winter season and have made my plans accordingly.

"Speaking of censorship," continued Mr. Crandall, "there will be no need of any such restriction as far as we are concerned. There is a tendency all along the line to put out better pictures. I think the people are getting tired of sex problem plays."

Special Performances for Children at Newark, N. J.

Clean and better pictures for the children of Newark, N. J., will be a part of the new policy of the Strand theatre as outlined by its manager, F. D. Allison. Mr. Allison declares that it is his conviction that special pictures for boys and girls will meet a long felt need in this vicinity.

It is his plan to hold special performances for children at the Strand, showing only such films as are particularly adapted to the entertainment and enlightenment of the younger folks. The pictures will be selected for both their entertainment and educational qualities.

The private showing was given last Saturday and was attended by more than 1,500.

Mutual Pleased with New Goodrich Feature

Mutual is expecting great things of Edna Goodrich's new photodrama, "Queen X," which will be released October 1, and upon which Director John B. O'Brien is said to have lavished much genius in his selection of the scenes and in which Miss Goodrich is said to have exhibited some of her most winning screen capabilities. Realizing that Miss Goodrich is at her best when she has plenty of action, this fact was not overlooked in choosing the story, which is chock full of underground passageways, smugglers' dens, and other things which are counted upon to lend an adventurous turn to the story. Mystery is said to be the keynote of the feature, and Mutual seems satisfied that Miss Goodrich will make good.

Slow in Joining Nebraska Branch M. P. E. L. of A.

Nebraska's branch of the M. P. E. L. of A., organized shortly before the Chicago convention, following a visit of Mr. Ochs, is not accomplishing the work it might, according to its president, H. M. Thomas, manager of the Strand, Omaha, Neb.

"There are 350 exhibitors in the state and only 100 are members of our organization," said Mr. Thomas. "When there is something big in the wind they join readily enough, but when there are just ordinary affairs to attend to and legislative and other battles are in the future, they pay little or no attention to the organization."

Mr. Thomas said the Nebraska league will welcome a visit soon by David G. Rodgers, national organizer of the Motion Picture Exhibitors' League of America. Mr. Rodgers has been in Chicago, and an invitation has been sent him to come to Nebraska. It is understood he has accepted.

The Nebraska league will hold its quarterly meeting in Lincoln next month, said Mr. Thomas. The exact date has not been set.

Composer's First Efforts Welcome at the Strand

Manager Edel, of the Strand theatre, announces that he will be glad to receive musical compositions from American composers for rendition by the Strand Symphony Orchestra. Signor Adriano Ariani, the conductor, and Carl Edouarde will, with Mr. Edel and two well-known music critics, pass on all compositions submitted.

It is Mr. Edel's intention to embody in the Symphony program a composition by an American composer, which has not hitherto been heard in public.

By inviting American composers to submit their works, Mr. Edel and Signor Adriano Ariani believe that they will encourage unknown writers to produce work of merit. All compositions submitted will receive serious consideration.

Patriotic Organizations Use Motion Picture Campaign

In the campaign for stimulating patriotism conducted with the showing of "The Man Without a Country" at the Broadway theatre the following organizations took part:

The National Security League, United States Junior Naval Reserve, American Women's League for Self-Defense, Junior American Marine and Naval Scouts, Boy Scouts of America, Elton Boys' Brigade and Girls' Hospital Corps.

The play was taken to the theatre by Jewel Productions, Inc. The run ended September 22.

Wounded Soldiers When Convalescent Trained as Operators

In connection with the vocation training of the returned convalescent soldiers, the Military Hospitals Commission has opened a class for moving picture operators at the Central Technical School, Toronto.

The class has attracted much interest among the returned soldiers.

Frank Reicher Joins Metro Directing Force

His Initial Assignment Will Be Direction of Ethel Barrymore in Screen Version of "Red Horse Hill"—Has Strong Stage Record

FRANK REICHER is the latest addition to the directing staff of Metro Pictures Corporation, announcement of which move was made by the company last week immediately following the signing of the contract whereby the former stage manager will throw his wide experience and skill into motion picture dramas for Metro. At the same time it was announced that his first work under the new connection will be the direction of Ethel Barrymore in a picture version of Sidney McCall's novel, "Red Horse Hill," which has been prepared for the screen by Mary Murillo.

Although Mr. Reicher's expereince in motion pictures has been brief, he brings to Metro years of expert direction of legitimate productions, augmented by actual acting experience with Julia Marlowe and others. Under Charles Dillingham's management he turned from acting to stage managing, in the companies of Frank Daniels and Lulu Glaser. Later he was a member of the Sothern and Marlowe company which toured England, and still later took up directing again, finally becoming stage manager for Henry B. Harris. Several notable productions are credited to his supervision.

Mr. Reicher's entrance into motion pictures was made with the Lasky Company, after thoroughly studying the work of the motion picture camera in its relation to the art of acting. For Lasky he directed several productions that were accorded prominent places on the Paramount program, among them "The Case of Becky," "The Black Wolf" and "For the Defense."

With Miss Barrymore as his star, Mr. Reicher is entering upon his work for Metro with an unusual degree of optimism.

Laemmle Announces Important Coast Plans

New Efficiency System Affects Business and Art of Making Screen Productions—Plan for New Players

AFTER a month's business visit at Universal City Carl Laemmle has returned to New York with several important plans which he perfected during his stay on the West Coast, and which he has announced for use in the filming of the most important productions undertaken by Universal. The final details of the new efficiency system, which Mr. Laemmle points to as one of his most recent achievements while on the Coast, affect both the business and art of manufacturing screen dramas, and were tried out for the first time under Mr. Laemmle's supervision.

In addition to the improvement in system, a large number of new, but well known, players were put under contract, increasing the Universal acting staff considerably.

"We are now going full steam ahead," Mr. Laemmle said last week, "and, despite war conditions, expect to do our full share in keeping business in a healthy and growing state.

"One of the chief things that occupied my attention on the Coast was the arrangement of working schedules so that the superproductions I have had in mind for some time can be gotten well under way before the rainy season sets in, as spectacular outdoor effects figure in them prominently. We have decided to keep the stories secret for the present, until all details have been perfected."

Mr. Laemmle stated, however, that Mae Murray, Dorothy Phillips, Carmel Myers, Franklyn Farnum and other newcomers would be featured in fitting roles.

"I was also much interested," Mr. Laemmle went on, "in observing the final experience in lighting that has been perfected at Universal City. The results in many respects we consider revolutionary, and now put effects at the command of our directors that we thought impossible even a year ago. Night photography has now been solved, and many of the best scenes that, in my judgment, we have ever filmed, have recently been done by the application of the new electrical technique.

"In the final test, however, it is the story that provides the actual foundation upon which screen reputations are built and patronage is attracted.

"To meet this need for fresh material, we are putting several fiction writers under contract to submit all of their new work to us for possible adoption to the screen. The man or woman with a story that has novelty of theme and the right vein of action has my sincere asurance that he or she will receive conscientious and courteous attention on any manuscripts submitted either to Colonel Brady, scenario chief at Universal City, California, or to our Eastern editor at 1600 Broadway, New York."

Kitty Gordon's Next Feature Is Named

The next World-Picture Brady-Made in which Kitty Gordon will appear as star, and which is one of three prepared in advance starring the former musical comedy favorite, is called "Her Hour." The remaining two are "The Divine Sacrifice," to be released at the end of the year, and another which has not yet been giving a title. The company is enthusiastic over the prospect of business with these pictures.

Films Construction Work

Manager H. M. Thomas of the Strand, whose company is building the big new Rialto, at Fifteenth and Douglas, Omaha, Neb., is taking motion pictures of the building week by week as it is being erected. On the opening program of the new theatre one of the features will be these pictures, combined in a reel, the company states.

THE EASTERN STUDIOS

MARGUERITE CLARK arrived at the studio for the filming of the Paramount "Sub Deb" story, "Bab's Diary," and immediately Director J. Searle Dawley told her it would be necessary for her to fall into a bathtub full of water once or twice.

"Oh, all right," sighed Miss Clark, never displaying the slightest sign of annoyance, though it must have been trying. She was attired in a dainty little evening frock just made to be spoiled in the water. Then she tried the stunt a few times with the tub empty. Rehearsals over, they filled the tub with fairly warm water and the little star took the plunge. She went in over her head and her only complaint afterward was that she got water in her ears.

HUGO BALLIN, artist, provided the snow needed at the Goldwyn studios, Fort Lee, for the production of "The Cinderella Man." The script calls for a dozen or more outdoor winter scenes—scenes with snow, frosted window panes and howling winds.

Under the art director's skilled hand there arose on the floor in a commodious corner of the studio a vista of rooftops, chimneys, rain pipes and shutters. And presently the snowfall began. Carelessly yet carefully spread over the roofs lies a coating of what appears to be snow, three inches deep.

Through this snow, from the window of her luxurious home to the window of the cheap boarding house at the corner of the street where lives the "Cinderella Man," played by Tom Moore, tramps Mae Marsh, in the play his fairy godmother.

IT is violating no confidence to reveal that one of the principal roles in "Joan of Flatbush" falls to a goose. In Mr. Browne's story the goose is called Herbert. Director Horan and his assistants need a good actor to play the part.

Without wishing to be captious, Mr. Horan feels that he must insist on an intelligent goose—on a goose with brains.

At the same time the accepted goose must have a sense of humor, because some of the things he will be called upon to do are calculated to balk a bird unendowed with this rarest of nature's gifts.

JANE AND KATHARINE LEE, William Fox's "Baby Grands," are now masters of the Ramble, the Chinese Toddle, and the Jazz Fox Trot, all of which belong to the coming crop of ballroom dances.

The Lee children were guided through the intricacies of the steps by members of the Inner Circle of the American National College of Dancing, which met in New York City recently.

Jewel Carmen, Who Appears in Fox Films

WHEN Director Dillon was putting on the school room scene in Ann Pennington's new Paramount picture the other day, he discovered that he was short several girls. That is to say, there were several vacant seats which rather spoiled the composition. Being a stickler for detail in such matters, he demanded girls at once, two of them.

"I'll go on," cried Fannie Brice, of the Follies, who was present to watch Miss Pennington work.

"So will I," said Helen Barnes, also among those present.

"Fine!" answered Dillon joyfully, "please take your hair down and look as much like schoolgirls of sweet fourteen or thereabouts as possible."

See if you can pick them out!

WILLIAM CHRISTY CABANNE, at Metro Studios, is absent-minded and when engrossed in production forgets all about the dinner-hour. Just as a reminder the company presented him a watch the other day. Cabanne thanked the players and said:

"Ladies and gentlemen, this is the eleventh watch I have been presented with, which leads me to believe that time is money. Only late last night when I arrived at my home at Forest Hills, I found a package awaiting me and found it contained a watch that chimed the hours. I don't quite catch the big idea, but I thank you."

Next day when the director arrived at the studio he was minus the timepiece. After the arduous day's toil was ended the performers decided to give Director Cabanne an hour glass as a more emphatic hint of the passing of time.

LAWRENCE SEMON, director and comedian of Vitagraph's "Big V." comedies, has bought three automobiles in succession. One was struck by a train, another too small and the third still works.

The rage for new cars seems to have affected the studio. Others who have bought cars are Earle Williams and Harry Morey; Patsy DeForest and Mildred Manning; Bobby Connelly and Aida Horton; Graham Baker, Edward Montaigne and A. Van Buren Powell; Wesley Ruggles and Thomas Mills; J. B. French and Doc Wentz; W. H. McCoy and Robert Stuart; Victor Stewart, Vic Claussen, Sam Turner, Dick Tietchmann, Al. Mayer, and Harry Waldron.

AGNES AYRES, leading woman in "The Bottom of the Well," was considerably worked up over a fire at the studio in the production of the feature. The laboratory used in one scene was destroyed.

Leaving for home after two o'clock she fell asleep in her car. Naturally, she dreamed about fires and police and crowds, and when she awakened on reaching her apartment insisted she was still asleep for she was still looking at a fire. It was a different fire, however, in an apartment across the street. Miss Ayres did not wait

DOLORES CASSINELLI, popular Essanay, Selig and Emerald star, has abandoned the motion picture field, and will soon be heard in musical comedy. Miss Cassinelli has been signed by Madison Corey to sing the prima donna role in his new musical comedy by Channing Pollack and Rennold Wolf, entitled "The Grass Widow."

So this is Fort Lee! Eva Tanguay, mistress of dynamite, has just concluded "The Wild Girl" (Selznick)

IN AND OUT OF WEST COAST STUDIOS

By J. C. JESSEN

THOMAS H. INCE branched out again this week in order to have sufficient stage space for all three companies now working on Artcraft and Paramount subjects. In addition to having leased the Mabel Normand Studio, which will be used exclusively by the William S. Hart Company for producing Ince productions for Artcraft, he has leased the Selig Edendale Studio, which has an enclosed stage and two open air ones.

All Ince companies were busy during the week. William S. Hart and company, which includes Vola Vale as leading woman, has started on a new play which gives Hart the role of a desert miner who causes much action when an attempt is made to jump his recently discovered claim. Robert McKim has a very prominent part in this, and another part of importance is taken by Milton Ross.

The first Thomas H. Ince production for Paramount starring Dorothy Dalton was finished by the end of this week. This is titled "The Price Mark," and is from an original photoplay by John B. Ritchey. Playing opposite Miss Dalton are Thurston Hale and William Conklin, and important roles are taken by Adele Farrington, Dorcus Matthews and J. P. Lockney.

New Ince Productions

The Rupert Hughes story titled "When Life Was Marked Down" has served for the coming Charles Ray production now being made. This will be titled "His Mother's Boy." Mr. Ince will introduce a new leading woman in this Paramount in the person of Doris Lee, who is said to be the image of Mary Pickford. The photoplay is being made under the direction of Victor Schertzinger.

A photoplay is being made at the Thomas H. Ince studios for Al H. Woods under the direction of Irwin Willatt. This is adapted from the Charles Kleine play "The Guilty Man," and has William Garwood in the name part, with Gloria Hope playing the oppostite lead.

Three of the Mack Sennett Comedy companies are at work, and four will begin on a new subject within a day or two, the story now having been prepared, and the cast will be completed shortly.

Edward Klein, who made the first Sennett-Paramount release, "The Bedroom Blunder," is at work on a subject as yet unnamed, which has Mary Thurman, Charles Murray and Whelan Trask.

Director Clarence Badger is still at work on "The Pullman Bride," which features Gloria Swanson, with Charles Conklin, Mack Swain and Tom Kennedy.

Victor Heerman has in the making "Are Waitresses Safe?" with Louise Fazenda, Slim Summerville and Ben Turpin.

Christie Bunches Stars

Director Al E. Christie had three important male leads in a comedy put in production this week. The parts were taken by J. Balesco, "Smiling" Billy Mason and Joe Moore The feminine characters were taken by Ethel Lynne and Gene Hathaway. This subject will serve to introduce both Mason and Moore, who are well known in comedies, having played with a number of the most successful West Coast companies.

Director Christie also announces the engagement of Helen Leslie as a permanent member of the Christie stock company. Miss Leslie was formerly with the Universal, where she played in a number of successful subjects. Her introduction to Christie patrons will be in the comedy titled "Taxi Troubles."

Plan Big Scene in National Play

Fred L. Porter, secretary and treasurer of the National Film Corporation of America, has been busy during the past week making the necessary arrangements for the filming of a big forest fire scene in the mountains near Los Angeles. The producing organization is expected to arrive in Los Angeles from Morgan City, Louisiana, within the next day or two, and the forest fire scenes will be one of the first to be made after their arrival.

William Parsons, president and general manager of the National Film Corporation, is still in the East. It is hinted Mr. Parsons plans to enter the comedy producing field, and if this is the case he will have an announcement to make of this upon his arrival in Los Angeles.

Changes in Wake of Laemmle's Visit

The stay of two weeks by President Carl Laemmle at Universal City has caused a number of changes, principally with respect to equipment and changes of the producing plants.

Plans made previous to the departure of Mr. Laemmle provide that half of the first open air stage built is to be converted into an enclosed studio. The size of this will be 50 x 300 feet, and the cost of the change will amount to approximately $12,000. The lighting equipment necessary for the enclosed stage has now been ordered and will reach the studio by the time the building is completed. The cost of this equipment is something between $17,000 and $20,000.

The directorial staff now has three additional men. Paul C. Hurst, formerly director for Signal and Kalem companies, will make a series of Western dramas featuring Helen Gibson and Millard K. Wilson, and he is now at work on his first subject. Edwin Frazee, a former director at Keystone under Mack Sennett, and later with Fox, will make comedies at U City. These will be of two reels each, and for his principal players Neal Burns, Rena Rogers and Stanley Laurel have been engaged. Frazee is credited with making "Crooked to the End," "The Village Vampire," "An Oily Scoundrel," "Social Pirates," and others. Neal Burns has been seen in comedy for the past three years; a greater portion of this time he was under the direction of Al E. Christie in Nestor Comedies, and later played in many of the Christie releases. For the past three months he was with the Lasalida Company in the making of Selburn Comedies.

Former Director Re-engaged

Douglas Gerrard, formerly actor and director at Universal City, was re-engaged this week and will direct the making of five-reel photoplays. The first will be "Madame Spy," with Jack Mulhall and Edith Roberts playing the featured roles. When Director Joseph DeGrasse learned that Gerrard was to return to Universal City he agreed to let him have his former cameraman, Jack McKenzie. Justin McClosky will serve as assistant director to Gerrard.

The first Mae Murray production made under the title "The Princess Virtue" has

The queer thing about both these views is that the dyed-in-the-wool Fairbanks smile is absent. The scenes are from his next Artcraft, "The Man from Painted Post"

been completed under the direction of Robert Leonard, and she is now working in a story by Leonard himself titled "Face Value," which will be a five-reel Bluebird Photoplay. Fred Myton prepared the scenario, and the players supporting Miss Murray will be Wheeler Oakman, Casson Ferguson, Kathrine Griffith, Clarissa Selwyn, Florence Carpenter, and others.

Harry Carey was injured to the extent of a rib being fractured at Universal City in the making of a scene for "Bucking Broadway." The accident happened when Carey fell from a balcony to the floor in an elaborate café set. The scene was one in which Carey battled with a dozen men, who upon his request made it realistic. He was knocked through a lattice railing and fell to the floor, a distance of at least ten feet.

A new record for scenes in a five-reel photoplay is said to have been made in the filming of "Flirting with Death," which features Herbert Rawlinson and Brownie Vernon. This subject, made by Elmer Clifton, is said to have 927 scenes. This is said to be about twice the number to be found in a photoplay of this size. The subject will be released as a Bluebird.

Progress in Universal Studio

"A Man of His Word" has been completed by Director Harry Harvey, who has Eileen Sedgwick and Neal Hart as his principals, and Harvey will in all probability next take up the making of a Western serial, script for which is now in the hands of the Universal Company in New York. Production will be started as soon as it is returned to the Western studio.

"The Red Ace" serial company, directed by Jacques Jaccard, is now on the thirteenth episode, and Director Francis Ford, who is making "The Phantom Ship" serial, with Ben Wilson and Neva Gerber, has taken a number of scenes on the seventh episode. Production of this serial was slightly delayed on account of Miss Gerber recently undergoing an operation for appendicitis.

Motion picture rights for a number of well-known subjects have been purchased by Colonel J. E. Brady, manager of the Bluebird manuscript department. One is "The Scarlet Car," by Richard Harding Davis, which will be produced by Joseph DeGrasse, with Franklyn Farnum as the star of this comedy drama.

Dorothy Phillips will next work in "Heart's Blood," a drama by Eileen Stern.

"The Oldfashioned Gentleman," by F. Hopkinson Smith, and "Anthony the Absolute," by Samuel Merwin, have been purchased, together with "Donna Perfecta," a Spanish romance, and will be filmed under the direction of Rupert Julian, who, with Ruth Clifford and Monroe Salisbury, will be featured in these subjects.

"The Photographer's Story" is a two-reel comedy being made by Edwin Frazee, with Rena Rogers; and the Victor Company, under the direction of Al Santell, is filming "His Strenuous Cure," with Harry Mann and Kathleen O'Connor.

Capt. Leslie T. Peacocke is again with the Universal scenario department and is engaged in preparing a five-reel photoplay script for Director Stuart Paton titled "The Green Seal," an adaptation from the Charles Edmund Walk story of the same name.

Real Japanese Atmosphere

A large portion of one of the blocks which constitute the Fox studio has now been transformed into two Japanese village sets for scenes in "The Mikado," now being filmed by the Franklin Brothers, with the kiddies playing the important parts. The houses of the village are of a substantial nature and reproduce scenes in the Cherry Blossom Islands. The construction of these sets was under the supervision of Japanese. One setting represents a section of a residence district, while the other is laid in the underworld section of a Japanese town.

The subject now being filmed by R. A. Walsh has been titled "This Is the Life." It will have George Walsh as star, supported by Wanda Pettit and a well balanced staff. The comedy-drama is spoken of as an extremly vivid one which gives Walsh opportunity to show his varied talents.

"Responsibility" is the name chosen for a subject now under the direction of Richard Stanton. The film will be from a story by Mary Murillo which was adapted from the screen by Stanton and Edward Sedgwick. It deals with the question of oppression of people of wealth and contains a strong romantic element. Enid Markey has been engaged and will be starred in this production.

Gladys Brockwell in "Conscience"

The Fox photoplay being made by Bertram Bracken has been titled "Conscience." This stars Gladys Brockwell, with Bertram Grassby in a leading role. One of the last scenes to be made is that on which the play is named, and great secrecy tends the making of this.

"The Red Rose," the Fox Standard picture starring Theda Bara, will be finished this week, which points out that this subject has been made in record time. This story is said to require one of the most elaborate wardrobes of modern dress ever used in a Bara picture, there being court scenes depicting Russian court life, and throughout is an atmosphere of Russian high life.

In the comedy section of the Fox studios four companies are now at work. The first subject to be finished will be one now being made by Pathe Lehrman which requires the use of a number of animals which were secured from Los Angeles zoos. Lehrman is said to be able to make this comedy, which has a roar throughout, without the loss of a single person who takes part.

A. B. Bernd, formerly head of the publicity department of the Fox studios, who spent the past several months in the East, has again been transferred to the Western studio, and arrived there to take up his former work this week.

To Erect Big New Lasky Studio

Jesse L. Lasky arrived in Los Angeles to spend sixty days at the studios of the Famous Players-Lasky Corporation, and incidentally to look after details of the production work during the absence of Cecil B. deMille. Mr. Lasky brought to the Coast the first intimation made public of the intention of the company to materially enlarge their producing studios in Hollywood. One of the most important improvements to be made will be the erection of a glass-enclosed studio which will have a floor space of 85 x 250 feet. Recently an open air stage of this size was built, and it has since been found advisable to have this enclosed. It will be done with fireproof material, the consturction being wholly of concrete and steel.

The great accumulation of properties at the studio has made necessary additional storage room, and a mammoth property building with two floors is to be built. This will be equipped with an elevator of sufficient size that a truck loaded with furniture can be raised to the second floor. Mr. Lasky also stated that plans had been made for a number of stars to come to the west coast to work during the winter season, but definite information on this subject will not be given until a later day.

The subject now being made with Sessue Hayakawa as star, under the direction of William C. deMille, has been titled "The Call of the East." The cast has been announced to contain Tsuri Aoki, Margaret Loomis, Jack Holt and James Cruz. Following the making of this, Hayakawa will be granted a month's vacation, which he will probably spend in Bear Valley.

Vita Screening Novel, "John Burt"

The Vitagraph subject recently completed under the title of "The Red Prince" is to be released as "The Flaming Omen." This film is now on its way east, and its director, William Wolbert, is busy with the making of an adaptation from the novel "John Burt." Alfred Whitman will play the title role, Mary Anderson the feminine lead, and Philo McCollough has been engaged to appear as the heavy. This subject requires scenes in an Indian village, and Manager W. S. Smith of the studio has secured rights from the United States Government to make these scenes at the Indian village in the San Diego Fair grounds, and the company is now in the southern city taking the exteriors.

Another O. Henry story, "The Enchanted Kiss," has been filmed by Director Dave Smith at the Vitagraph, and he has now taken up the production of "The Law and Order."

William Duncan, actor-director, Carol Halloway and supporting company are now working on the second episode of "The Fighting Trail" second series. This has now been titled "Justice and the Woman," and at the studio it is referred to as a sequel to "The Fighting Trail."

Literary Lights with Triangle

A number of additions have been made to the Triangle scenario staff, which is under the editorship of Jack Cunningham. Lillian Ducey, short story writer; Grant Wallace, former war correspondent and chum of the late Richard Harding Davis; Joseph A. Roach, who has been freelancing photoplays following three years as scenario writer for Essanay; Verne Hardin Porter, a former short story writer and magazine editor; H. B. Daniels, San Diego lawyer, and George E. Jenks, who has been identified with several Coast producing companies as scenario writer, are all new members of the scenario staff.

Others connected are R. Cecil Smith and George du Bois Proctor. The latter is now giving his time to the writing of serious drama, having forsaken comedy-drama.

Julian Johnson, whose engagement by H. O. Davis, general manager and vice-president of the Triangle, was recently announced, has arrived on the Coast and taken up work of the new position created especially for him. Mr. Johnson will act as middleman between Mr. Davis and the script editor, Jack Cunningham, and orders now effective provide that all stories will be given final criticism by Mr. Johnson and no picture released until it bears his O. K. Mr. Johnson is a former Los Angeles dramatic critic, and until recently was editor of the Photoplay Magazine, where he established for himself a reputation of being one of the best critics in America.

Keystone Companies in New Studio

Plans have been changed concerning the mammoth comedy stage being built at the Triangle plant. Instead of being an open air stage, it is now the intention of the company to have it enclosed and of the same type as other stages of this studio. An extra force of workmen is engaged on this to hurry the construction, and within a week when the stage is completed the Triangle-Keystone forces will move to this plant from the studio on Sunset Boulevard, in Hollywood. The erection of the new comedy stage is the first step in the building plans outlined when sixteen acres of additional ground adjoining the Culver City studios were recently purchased.

The filming of seven subjects is reported completed during the week at the Triangle plant, and now eight new photoplays are in the making.

All scenes have been completed on the mammoth setting built at the Triangle Studios which represent a portion of the slums of New York, and built especially for "Doing Her Bit," which is from a play written by H. O. Davis that has Ruth Stonehouse as the star. The subject is under the direction of Jack Conway. The plot deals with the activities of a girl who attempts to recruit all the bums of the Bowery to the cause of the stars and stripes. Jack Gilbert plays the lead opposite Miss Stonehouse. Several of the scenes made on the Bowery setting show a fist battle between I. W. W. slackers and patriotic citizens, and several Jess Willard punches are said to make this fight of such importance that it will become one of the famous ones of the screen.

Honest Thrills in "Strange Weakling"

Director Raymond Wells and company were given real thrills this week while working at Hartville making scenes for "The Strange Weakling," which has Bill Desmond as star in the role of a desert rat. The script requires that Desmond should ride a bucking steer, but the wild Western stuff was actually done by one of the cowboys known as Curly. The infuriated animal dashed about the three-cornered arena, specially built, and finally plunged direct toward the cameraman staged in one corner of the triangle. The cameraman was speedy enough to sidestep with his instrument, and the steer went through the eight-foot fence into the crowd of spectators, players and cowboys on the outside. A number of good scenes were secured of the cowboy riding the steer before the animal gained its liberty. No one was injured, and the cowboy claims he did the stunt without pulling "leather."

Beban Under Direction of Crisp

George Beban is this year to work at the Lasky Studio, where two subjects will be made under the direction of Donald Crisp, who is now making the final scenes for the second Julian Eltinge story which is temporarily titled "The Clever Mrs. Carfax." The scenario for this was written by Marion Fairfax. The next Eltinge story will be made by William C. deMille.

George Melford has returned to the Lasky studio after an absence of three weeks and is preparing to film the Frank Spearman story, "Nan of Music Mountain." Wallace Reid has been selected as lead for this photoplay.

Before this story is in type the second Geraldine Farrar story will be completed, and the star will go to the mountains for a vacation before taking up her concert and grand opera work.

Primeval Scenes in Mena Film

Two big events occurred this week at the studio of the Mena Company, where the biblical picture "By Super Strategy" are being filmed. Christmas Day lasted almost through the week, for it required that length of time to make scenes of incidents about the birth of the Christ Child. The next day Adam, Eve and the snake, together with the proverbial apple, were shot amid fig tree surroundings, under the direction of Howard Gaye, who is entitled to the distinction of having discovered the garden of Eden.

John F. Turner, a laboratory expert, has been engaged by the Mena Company in the east and has arrived in Los Angeles to supervise toning and tinting of the subject now being made.

"The Fuel of Life" is to be a co-starring subject with Texas Guinan and Belle Bennett in the leading parts. Walter Edwards is directing this story, which deals with the emotions of a wife who becomes siren that she may win her husband from a modern vampire who has stolen his love.

"Up and Down" is the title that has been given to the story Director Lynn Reynolds is now filming with George Hernandez, Fritzi Ridgeway and Jack Curtis. Like previous Reynolds stories, this has most of the settings laid in the big out of doors and will show many of the scenic beauties of California.

Olive Thomas in Vampire Play

Settings used for "Frankly Chaste," now being directed by Jack Dillon, indicate this will be of a vampire type. There is burning incense, leopard skin rugs, downy couches and flimsy draperies. George Chesebro is playing opposite Olive Thomas in this subject.

"Eternal Circumstances" is another Triangle in production. Charles Gunn is being featured in this, and Mildred Delfino is playing the opposite lead. Ferris Hartman is in charge of the direction.

E. Mason Hopper is in charge of directing Alma Rueben and company, which includes Allen Sears as leading man, who are filming a story titled "Blue Blood." For this subject a mansion 50 x 150 feet is being built. The furniture required for the interior of this is said to be worth $30,000.

The other subject now in production at the Triangle is that featuring Roy Stewart, and is titled "Guardian of the El Dorado." Cliff Smith is in charge of the direction.

Six Plays in Finished State

The subjects now in the cutting room are "Ashes of Hope," a Walter Edwards made picture featuring Belle Bennett; the Ruth Stonehouse subject, "The Phantom Husband," directed by Ferris Hartman; the western photoplay "One Shot Ross," featuring Roy Stewart; the Kentucky moonshine photoplay "Wild Shumac," with Margery Wilson as star, which was directed by William V. Mong; E. Mason Hopper's picture, "The Firefly of Tough Luck," starring Alma Rueben, and "The Stainless Barrier," which features Dorcus Matthews and was made under the direction of Tom Heffron.

Albert Glassmire, in charge of the Triangle-Keystone comedies, this week added Rudolph Bylek to the scenario staff. He is a former director of the Great Northern Film Company abroad and a student of phrenology, and the first story he is writing will be based on phrenology.

Varied Keystone Antics

A Keystone company, being made with George Binns, Maude Wayne, Dale Fuller, Lloyd Bacon and Frank Bond, provides the players shall get a wetting in the first few scenes and continue throughout the comedy in their wet clothing. This is being made by H. Raymaker, and it is estimated the water bill of the Triangle this week will be double its usual size.

Eileen Allen, the Triangle-Keystone champion diver, has returned from New York, where she competed in the national aquatic meet and won a number of medals. At this meet she represented the Los Angeles Athletic Club.

Paddy Maguire, who made his screen debut in Vogue Comedies, and has since played with Fox and Lehrman, has been engaged by the Triangle and will be featured in subjects made by W. W. Beaudine.

Paralta's "Madam Who" Finished

The second Bessie Barriscale Paralta subject, "Madame Who," from the story by Harold McGrath, and screen version by Monte M. Katterjohn, has been completed at the Paralta studios, and negative is now on its way to New York. This picture was made under the direction of Reginald Barker. Work has already been commenced on Miss Barriscale's next release, which will be an original scenario by Katterjohn, at present titled "Within the Cup." Mr. Katterjohn will be remembered for writing a number of subjects for Miss Barriscale while affiliated with the New York Motion Picture Corporation under the Thos. H. Ince regime, and is now devoting all his time to the preparation of scripts for this star.

SCREEN EXAMINATIONS

"The Countess Charming"

(Lasky-Paramount—Five Reels)
REVIEWED BY PETER MILNE

JULIAN ELTINGE'S screen bow is accomplished by way of "The Countess Charming," a light and airy comedy by Gelett Burgess and Carolyn Wells, offering the star his vital role of female impersonator. The story which they provided to exploit the inimitable ability of Mr. Eltinge smacks strongly of the musical comedy type of impossible plots and yet, as on the stage, this is the identical sort of vehicle which he needs. "The Countess Charming" would never hold water, in a figurative sense, but when laughs and clever impersonation offset by an excellent production go hand in hand as the present case, one doesn't care at all if the subject matter is as leaky as a seive. Some of the subtitles provided by either the authors or Gardner Hunting who made the adaptation, rank with the best lines ever flashed on the screen—they are as funny as those in the Fairbanks subjects.

Mr. Eltinge and his feminine make-up lend themselves remarkably well to the screen. As was the case with his appearances on the stage, he gives a performance entirely free from anything that might possibly ruffle the pleasure of his audience. By the proper application of make-up, and the equally proper application of clothes, he is able to assume the mock dignities of the role of the Countess Raffelski to a comical degree that has seldom been surpassed. His support headed by Florence Vidor as the enticing heroine, and Tully Marshall as the doctor, who is "in on" the trick, works smoothly from first to last.

Donald Crisp staged the picture in a most satisfactory manner. The exteriors at the country club, the beach scenes and the handsome interiors, combine to give the comedy a most attractive setting.

THE STORY AND PLAYERS

Saunders (Julian Eltinge) is socially ostracized because of his opposition to the wealthy Vandergrafts (Gustave von Seyffertitz and Mabel Van Buren). Vandergraft has opposed the Red Cross movement started at the club by Betty Lovering (Florence Vidor). In revenge Saunders dons feminine raiment, and puts in his appearance as Countess Raffelski. The Countess is the object of the women's envy, and the men's admiration and as a consequence she proceeds to rule the fashionable colony. Incidentally she purloins various valuables belonging to wealthy persons, gets a full line on how he stands in the affections of Betty, and successfully evades a detective (Billy Elmer.) When the Countess at last is discovered, Saunders thinks it about time to come back, and so the mock character dies a painless death. The loot from the millionaires is converted into the Red Cross Fund, and all the losers are as much mystified as they were buncoed. And Saunders has Betty.

Edythe Chapman and Mr. and Mrs. George Kuwa, Japanese players, complete the remarkable cast.

"The Corner Grocer"

(World Film—Five Reels)
REVIEWED BY PETER MILNE

"THE CORNER GROCER" presenting Lew Fields in an adaptation of a play by Adolph Philipps is something of a mechanical piece of drama at this late date. It is the tale of the prodigal son, whose head is turned by a college education and who proceeds to disgrace the name of his loving old father and waste the fortune which, as a retail grocer, the latter had striven so hard for. The action is calculated to alternate between the pathetic and the humorous, but it must be confessed that both phases turn out to be more or less grotesque. Not that "The Corner Grocer" will fail to meet with a certain share of appreciation, as there are those who still relish the comedy provided by a "lowbrow" being initiated into the ways of the "high" and the pathos in the situation of the old man being betrayed by his only son.

The comedy—all of it—smacks of the vintage prevalent in the star's music hall days. As Wendel, the grocer, he shakes hands with his new footman, courtesies many times to the maid after she has courtesied to him, forces the butler to share his beer with him, and has a furious time of it going through the several courses of a fashionable dinner. And every time his son removes his hat for him he carefully replaces it. Such a comedy was perpetrated on the burlesque stage long before the film version of "The Corner Grocer" was conceived, and if it fails to register its conventionality will be the answer. The play is also very obviously constructed to precipitate young Wendel into crime, and so bring sympathy upon the shoulders of his father. It is always mechanical, and the more intelligent type of audience will immediately discern it as such. Perhaps the less sophisticated will glory in it—will smile and cry.

Mr. Fields gives an average portrayal of Wendel. Little Madge Evans as Mary in her younger years gets in some clever work, and the impression that this juvenile actress creates is more than ably carried out by Lillian Cook, who shoulders the part after the lapse of years. Pinna Nesbit appears in the supporting cast as the adventuress, a part which she has played to excess, and puts many a point over by her clever rendition of the role. Lawrence McCloskey prepared the scenario and George Cowl directed.

THE STORY AND PLAYERS

When Ralph Wendel (William Sherwood) graduates from college, neither the love of his adopted sister, Mary (Lillian Cook), nor the counsel of his father, Charles (Lew Fields), suffices to make a man of him. He falls in with adventurers (Pinna Nesbit and George Cowl), and embezzles bank funds to finance a crooked company. When he learns he has been tricked he seeks to kill Leaming, but the woman has already accomplished this herself. Ralph gets the blame, however, and is forced to flee. His father, after returning the stolen funds, is forced to push a vegetable cart about the streets to support himself and his wife (Justine Cutting). Later the adventuress makes a dying confession of the murder, and Ralph, freed of the charge, makes good and provides a home for his parents.

"Blind Man's Holiday"

(Broadway Star-General—Four Reels)
REVIEWED BY R. E. PRITCHARD

DIRECTOR MARTIN JUSTICE has caught the full spirit of O. Henry and has transposed to the screen in admirable fashion the human spirit of the greatest of latter-day writers of real life in "Blind Man's Holiday." In fact the director, and all of the cast have so thoroughly taken to themselves the cunning of the touch of O. Henry's pen that the one wonders whether the average audience will appreciate the hand that the Balzac of modern American held on the pulse of present day life. There is no "action" in this picture, if one means the sort of action that consists in thrilling escapes or magnified emotions. It is simply a story of life that you or your neighbor might lead, but it has the intimate appeal that makes one feel that the film is not a mere "picture," but an actual portrayal of something that might have been. There are but four who have any prominent parts in the cast, but the picture is well acted. Jean Paige, who plays the part of Nora Greenway, is one of the most refreshing players that has come to the screen for a long time. To the simple beauty of the women that men like to make wives she adds a sincerity of interpretation and naturalness that stands out in the wealth of screen artificiality.

Just one flaw—the story is supposed to have taken place in New Orleans. New Orleans people will never recognize the exteriors.

THE STORY AND THE PLAYERS

John Lorison (Carlton King), who has buried himself in New Orleans, sees a girl, Norah Greenway (Jean Paige), night after night at a cheap restaurant and they soon become friends, but each night she refuses to allow him to come to her home but forces him to leave her at a certain corner. Finally he confesses to her that he loves a girl, really Jean, but that he is unable to ask her to be his wife because of a stain on him. Then he tells the story of how he morally became a thief, using some of the firm's money for the moment in gambling, where he won a sum of money, which, strange to say happened to be the amount stolen from his firm by a gang of burglars the same night. The circumstantial evidence is strong against him, but the jury cannot agree. Knowing that he is morally guilty he leaves the city for New Orleans. Thereupon the girl tells her story—how during an engagement as a chorus girl she sought to steal the prima donna's jewels, but escaped through mercy. Then they are married at the home of Father Rogan (John Costello), and again that evening the girl compels him to leave her at the corner for the last time. But this arouses his suspicion and he goes back to the priest to demand what sort of a girl that he married. He pours out his full story and finally the priest undertakes to show him. First, he takes the husband to the girl's home and shows him a little child (Aida Horton), whom the husband believes to be the child of Nora, and hears from the child's lips that the girl has promised that this is the last night that she is going to stay "out all night." Every impression left on his mind is that she is one of the night women of the city. But still John's love was firm and finally the priest took him to the place where he was assured he would find the girl. It was almost too much of a test, and John hesitated, only to find that the girl was working nights as well as days in a dressmaking establishment to earn more money that she might brighten the life of her little brother. She has told a "beautiful, desperate lie," says the priest.

Conquest Program No. 8

(Edison—Seven Reels)

REVIEWED BY R. E. PRITCHARD

HERE is a program that should delight every audience that is tired of the sex drama and the sensation, seven reels of delightful and varied entertainment for the whole family. "The Princess' Necklace" is the feature picture on Conquest Program, No. 4. It is a fairy story, and will have a particularly strong appeal to the children, but the whimsical character of the production will win equal favor with the grown-ups. Wallace McDonald and Kathleen Townsend have the principal roles, while the child actor, Susan Mitchell is pleasing. The settings of the picture are unusually beautiful, and the photography of the highest order.

It is the story of The Stranger who comes to Happyland seeking the secret of happiness, which he finally learns is in making others happy. He falls in love with the Princess, and in the end returns as the king of the neighboring kingdom of Roseland to claim her as his bride.

Viola Dana is the featured player in "The Blind Fiddler," an allegorical story in a single reel. Miss Sana is charming in the filmy garb of a fairy queen.

"The Puzzling Billboard," part of a split reel, introduces a new one of Sam Lloyd's puzzles, showing the evolution of the words "paints" and "nails" under the guidance of a group of rival billposters, who make all sorts of changes through changing a single letter. Spectators are invited to match their wits against the billposters, and even the reviewers were interested enough to "keep trying."

Tennyson famous poem, "The Brook," is beautifully illustrated through a series of splendid nature pictures, and there are still more beautiful scenes in "In Old England."

"Woodcraft for Boys" shows how many of the schools like Culber have complete courses of woodcraft for boys. Various scenes on their canoe trips and camping expeditions are included. "Shipping Live Fish" is a short educational topic of interest.

"Avatism of John Tom Little Bear"

(General—Two Reels)

REVIEWED BY R. E. PRITCHARD

O. HENRY has added his touch of realism to the story of an Indian, educated in the white man's school and made unfit to return to the life among his fellows and who is at the same time outlawed by his race from the society of the white man. This picture tells the story of John Tom Little Bear (Al Jennings) who is with a "medicine show." A child, (Roberto Turnbull), fascinated by the Indian, decides to run away with the "show" and succeeds by hiding his identity. But through a ruse of the showmen (Dan Duffy and J. Abraham) the child is betrayed into the location of his home and also the fact that his aunt has declared that his father (H. E. Smith) is "A. Fiendinhumanform." The mother is wired and comes to claim the child and the Indian promptly falls in love with the abandoned wife (Mayre Brittain). Realizing that he, an Indian, can never aspire to her, he reverts, under the influence of "firewater" into the primeval spirit of his race. That night the father kidnaps the child, and the mother appeals for the aid of the "medicine band." With his savage instinct still aroused, the Indian scalps the father and rescues the child. The finale shows him returning to the educated Indian only to find that the woman he so loves knows what he has done. The picture is cleverly acted, especially the work of Roberto Turnbull as the little boy. It is a picture that will appeal to the higher class of audiences.

"What Transpires After the Wind-Up"

(Essanay-General Film—Two Reels)

GEORGE ADE is at his cleverest in the titles of "The Fable of What Happened After the Wind-Up," the latest of the series produced by Essanay. It pictures the proposal of Ferdinand (Rodney LaRock) to the sweet young thing just out of the boarding school (Hazel Coats), the activities of the parents (Julian Barton and Marion Skinner) to get them married and the commiserations of Ferdinand's clubmates. The whole plot is laid on the confirmed bachelor's view of marriage and the moral given on the screen is "Married men are not sent to war. They have suffered enough already." The film furnishes twenty-five minutes of frivolous fun.

"Sunlight's Last Raid"

(Vitagraph—Five Reels)

REVIEWED BY PETER MILNE

THIS picture from the busy pen of Cyrus Townsend Brady follows along the lines made familiar by the gone but not forgotten Broncho Billy subjects. Riding and its incidentals such as rolling down steep embankments and struggling up again is the chief if not the only form of action indulged in by the members of the cast. It must be confessed that the plot of "Sunlight's Last Raid" virtually deserves a mere two thousand feet of film in which to be told. The incessant riding becomes rather tedious as the minutes speed on and when at last the climax is reached, a climax that contains the same sort of action as does the body of the picture, it fails to arouse very much interest or enthusiasm.

Quite obviously is "Sunlight's Last Raid" marred by padding. The story is, stripped of its padding, simplicity itself. The romantc element is the dominating one throughout the five reels but the safety of hero and heroine is assured so early in the picture that even the final raid made by the bandits and their ultimate downfall at the guns of the gallant U. S. troops falls quite short of its purpose in arousing a thrill. The opening reel contains some good fights, good riding and a thrill or two but subsequently when the story settles down it meanders along at a stilted gait.

The picture has a realistic atmosphere in the way of Western scenes and the direction of William Wolbert is average except for one or two episodes, such as that of the spying of the Mexican, which are handled mechanically. Mary Anderson rides as well as the most capable cowboy in the cast. Opposite her is Alfred Whitman (once Vosberg), while Fred Burns, V. Howard and A. Garcia fill the remaining principal roles to advantage.

THE STORY AND PLAYERS

Janet Warned (Mary Anderson) traveling West is to visit her brother Bill (Fred Burns) is kidnapped from the train by Captain Sunlight (V. Howard) and his band of outlaws who bear the rancher a grudge. She is later rescued by Bill and Jack Conway (Alfred Whitman), a neighbor. When next Janet meets Jack she believes him to be Captain Sunlight and eventually turns him over as captive to the sheriff's posse, who laughingly tells her the truth. Subsequently the real Captain Sunlight and his band of desperadoes become very brave and raid the ranches. A hot fight ensues, which only turns in favor of the ranchers when Janet rides to summon the troops. Janet and Jack, between them, manage to put Captain Sunlight out of the way and the romance ends as it should.

"Exile"

(Lasky-Paramount—Five Reels)

REVIEWED BY PETER MILNE

"EXILE," featuring Mme. Petrova, is a picture in which the art of the director and the colorful atmosphere of the scenes far transcend the story. The scene is a Portuguese colony on the African continent and the special settings and perfectly costumed supernumeraries of which there are many lent a vivid background to the action. The action, however, is slow of movement in a number of places while either author or scenario writer has neglected to make certain details of the plot stand out with the correct degree of clarity. This particularly applies to Claudie's acceptance of Hervey's dinner invitation. For some reason she comes prepared to spend the night. A dinner invitation in a Portuguese colony may mean something altogether different than that which it stands for here, but some explanatory word is needed if such is the case. Again when Claudie flees her home and mounts the back of a camel, her ultimate destination is never given.

Maurice Tourneur, as director, has accomplished his usual artistic results in the way of settings and proper atmosphere but he has been guilty of neglect in the way of detail that is more than surprising. The manner in which the dinner scene is unduly prolonged with a load of small business is quite out of keeping with the usual high standard set by this director. Mme. Petrova has a cold part as Claudie and in it she appears a little too cold. Her performance in "The Law of the Land" far surpasses her interpretation of the featured part in this release.

Wyndham Standing as heavy and Mahlon Hamilton as the too uncertain hero are the other principals. Dolf Wyllarde is author of the story and Charles Whittaker prepared it for the screen.

THE STORY AND PLAYERS

Perez (Wyndham Standing), Chief Justice of a Portuguese colony, plans to corner the silk trade and for this reason arrests the leading silk merchant on a false charge of murder. He writes a letter to Hervey (Mahlon Hamilton), an American engineer who is at work improving the province, inviting him in on the enterprise. To his dismay Hervey rejects the proposal and announces his intention of turning the incriminating letter over

to the governor. Perez sends his wife, Claudie (Mme. Petrova), to retrieve the letter, ordering her to pay anything for it. He lays special stress on the "anything." Claudie tells Hervey her mission, but he, after learning how far she is really willing to go returns the letter, exacting no price. Perez believes himself safe and convicts the silk merchant of murder. The populace rises in anger, breaks into the court house and before help can come Perez is killed.

"The Edge of the Law"

(Butterfly-Universal, Sept. 24—Five Reels)
REVIEWED BY R. M. JOHNSON

IT is apparent before the first reel is ground off in this picture that "The Edge of the Law" has jumped the edge and got into the middle of the mess. Throughout it is old-fashioned in plot and treatment, besprinkled with wordy subtitles, chock full of clash and bang, and altogether delightful withal in its way of focusing the entire attention.

The theatre where it is shown will hum with audible reading of mispronounced words and nearly everybody will leave well-satisfied. After all, this is the bullseye the scenario-writer should aim at. What most of us desire in the way of a picture is something to make us forget our troubles.

Ruth Stonehouse is good—very good. Her impersonation of a boy is better far than is usually done. Her gestures, walk, little actions, and all, are those of an urchin. It is odd enough that when a man takes a girl's part fairly well the critics make a great fuss about it while such work as Ruth Stonehouse does in this picture passes as commonplace.

"Spider" who is really a girl, is clever as a "dip" but rebels at the life. Just then she is run over by an automobile, picked up by the rich people who own the car and taken to their home—so getting her chance. The son of the family falls in love with her of course, and the rest of the play is high life, in the main. This gives the young actress an opportunity in the other side of the dual role.

The story was written as "A Gentle Ill Wind" by Maude Pettus for All Story Magazine and Harvey Gates adapted it. Louis Chaudet is the director. The photography is vivid.

THE PLOT AND THE PLAYERS

Ralph Harding (Lloyd Whitlock) is the rich young man who falls in love with Nancy Glenn (Ruth Stonehouse). He has seen her first dressed as a boy and saved her from arrest as a pickpocket, in her part of "The Spider" but he keeps this secret deep in his heart. When she is carried into the Harding home after the accident, Ralph's mother (Lydia Yeamans Titus), is so attracted to the child that she makes Nancy one of the family. Spike, the blundering detective, is the part well taken by Harry Dunkinson. He goes from headquarters to the Harding home after numerous thefts and recognizes his old East Side friend, "The Spider," in girl's clothes. He makes the mistake of charging her with the crimes of the butler—the real thief. Pop Hogland (M. W. Testa) is a pawnbroker and fence, and Pliny Drew (J. Webster Dill) is his scholar, a graduate thief and gentleman swindler. Stella Farnsworth (Betty Schade) is the remaining featured member of the cast.

Two "Ham" Comedies

(Kalem—One reel each)
REVIEWED BY PETER MILNE

HAM and Bud, Kalem's comedy team are featured in both "The Bathtub Bandit" and "The Onion Magnate's Revenge." Both are burlesques, the former being carried to an extreme that closely borders the foolish at a point rather remotely removed from comedy. The latter, however, has been handled somewhat more capably, while the line of trick camera work introduced assists it largely in getting over and getting the laughs.

"The Bathtub Bandit" explains in its title the character of the burlesque. Everything in the burlesque lines, even to the newspaper item, telling of the number of bathtubs purloined in broad daylight under the very eyes of the police, has been introduced. Ham and Bud are employed to steal the tub and the numerous adventures which the theft leads them into comprise the greater part of the picture. The humor runs along a good many lines and the plot gets lost in the latter part of the reel. Some conventional comedy is employed by a drunk who is constantly drinking beer and getting in the way of the principals.

"The Onion Magnate's Revenge," introduces Ham and Bud as purveyors of "fresh" ice "raised on their own farm." While making their rounds they discover the great wealth of a millionaire lying in his cellar. The wealth is onions. These they steal and as a consequence become rich overnight. They eventually lose the loot but before doing so go through a number of weird experiences. Henry Murdock succeeds in getting a laugh in the one scene in which he appears in this number and all the cast are remarkably good at burlesque.

Al Santell is responsible for the direction of both comedies, which are done in a typical Ham and Bud style.

Conquest Program No. 9

(Edison—Seven Reels)
REVIEWED BY R. E. PRITCHARD

ROBERT LOUIS STEVENSON'S delightful story, "Kidnapped" is the five-reel feature on the Conquest program, No. 9, a well produced picture that will have a general appeal. Practically every one is familiar with the book which has reached hundreds of thousands of copies. The story has been carefully followed. The settings are unusually good and include numerous marine and snow scenes. The picture has the distinction of not having a woman in the cast, not even as an incidental. Its purely a story of adventure, and there is not a tiresome moment in the whole picture. It will appeal to every one and it ought to make an especially big hit with the boys. It is a particularly good feature for children's matinees at neighborhood houses.

There is a good cast, headed by Ray McKee, who plays David and makes quite an appealing young hero, while Alan Breck is well played by Robert Cain. Practically all the other characters are pirates and villains of the deepest dye, and it required good direction and careful acting to prevent these roles from being overdone.

On the same program the story of "Little Red Ridinghood" is told in shadowgraphs and this will add greatly to the interest of the children.

"Microscopic Pond Life" shows the millions on millions of living matter that inhabit every drop of water of the ponds. These are shown under a microscope that enlarges 10,000 times and shows how these animals feed and breathe. The scenic shows some interesting views in "Quaint Provincetown."

The two-reel comedy feature, "A Runaway Colt," contains a large amount of slapstick and trick comedy, but it is not up to the Conquest standard.

"The Fatal Ring"

(Pathe Serial—Thirteenth Episode—Two Reels)
REVIEWED BY PETER MILNE

OPENING with a thrill and closing with a thriller, "A Dash for Arabia," the late episode of Pathe's serial, has all the essentials of a swiftly moving, actionable serial story. There is action aplenty, and each of the four principals are called upon to execute real, dramatic action. Pearl White is placed in the forefront and kept there throughout the run of the two reels. In keeping with the preceding chapters, thrills predominate. A hint is given in this chapter as to the probable solution of the mystery. Those who have followed Miss White in the preecding chapters of this serial will pronounce this one, if not the best, the most thrilling episode in which she has been seen. The photography is up-to-the-minute. Most of the scenes are exteriors. It has been given an excellent production.

THE STORY AND PLAYERS

Pearl (Pearl White) and Carslake (Warner Oland) are struggling in mid-air, between two roofs. Carlton (Henry Gsell) and the Spider rescue her. Carslake manages to elude the detectives and starts for Arabia. Pearl, Tom, Carlton and the Spider follow. Pearl boards the boat on which Carslake is making his escape, as it is drawing away from the dock, but the captain having been bribed by Carslake, holds her prisoner. She escapes and jumps overboard. She is followed by sailors. Carlton and the Spider go to her rescue in a motor boat. The boat stops and they find themselves in the course of an approaching ferryboat. The chapter ends with Pearl in danger of being entangled in the paddlewheel.

"The Tar Heel Warrior"

(Triangle—Five Reels)
REVIEWED BY PETER MILNE

"THE Tar Heel Warrior" is largely a character study of an old Southern gentleman contributed by Walt Whitman, an excellent type for the part. His various attempts to save his old mansion from a loan shark, the manner in which he finally stoops to dishonesty in an effort to keep it from slipping away, followed by his exoneration and ultimate success are not without a touch of real pathos. The story is from the pen of J. G. Hawks and E. Mason Hopper has given it a production that is fittingly pretentious in all but a few details.

Mr. Hawks' story contains practically only the one line of action. It is developed in a masterly way from the standpoint of continuity and there are not a few situations that are pathetic in the extreme. Mr. Whitman's screen presence is always appealing, although never dominating. It must be confessed that had an actor with a more forceful personality essayed the role better results would have been obtained in the way of suspense. Force

as well as appeal is called for in the character of the old Colonel. As it stands, however, "The Tar Heel Warrior" gives entertainment as gentle and appealing as the star's performance. To that extent, at any rate, Mr. Whitman's performance dominates the picture.

J. P. Lockney, Dorcas Matthews and James McLaughlin stand out in a supporting cast that renders capable assistance to the star player.

THE STORY AND PLAYERS

Colonel Dabney Mills (Walt Whitman), his estate heavily mortgaged, makes a trip to New York with the idea of borrowing a sum from Adams (James McLaughlin), husband of his granddaughter (Dorcas Matthews). Adams's entire capital is tied up in a big deal, and he is unable to give the required immediate assistance. The Colonel is given ten thousand dollars by a caller to retain for Adams, while he is away. Desperate the Colonel takes a flier in the market with the money and—loses. He returns to his home determined to take his life, but Adams, successful in his deal, arrives just in time to prevent the tragedy.

William Shaw, Ann Kroman, George West, Clara Knight, Thomas S. Guise and Wilbur Higby complete the cast.

"Men of the Desert"

(Essanay-Perfection Pictures—Five Reels)
REVIEWED BY PETER MILNE

AS the title implies—a Western, and a good, strong one with lots of fast action and suspense. Jack Gardner is seen as a fearless and smiling cowboy who arrives in a western town to take an active part in a fight between cattlemen and sheepmen. His entrance into the barroom where he beards the villain of the town by assuming the duties of sheriff and locking him up in the "jail" gets the picture off to a flying start, and his subsequent fight with the cattlemen and his rapidly conducted romance with May, at first his deadly enemy, supply alternate thrills and smiles.

The picture has been given a satisfactory production so that each scene may truthfully be described as "typical." Ruth King as heroine and Carl Stockdale as the villain are the only other named members of the cast, both giving good accounts of themselves.

All in all, "Men of the Desert" is a corking Western, measuring up with the best to be had.

THE STORY AND PLAYERS

Jack (Jack Gardner), a wandering cowboy, enters a lone town during the course of a feud between the cattlemen and sheep herders. A young boy of the latter faction has been killed, and, moved by the tears of the mother and father, Jack arraigns himself on their side. He seeks out the murderer, an employee of May's father. Later the cattlemen summon nerve and there is a general shooting match after Jack disappears. May (Ruth King) discovers him lying near a deserted shack severely wounded. At first against her will she cares for him, but when he has regained his health the romance is ripe. Mason (Carl Stockdale) learns of Jack's hiding place, and with his men comes after him. May, however, rides for the sheepmen and Jack is rescued.

"Broadway Arizona"

(Triangle—Five Reels)
REVIEWED BY PETER MILNE

"BROADWAY ARIZONA," featuring Olive Thomas, is an excellent comedy-drama. It takes, or rather the hero takes, a musical comedy star and dumps her into the middle of desolate Arizona. This situation alone would make the picture stand out as containing something original. For the very thought of a musical comedy star in Arizona at a point remotely removed from the white lights, even the common, ordinary lights of a village town, suggests manifold possibilities. These have been fully developed by Lynn Reynolds who served both as author and director and who, it may be recalled, has never failed in either one of these capacities.

Miss Thomas receives unusual support in the person of George Hernandez, who is simply great in the comedy role of Uncle Isaacs, the boss rancher. Those who are aware of the lines of Mr. Hernandez's figure need not be told that in cowboy's regalia with leathern chaps protruding a foot on either side of his ridiculously bowed legs, he cuts an uproarious figure. His part helps him out also. He registers every comedy point with a full sense of its value. Mr. Reynolds has given him a number of lines from "A Fool There Was" to misquote in the subtitles with still more humorous effect.

George Chesebro makes a likable hero and the remaining members of the cast perform well. The locations are fine and the photography of the best.

THE STORY AND PLAYERS

When John Keyes (George Chesebro), rancher, takes a fancy to Fritzi Carlyle (Olive Thomas), musical comedy favorite, her press agent (Dana Ong) sees a chance to put over a story, and so Fritzi accepts the westerner's proposal of marriage, only to deny it the next day by way of the public prints. Keyes returns to Arizona a very disheartened man and Fritzi goes on playing in the show until she breaks down. Keyes reads of it and comes east again, this time to forcibly carry his favorite off to the west. The change of climate works wonders with her and she works wonders with Keyes, mistreating him from first to last. Detectives are placed on her trail by the manager of the show and they evidently track her down and start to arrest Keyes on a charge of kidnapping, but of course Fritzi has loved Keyes all along and she sends the detectives away, saying the kidnapping was another publicity story.

Jack Curtis, Leola Mae and Robert Dunbar complete the cast.

"Three Billion in Three Weeks"

(Three Reels)
REVIEWED BY PETER MILNE

THIS picture, the title of which may be changed before its release, was produced with the patriotic purpose of boosting the second issue of the Liberty Loan shortly to be issued. It contains no story, merely a series of episodes. Some of these picture important events of American history such as the signing of the Declaration of Independence, the weaving of the first American flag by Betsy Ross and the westward progress of the nation.

What is perhaps the greatest aggregation of actors and actresses ever brought together appears in the various episodes of the picture. David Warfield is seen for an instant as John Hancock, Pauline Frederick appears as France, Beverly Sitgreaves is Betsy Ross, while various other stars of renown appear rendering patriotic service by selling liberty bonds. There are glimpses of President Wilson, Secretary McAdoo, Thomas A. Edison and General Pershing and a few views of parades and soldiers and sailors in camp are scattered in.

It is a remarkable film and should arouse a good deal of enthusiasm fo rthe second bond issue as well as providing a source of entertainment owing to the number of stars who appear for brief moments on the screen. This list includes Raymond Hitchcock, Marguerite Clark, Clifton Crawford, Leon Errol, Lillian Walker, Barney Bernard, Edmund Breese, Mary Pickford, William S. Hart, Douglas Fairbanks, Julian Eltinge, Will Rogers, Laurette Taylor, Elsie Janis, John E. Hazard, Ethel Barrymore, John Drew, Lillian Russell, De Wolf Hopper, Wilton Lackaye, Mabel Taliaferro, Billie Burke, Ann Wheaton, Hal Forde and Nance O'Neil.

"A Crooked Romance"

(Pathe—Five Reels)
REVIEWED BY PETER MILNE

"A CROOKED ROMANCE," directed by William Parke from a scenario by Tom Cushing and featuring Gladys Hulette, appears to be too mechanical to claim undivided interest over its entire length. Miss Hulette is given a role, in Mary Flynn, the girl who believes it perfectly good and proper to open people's safes and depart with the valuables, that is too unreal to carry more than a mere surface appeal. That episode of the picture showing Mary in the company of the old watchman and the baby which she has found is quaint in its humor and reaches nearer the heart than any other. In fact the others display so much unreality that one can hardly enjoy the performance of the popular little lead.

The picture serves to introduce Paul Clerget, the pantomimist who made such a hit on the New York stage in "Pierrot the Prodigal." Although given only a small part Clerget makes an excellent impression and doubtless he will be extensively heard from in the future. J. H. Gilmour and William Parke, Jr., complete the quartette of principals.

THE STORY AND PLAYERS

Mary Flynn (Gladys Hulette), taught by her foster father (Paul Clerget) in the ways of thievery is apprehended while doing a job by Gifford Cannon (William Parke, Jr.). She makes an escape but the old man is caught. Mary wanders over the countryside and encounters Gifford again when he tells her it is wrong to steal. Thereafter she decides to go the "straight and narrow." She finds a baby, and having always wanted one, resolves to keep it. When it is finally traced to her, she finds a real home with its parents and once more renews acquaintance with Cannon.

"The Gulf Between"

(Technicolor—Eight Parts)
REVIEWED BY PETER MILNE

"THE GULF BETWEEN" is unquestionably the finest natural color picture ever produced. The process over which C. A. Willat has labored so long results in the absence of all "fringe," absence of eye strain and produces colors that are really natural. The green is natural, so is the blue, the yellow, the pink, the red—every color. The invitation audience at Aeolian Hall where the picture received its first showing was moved time and again to burst into applause of the sort that lasted long. The final shot, showing the sun setting over the water is beautiful—mindful of a Japanese painting.

Naturally Mr. Willat wanted to show off his natural colors to the greatest possible extent in his first picture. It is a perfectly just pride that he takes in a work so pretentious and really—epoch creating. But if he releases the subject for the exhibitor, which he probably will do, it is to be hoped that he eliminates some of the footage in the last two reels. Here the story is very

obviously drawn out. This might be excused providing some startling color effects were displayed, but the nation repeats itself through the same scenes and a cutting would benefit the story and consequently make the color stuff more enjoyable. The subtitles should be rewritten as well.

But these faults can readily be erased and "The Gulf Between" will then not only offer a novelty but an entertaining story as well. Anthony P. Kelly did not draw upon very original material for his plot and yet he has filled it full of clean, wholesome comedy and pathos that brings tears. It is laid on and around the water and pleasant homely scenes furnish a delightful background.

Wray Physioc has done good work as director. The camera work—the all important angle of production in this case—is all O. K. with the exception that in quite a number of the scenes it lacks definition. There is a perceptible haze, ever so slight, but still perceptible, which however, comes far from spoiling the picture. Grace Darmond is a charming heroine. Certainly natural color photography will come as a great boon to actresses as pretty as she. Niles Welch is a pleasing juvenile and Herbert Fortier a stalwart old sea captain.

THE STORY AND PLAYERS

Violet Axzell carries Miss Darmond's part in childhood. The little girl, neglected by her parents and nurse, strays away from home and falls asleep on a sailing vessel about to put out to sea. She is not discovered until the ship is far from shore. The Captain (Herbert Fortier) and the other members of the crew care for her and her presence is responsible for the reform of the entire crew. Her parents, finding part of her doll in the water believe her dead. They adopt a boy. Years later the girl (Grace Darmond) is left in care of the captain's sister and she shortly meets the boy (Niles Welch). Romance plays its part and although the boy's foster parents object, believing the girl to be of common birth, they are married. The captain, by producing the other half of the doll clears matters up.

Charles Brandt, George De Carleton, Joseph Dailey, Louis Mountjoy, Virginia Lee and Mrs. Caroline Harris complete the cast.

"A Flying Trip Through the Hawaiian Islands"

(Educational Films Corp. of America—Two Reels)

BY GEORGE F. WORTS

THE Educational Films Corporation must be given a full allowance of credit for the marked upward trend that "educationals" and "scenics" have taken since they were first introduced to the public. What this type of picture has attained was shown a few weeks ago when the Rialto theatre, New York, gave a certain production of the Educational Film Company precedence over the dramatic feature on the bill, electric lights in the lobby indicating this preference.

"A Flying Trip Through the Hawaiian Islands" is remarkable for two reasons. One is the splendid quality of the printing; the other is the originality manifested by the man who made the pictures. Speed is the keynote. You see enough; not too much of waterfalls, mountain railways and native types. Every so often a cartoon, caricaturing the scenes, is inserted. The Harrison Brothers, who supplied the cartoons, have apparently hatched a new idea.

Night scenes of Kilauea, the world's most persistently active volcano, showed lava bubbling and boiling. Snappy scenes of surf riding on the waves at Waikiki, with half naked natives shooting shoreward, heighten the interest. The picture never drags an instant. It goes over with a punch.

At the same showing, another Educational picture, "Glacier National Park," photographed by Bruce, was projected. The same depth of printing present in the Hawaiian reels characterized it. Glaciers are always interesting, and Bruce's treatment of the scenes made them unusually good.

The Indian Motocycle

(E. I. S. Motion Picture Corp.)

A PRIVATE showing was given the educational-industrial film recently completed by the E. I. S. Motion Picture Corporation for the Hendee Manufacturing Company, of Springfield, Mass., last Wednesday afternoon. The picture was built to be used as a part of the advertising drive being made by the Hendee people to reach the dealers and sub-dealers of the Indian motocycle all over the country, and shows the making of the motocycle, illustrating through attractively done outdoor scenes the various uses of the motocycle, and permits the dealers to meet on the screen the various executives of the Hendee organization. The second use of the picture will be to use the 1-reel of factory as a theatre release.

Dixon Boardman, the president of the E. I. S. Motion Picture Corporation, directed the picture, using as the principal character C. B. Franklin in the character of Jim Osborne, the prospective dealer, and June Daye as Mrs. Osborne. Miss Daye was the only professional in the cast, and was her usual natural, attractive self. Bradford Boardman directed most of the factory work, and the results show his thorough familiarity with machinery and how it can be reproduced in the motion picture. Camilla Donworth, who negotiated the sale of the picture to the Hendee people, gave the showing, and several of her co-members in the League of Advertising Women were there, as well as a number of the men who belong to the New York Advertising Club.

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LATE NEWS

Mary Gray Peck Says Censorship by Law Is Impossible

Mary Gray Peck, who last year made many addresses in different parts of the country on motion pictures, under the auspicies of the National Committee for Better Films, a department of the National Board of Review of Motion Pictures, was in New York City a few days ago making plans for addresses of a similar character this year.

Miss Peck is a member of the General Federation of Women's Clubs, and was a member of its Motion Picture Committee. Being formerly a member of the faculty of the University of Minnesota, and a speaker of marked ability, her addresses have proved valuable, indeed.

Miss Peck has given the subject of motion pictures and their value to the people a most intensive study. She believes that the motion picture has a great future, for it is the one form of art recreation which is available for rich and poor alike. She thinks that legalized censorship is an impossible means of bettering pictures, and has frequently opposed in her addresses this proposition. The more satisfactory plan she believes is that of co-operating with the exhibitor in securing exhibition of the finer types of pictures.

Selznick Plans Short Trips on the Road

Lewis J. Selznick, who recently began a long tour of exchanges and visits to exhibitors throughout the country, was called unexpectedly back to New York last week. The sudden curtailment of the tour was made necessary, it was announced by Mr. Selznick, on account of various important details which arose in connection with the Select Pictures Corporation, of which he is president, calling for his personal attention.

The continuance of his visits, which he intends to make at various times and in shorter lengths than was at first planned, is postponed only for a short time, it is announced. Very shortly Mr. Selznick will swing onto another leg of his visits, probably making Chicago and other cities of the Middle West. If his present plans are carried out, Mr. Selznick will be away about half his time during the next twelve months.

Wally Van to Make Comedy Production

William C. Hartmann, of 218 West 42nd Street, has secured exclusive control of Wally Van productions. Wally Van, formerly one of the Vitagraph stars and directors has entered the production field. His policy will be to make two-reel high-grade refined dramatic comedies, starring himself in these productions.

Mr. Hartmann states that the first comedy is ready for screening. He says that it is replete with comical situations.

"Doug" Fairbanks Under Two-Director System

Allan Dwan, Former Director General of Triangle, and John Emerson to Alternate, Keeping Star at Work Constantly

DOUGLAS FAIRBANKS is to work under the two-director system, eliminating waste that results from holding up filming while assembling, titling, and the like. The additional director engaged is Allan Dwan, former director general for Triangle. Mr. Dwan and John Emerson, Fairbanks' director in recent pictures, will alternate.

Both Mr. Dwan and Mr. Emerson will have under their jurisdiction a complete producing unit. Under the new management the work of staging, cutting, assembling and titling will continue without the usual lay-off between pictures. While one production is being staged the last one is being cut, assembled and titled, and the next one is receiving its initial preparation, thus keeping the star active continuously to satisfy the demand for Fairbanks-Artcraft pictures.

The negotiations between Mr. Dwan and Mr. Fairbanks were conducted by Arthur Butler Graham for Mr. Dwan, and Dennis F. O'Brien, who represents Mr. Fairbanks in legal matters.

Allan Dwan, a graduate of Notre Dame College, Indiana, has had an enviable career in motion picture directing. His first activities were devoted to scenario writing for Essanay and other companies. He was for three years director with the American Company and also staged a number of Famous Players successes, including "Wildflower," Marguerite Clark's first film; "David Harum," and "A Girl of Yesterday." He then went to Triangle, where he directed many highly successful screen plays and first became connected with Douglas Fairbanks. One of his most notable productions was "Panthea" for Selznick, with Norma Talmadge in the title role.

At college Mr. Dwan was a holder of wrestling championships, and many of the athletic "stunts" which have made Douglas Fairbanks' pictures so strikingly original were the result of consultations and try-outs by the two athletes, Fairbanks and Dwan.

Mr. Dwan will direct one picture every ten weeks.

Fun-Art Film Begins Work in New Rochelle

To Feature the Dooleys, Ray and Gordon, in Contortionist Comedies That Are Expected to Duplicate Their Stage Success

FUN-ART FILMS, INC., has started actual work on its first picture at the Thanhouser Studios in New Rochelle. It is the intention to release two two-reel comedies a month with the vaudeville team of Ray and Gordon Dooley featured in the principal comedy roles.

Gordon Dooley, known for his falls, slips and slides with utter disregard of suffering limbs or endangered neck, rarely failed to convulse his audience with his sure fire rapid style of entertainment. If the Dooleys can get one-tenth of the laughs on the screen that they can deliver over the footlights, critics say their future in this new field is assured.

Vincent Bryan and Johnny Hines will collaborate as producers and directors. Mr. Bryan is a writer of popular songs, one of them is "Down Where the Wortsburger Flows."

Johnny Hines, for two years and a half, was a comedian in and co-author of many of the features released by the World Film Corporation. Mr. Hines wrote with Maurice Tourneur, and played in "The Cub," "Alias Jimmy Valentine," and "Butterfly on the Wheel." The last picture in which he was featured was the five-reel comedy "Tillie Wakes Up."

Edward Horn, who will do the camera work, was five years with Pathe, a year and a half with the Biograph, two years with the World Film and George Kleine.

Among those who will be seen in the cast in addition to Ray and Gordon Dooley, will be Mr. Hines, who will play the opposite comedy parts to Gordon Dooley, and Edward Kimball, the father of Clara Kimball Young, who owns Fun-Art Films, Inc.

Ethel Barrymore Begins New Metro Feature

It was announced by Metro Pictures Corporation last week that Ethel Barrymore will begin work at once on the production of a multiple-reel photodrama based on the story by Sidney McCall's, called "Red Horse Hill," the exclusive motion picture rights of which have been adapted the novel for Miss Barrymore's adopted the novel for Miss Barrymore's use, and Frank Reicher, recently a Lasky director, and who has been especially engaged by Metro to direct Miss Barrymore, will have charge of the direction of the production. He will be assisted by J. J. Dunne. The picture will be made under the personal supervision of Maxwell Karger, general manager of the Metro Studio. It is announced that a splendid cast has been engaged to support Miss Barrymore in this production. Frank Mills will play the part opposite the star, that of Dwight Alden. J. W. Johnston and Margaret McQuade also have important roles.

Comment Is Almost Superfluous. Harold Lockwod Is the Star in "Paradise Garden," from Which This Scene Is Taken. It Is a Metro Play, in Seven Reels

Two Odd Dual Roles in Current Metro Plays

Emily Stevens in "A Sleeping Memory" Takes Many Characterizations and Francis X. Bushman Plays Two, the Guilty and Innocent

TWO strange dual roles are in forthcoming Metro plays. In "The Voice of Conscience" Francis X. Bushman has the two parts that really are one, and in "A Sleeping Memory" Emily Stevens has not two but several characterizations.

In the Stevens play, adapted from the story by E. Phillips Oppenheim, the actress takes the part of Eleanore Marston, daughter of a banker who dies disgraced. When she is in a department store as a salesgirl a man interested in scientific research promises her every luxury if she will consent to having an operation performed on her brain that will erase all memory of her present existence. She accepts, and is given a new identity. She becomes an entirely new person, Rose Harding.

Soon the experimenter is horrified to discover that in destroying her memory, he has also destroyed her soul. From this point on in "A Sleeping Memory" the star is called upon to play women of different phases in the world's history, each a totally different type.

In "The Voice of Conscience," the Bushman play, William Potter and James Huston are both imprisoned, the former innocently, the latter to pay the penalty of a crime he actually committed. Huston's mother is dying, and as his term is to be a long one, while Potter will soon have his freedom, Huston prevails upon his prisonmate to take his place at home, which he can do the more readily as the old mother is blind.

Francis X. Bushman and Beverly Bayne, Metro stars, have gone to Central Georgia to begin production. Their photoplay has been written by a Southerner, Finis Fox, author of Mabel Taliaferro's Metro play, "The Jury of Fate." Mr. Fox has accompanied the stars on their trip to the Southland, to help choose the locations of this part of the picture.

Edwin Carewe is directing "The Voice of Conscience," which will be produced under the personal supervision of Maxwell Karger, general manager of the Metro Studio. Mr. Fox will be Mr. Carewe's co-director in production. June Mathis, who has many scenarios to her credit, has adapted the story for the screen.

Replica of New York Court in Raver Film

The interior settings of "The Public Defender," the Raver picture just released, wer specially built under the direction of an expert.

The court-room setting, wherein the trial of the accused man, around whom the story revolves, takes place, is a replica of the Supreme Court, Franklin and Centre street, New York City. In order to insure complete accuracy and color this big court-room setting was built from the architect's plans of the original.

The legal procedure incidental to the trial scene, highly intricate as to its nature but minutely correct in form and substance, was personally supervised by Meyer C. Goldman, the author of the book on which the story of the production is based. Mr. Goldman is a practising attorney and a leading figure of the New York bar.

The "Bridge of Sighs," an elevated passageway connecting the Tombs Prison with the Criminal Courts, so-called because every accused person must pass through its narrow corridor, to and fro from the prnson to the court room, during the course of his trial, forms an interesting background for certain of the action of "The Public Defender." The "Bridge of Sighs" is listed in the guide books of New York as one of the genuine points of interest every visitor to the great metropolis should not fail to see.

"Anything Once," Franklyn Farnum's First Bluebird

"Anything Once," the Bluebird in which Franklyn Farnum will make his first bow as a lone star, on October 8, was written with either one of two players in mind—Douglas Fairbanks or Mr. Farnum. In the negotiations that followed, Bluebird secured the story from its authors, Isola Forrester and Mann Page.

Miss Forrester has established a reputation as an author of children's stories through eleven books that comprise the Polly Page and Green Acre Girls series. Mr. Page and Miss Forrester present "Anything Once" as their second joint scenario, the same authors having written "The Quitter," a Lionel Barrymore Metro.

Bluebird saved "Anything Once" to present Mr. Farnum alone, at the end of his run of comedy-dramas in which Brownie Vernon has shared the stellar honors. Claire Du Brey replaced Miss Vernon as leading lady and will play a prominent role in "The Winged Mystery," the second Bluebird in the Franklyn Farnum set. Joseph De Grasse who has previously directed Dorothy Phillips has taken the responsibility for the Farnum pictures with his brother, Sam De Grasse, playing in the supporting organization.

"Day of Big Neighborhood House Coming"—Nathan Ascher

Nathan Ascher, of the firm of Ascher Brothers, owners of a chain of the finest motion picture houses in Chicago, arrived home from an extensive business and observation trip to New York last week. One seldom sees or hears any one of the Ascher Brothers, hence the following little interview is worth while:

"The day of the neighborhood house, the big, modern one, I mean, is coming," said Mr. Ascher. "While in New York," he continued, "I got 'Intolerance' right from Mr. Griffith's personal representative. Contracts have been closed with William Fox for his big features, the first of which will be 'Jack and the Beanstalk.'"

Lucille Heyer
(with her is Webster Campbell)

Smokes Campaign Makes Flourishing Progress

(*Continued from page 2330*)

OSTERVILLE, MASS., Sept. 16, 1917.
MOTION PICTURE NEWS,
729 Seventh Avenue,
New York, N. Y.

Dear Sir:—You will find enclosed check for $4.58 for pennies collected at my theatre the past week. I collected on Saturday, Sept. 8, $1.05; Tuesday, $1.26; Thursday, $1.11, and last night, $1.16, making a total of $4.58.

I am situated in a small village of 500 inhabitants, with a theatre of 286 seating capacity. Being in such a small town, of course, my contributions will naturally be small, but whatever my patrons have given so far they have given cheerfully.

Hoping to be able to send you a larger check next week and wishing you continued success, I am

Yours very truly,
N. E. WILLIAMS.

The Des Moines branch office of Pathe is running the Official British War Picture "The Tanks at the Battle of the Ancre" for the benefit of the "Smokes for Soldiers" fund. The pictures are being shown at the Royal theatre under the auspices of the Register and Tribune. All of the big men of the city and state are interested in the presentation of the pictures, and L. A. Sheridan, Pathe's manager in Des Moines, is handling the film end of the proposition, and the pictures are getting front page publicity every day.

Other encouragement from producers comes in the shape of the house organ editorials. The campaign is being boomed by Selig's "Paste Pot and Shears," while Paramount Progress had the following to say in an editorial:

HELP "OUR BOYS IN FRANCE"

The one great privation which the American soldier in Europe is called on to face is the lack of the kind of tobacco to which he is accustomed. It is next to impossible to buy cigarettes in France such as Americans usually smoke.

For this reason, the MOTION PICTURE NEWS, under the auspices of the Motion Picture Division of the "Our Boys in France Tobacco Fund," has inaugurated a campaign whereby exhibitors all over the country can do their bit, and at the same time mark themselves as patriotic and wide-awake citizens.

The NEWS has caused to have printed placards which are furnished to the exhibitor, and which are to be placed over a box or any other receptacle, and which calls upon passers-by to drop coins into the container to buy smokes for the American soldiers abroad.

We can think of no more laudable work than this, at the time, and we call upon all American exhibitors to help in this movement.

Detailed workings of this plan may be obtained from the MOTION PICTURE NEWS.

Petrova's Distributing Plans Completed

First National Exhibitors' Circuit, Inc., Gets Contract to Handle Russian Star's Features on Independent Policy

THROUGH a new arrangement, made last week between Superpictures Distributing Corporation and the First National Exhibitors' Circuit, Inc., the latter organization will distribute the forthcoming Petrova pictures. The announcement is significant mainly through the fact that Madame Petrova is the first woman star whose productions have been accepted for release by the Exhibitors' Circuit, and her features will be the first series of releases to be distributed through their exchanges.

It is announced that the productions in which Madame Petrova appears are to be sold independently of all other features under an exclusive Petrova contract, along the same lines as the Chaplin pictures, which will also be distributed by the exhibitors. It is claimed that the new arrangement will permit the Petrova films to be shown in more first-run theatres in the U. S. and Canada than have previously been available for features.

The Exhibitors-Petrova contract, which is hailed as a new step in the relations between exhibitor and producer, was closed on behalf of the Exhibitors by S. L. Rothapfel and H. O. Schwalbe and on behalf of Superpictures by its president, Frederick L. Collins.

Concerning the new contract, Mr. Collins said:

"The relation between Madame Petrova and the exhibitors which has been established by the contract which has been executed is extremely gratifying to me not only because I believe that the arrangement will be extremely profitable both to the exhibitors and to the producer, but because it is a direct result of our previously announced policy of 'Big Pictures for Big Exhibitors.'

"On August 12, 1917, we announced that the first pictures would be Madame Petrova in a series of special productions produced by the Petrova Picture Company, the distribution of which would be in the hands of Superpictures Distributing Corporation. Since that announcement we have received offers for these pictures on financial terms that were as flattering to Madame Petrova as they would have been tempting to us had it not been for our announced policy of dealing, wherever possible, with the exhibitors direct."

Madame Petrova has also expressed herself as highly pleased with the new policy of distributing her features. Last week she made the following announcement, supplemented by an expression of thanks to all concerned in bringing about the system: "Already the new relationship has given me a close touch with the need of the exhibitors that I have not had before. It has been a pleasure to have the frequent advice of such men as Mr. Rothapfel, the president of the Circuit, who has followed my production plans from the first and who is already arranging a musical setting that will add greatly to its presentation. I feel that we cannot go very far astray so far as the exhibitors are concerned, when the exhibitors themselves are consulted in regard to every particular: the story, the scenario, the title and the director."

Exhibitors' Circuit Likes Petrova Deal

That the directors and members of the First National Exhibitors' Circuit are exceptionally well pleased with the deal made with the Petrova Picture Company, whereby the Circuit will distribute all features made by Mme. Petrova, was indicated in the announcement made by Manager J. D. Williams, of the Circuit.

Mr. Williams said: "Our circuit was selected by the Superpictures Producing Company after thorough investigation of all distributing conditions and we naturally are pleased at the confidence of Mr. Collins, who acted for them. We are in the position to give the producer the one thing essential to his success, namely, a first run of his pictures in a high class theatre in practically every large city in the United States and Canada. Each member of our Circuit will own and control these Petrova productions in his own territory, and it is only natural for him to work harder to obtain a larger return than could be expected of a paid manager. We believe we will secure the right kind of publicity by our alliance with Superpictures Distributing Corporation. Our members will themselves spend at least $50,000 the first week in advertising any picture throughout the United States and Canada."

Patch Is Disgusted

(*Continued from page 2332*)

me to do but to turn to the legitimate stage in order to be sure of obtaining productions of such standards as are worthy of the consideration and continued confidence of my clientele.

"I haven't the time, nor has any producer, to make enough pictures of a quality warranting $2 admission prices to keep the Pitt theatre open all the year. If I succeed in making one such picture each year I shall be content. Furthermore, I have neither the time nor the inclination to attempt a reformation of the screen.

"Under these conditions, therefore, there is nothing left me but to fall back on the legitimate medium of dramatic entertainment, the quality of which, so far as my own theatre is concerned, I personally can control.

"I hope the pictures will 'come back.' I think it possible that they may in a few years, when the patience of the public finally becomes exhausted and it starts a wholesale housecleaning. But I cannot afford to wait until that time arrives."

Towne Moves to New Quarters

Fenimore Cooper Towne, business manager and press representative for Donald Mackenzie, Will S. Davis, William Humphrey and Francis J. Grandon, has removed his offices from 1493 Broadway to 12 West 40th street, New York.

Among Chicago Independents

Art Dramas Service

The Art Dramas Service of Chicago was organized in December, 1916. Besides being the medium of a regular program release they have figured in the State rights field in the Central West. Ralph O. Proctor is president and manager of the organization, with offices on the sixth floor of the College Building, 207 South Wabash avenue. He was formerly with Metro and the General Film Company in various executive capacities for many years.

Their first dip into the State rights field was when they purchased "The Witching Hour" and the "Conquest of Canaan" for Illinois and Indiana last year. They recently were given the Billy West-King Bee comedies in their territory. Mr. Proctor, in speaking of the future of the State rights method of handling films, said: "It is the biggest thing in the field today. It is, however, just beginning to strike its stride and should pass every other conceived means of film exploitation within a few years. However, it needs to be brought to a more basic point of working to insure permanance. Distribution and territorial facilities must be worked out to the finest degree. I believe in making population the basis of territory and price and am against any of the so-called easy money in the field—the one-production man. There should be just as much of an insurance of steady production in the State rights field as in programs."

The Edmund Allen Film Corporation

The Edmund M. Allen Film Corporation, although but a few weeks in the State rights field in Chicago, has the sort of sponsoring that promises to bring the company to the fore as one of the most active State rights exploiters in the Middle West before many months. Brains, money and experience are behind it. Their offices are at 28 South La Salle street.

Edmund M. Allen, former Warden of Joliet Prison, is the president of the company. Associated with Mr. Allen are: Harry Ridings, manager of the Grand Opera House, Chicago; Joseph M. Harris, well known to theatre men all over the country, and Fred C. Aiken, formerly of the General Film Company.

Besides the State rights activities planned they are also making ready to start construction on a moderate mammoth motion picture theatre to be built right in the heart of Chicago's Loop district.

The Celebrated Players Film Company

As State rights buyers the Celebrated Players Film Company is one well-known in the Central West. Its headquarters are in the College Building, 207 South Wabash avenue, Chicago, and Joseph Friedman has been in charge since 1915. The company was organized in 1914 with Felix Feist as its first manager.

Christie comedies and the Mutt and Jeff cartoons are handled exclusively by them throughout Illinois and Indiana. "The Whirl of Life" and "The Melting Pot" are recent features for which they own the territorial rights in Illinois, Indiana and Southern Wisconsin. The B. S. Moss productions of "Power of Evil" and "In the Hands of the Law" together with a varied list of comedy subjects are controlled by the Celebrated Players Company in the Central West.

The Reliable Feature Film Company

The Reliable Feature Film Company, with offices on the eighth floor of the Schiller Building, 64 West Randolph street, Chicago, is one of the oldest State rights buyers in that territory. It is entirely a family affair as an organization, being made up of father and three sons. M. Schwartz, the father, is president. The others of the firm are I. Maynard Schwartz, William M. Schwartz and Jack Schwartz.

For the last three years they have grown with the State rights market. The first picture handled on this basis by them was "The Christian," which was a big success. Then came "The World of Today," "Defense or Tribute?" and "The Woman and the Beast." The controlling rights for all these belong to them throughout Illinois, Wisconsin and Indiana. The Ella Wheeler Wilcox productions are also controlled by them throughout that territory.

Chicago Examiner Co-operating with the Industry

Kittie Kelly is in New York on her annual trip for the Chicago Examiner. She will visit the main offices of the film companies, and will also spend a day at each of the studios, and will review some of the new pictures showing in New York City.

Kitty Kelly will wire her articles to the Chicago Examiner for publication. She will also secure data for special articles to be run during the fall and winter season. This is another evidence of the Chicago Examiner's co-operative work with the motion picture industry.

To Stop Serving Real Food in Scenes Filmed

The theatrical and motion picture industries have been asked to join in the food conservation movement by refraining from using real food in their productions during the period of the war.

The Food Administration declares that the amount of food unprofitably used in theatrical performances throughout the country amounts to a much larger bulk than is ordinarily realized. It is the desire of the administration to stop, not merely the actual waste of this food material, but to prevent the unconscious bad effect on audiences at this time when every effort is being made to drive home the need of the elimination of every possible food waste as a means of helping to win the war.

Central Is Directed by Veteran Film Men

The Central Film Company, of Chicago, today one of the strongest links in the chain of the newly organized First National Exhibitors' Circuit, was organized in 1914 by Jones, Linick and Schaefer, together with Max Ascher, all four of them veterans in the motion picture industry of Chicago. Jones, Linick and Schaefer control a score or more houses there and Max Ascher is the senior member of the firm of Ascher Brothers, who have fifteen theatres under their direct control throughout Chicago. Aaron Jones, Adolph Linick, Peter J. Schaefer and Max Ascher make up the directors of the Central Film Company.

It was organized purely as a State rights proposition and in this field it has been one of the biggest factors in the country. Some of the greatest of screen productions during the past three years have been turned over to them for disposition, throughout their territory which takes in Illinois, Indiana, Michigan, Wisconsin and Northern Kentucky.

Among the first productions with which they achieved their start in the state rights field was "Les Miserables," "The Spoilers," "The Drug Terror," "The Little Girl Next Door," "Where Are My Children?" and others. Some of their most recent big productions handled have been "The Submarine Eye," "The Barrier," "The Crisis," "The Garden of Allah," "Redemption," "Twenty Thousand Leagues," "Parentage" and "On Trial."

H. A. Spanuth was for two years manager of the Central Film Company. He was succeeded by F. M. Brockell and Harry Weiss as associate managers. Mr. Brockell has recently gone over with the Goldwyn forces and Mr. Weiss is now the manager. The Lewis J. Selznick Company is affiliated with the Central Film Company.

The offices of the Central Film Company up until a few months ago were maintained in the Orpheum Theatre Building, at 110 South State street, Chicago. They were recently moved to a handsome suite on the fourth floor of the Rialto Theatre Building, at 336 South State street.

Isaac W. McMahon, McMahon and Jackson Film Company, Cincinnati

Pathe Club Out in Force for Day's Outing

One hundred and five strong the Pathe Club went by a specially chartered steamer on Sunday, September 9, to Glenwood Landing, Long Island, for an all-day outing. Athletic contests for handsome prizes offered amusement to every one. The many persons with sore muscles next day were proof not only of the numerous entrants in these contests, but also of the way in which they participated.

Dinner was served in Karatsonyi's Hotel. Afterwards some still able to walk after the violent exercises of the morning took part in a ball game, the distinguishing feature of which was a "Skinny Shaner" score.

Members of the club from the Twenty-third street exchange, the studio in Jersey City, and the factory at Bound Brook were present in force. Many young women employed in the clerical and stenographic departments of the Pathe Exchange were invited along as guests of the club and accepted the invitation to a girl. Among the associate members of the club who were present were Tom Wiley of the Novelty Slide Co., Fred Ruttenberg of the Wyanoke and Harold Davis of the Chronicle Press.

President of the club, J. A. Berst, and Mrs. Berst were present and took a hearty interest in all the amusements.

P. A. Parsons was chairman of the committee on arrangements; J. W. Kyle the secretary of the club; L. E. Franconi and M. W. Davidson, all appointed by President Berst for special duty, worked hard to make the outing a success.

Volunteer Talent Makes Western Film for Red Cross

MEMBERS of the Los Angeles Athletic Club filmed a three-thousand-foot subject entitled "Roaring Camp," a burlesque on the days of '49, at and near a mountain resort forty miles north of Los Angeles on September 15 and 16.

Plans have already been made for the showing of this subject at many of the larger clubs in the country to raise funds for the Red Cross Association, the clubs already having arranged for showing including Olympic and Bohemian at San Francisco, Illinois at Chicago, New York Athletic, Friars and Lambs Clubs at New York and many others.

The direction of the burlesque was in charge of Douglas Gerrard, who had perhaps the greatest cast ever assembled for any picture. The list of players include many of the best known people of the west coast film colony as well as others who have national and international reputations. Jack McKenzie of Universal City and Hal Rossen of the Lasky studio were cameramen, and Justin H. McClosky and Rex Hodge served as assistants to Gerrard.

In the cast will be found Mack Sennett, Charles Chaplin, Eddie Lyons, Lee Moran, Eric Campbell, Frank E. Garbutt, Donald Crisp, Wm. D. Taylor, E. Frank Baum, Marshall Neilan, Jack Pickford, Charles Van Loan, Henry McRae, Leach Cross, Raymond West, Reginald Barker, District Attorney Thos. Woolwine, B. A. Rolfe, Charles Gerrard, Mayor Woodman and Chief of Police Butler of Los Angeles. All properties and costumes necessary for the wild west burlesque special were loaned the Athletic Club by the Universal Film Company, arrangements for this having been completed with President Carl Laemmle prior to his departure for the East.

Chicago Censor Loses Round with Vitagraph

What is predicted in Chicago film circles as the beginning of the end of all motion picture censorship in the Windy City was recorded last week when Major Funkhouser, the censor, and city authorities placed themselves in contempt of court by refusing to honor a writ of mandamus, issued by Judge Crowe, ordering them to issue a permit that would allow the Greater Vitagraph production of "Within the Law" to be shown in its entirety and without any deletions as demanded by the censor. As a result of this rebellion on the part of Major "Funkie" and city officials Vitagraph's good intentions in desiring to exhibit the picture were upheld by Judge Crowe, who, from the bench, censured the Corporation Commission and Major Funkhouser for their arbitrary course in refusing to issue the permit in the face of the court order. Attorneys representing the censor took an appeal from Judge Crowe's decision ordering that the permit for "Within the Law" be issued. Vitagraph's attorneys immediately countered and asked for an injunction restraining the city authorities from interfering with any showing of the picture in Chicago.

It is likely, now that the die is cast, film interests will combine to bring Chicago censorship to the end of the string.

MR. SYLVAN GINSBURY

of Sydney, Australia, is at the Hotel Knickerbocker and WILL BE INTERESTED TO HEAR FROM ANYONE DESIRING TERRITORIAL RIGHTS FOR THE DARCY FIGHT PICTURES, in all four different subjects:

DARCY vs. SMITH —11 Rounds
DARCY vs. BROWN—20 Rounds
DARCY vs. CLABBY—20 Rounds
DARCY vs. CHIP — 9 Rounds

All of these fights were won by Darcy and were for middleweight championships of the world. They show Les Darcy, the greatest middleweight fighter, at his best.

Australasia Picture Rights Wanted

Mr. Ginsbury will be pleased to hear from all parties having rights for feature pictures in Australia and adjoining territory

Edith Storey Completes First Production for Metro

LAST week marked the completion by Edith Storey of her first picture under the Metro banner, following the finishing touches of which she made preparations to leave for California, where she will begin the second of the series of Super-Features to be made there, under the direction of B. A. Rolfe. The completed picture has been given the title of "The House in the Mist," and was adopted by June Mathias from the novel of Octavus Roy Cohen and J. U. Giesy. The direction was supervised by Tod Browning.

Regarding her first Metro picture, Miss Storey said: "I feel that my role of Carma Carmichael in my first Metro picture is distinctly a role for me," said Miss Storey. "I prefer a type that gives me opportunities to wear 'sport' clothes and to be a real red-blooded athletic girl who rides, swims and shoots. I love the great outdoors which develops the girl of individuality and 'go-to-it-iveness,' who is able to keep her head in a crisis. It is an axiom that one can do best that which she likes the best. In the interpretation of a favorite type of role by a player, the sincerity of the portrayal is genuine. My 'Carma Carmichael' is Edith Storey herself."

California studios and conditions will not be new things to Miss Storey, as she has worked in pictures there on several occasions and in a varied assortment of subjects.

Exceptional Cast Chosen for Next Pickford Feature

ACCORDING to plans set forth by Artcraft for the next feature in which Mary Pickford will star, one of the best all-round supporting casts that has ever been selected to appear in scenes with "Little Mary" will flicker across the screen in "The Little Princess," which is now being staged at the Lasky Studio in Hollywood, under the direction of Marshall Neilan. Heading the supporting cast is Theodore Roberts, the veteran character player, and who is closely followed by William E. Lawrence and Jennie Lee. Artcraft has announced that it is banking greatly on the support of these players to go a long way toward making Miss Pickford's next feature an unusual winner. For this reason great stress has been laid by Artcraft upon the achievements of the supporting players, than whom there is probably none better known in pictures than Theodore Roberts, who came to the screen drama from the legitimate field. Mr. Roberts has starred in his own right in several screen successes, among them "Pudd'nhead Wilson."

William E. Lawrence has been cast for the role of Ali Baba in "The Little Princess," and is expected to do great things in this part. He is one of the younger screen players who has come to the front without the prestige of previous stage experience. In "The Little Princess" he will appear for the first time in an Artcraft release.

Jennie Lee, who will appear as Mrs. Cassim, made her debut as a circus rider about fifty years ago, and later appeared in legitimate productions, ultimately swinging into pictures. One of her best known parts was in the cast of "The Birth of a Nation."

Wisconsin Exhibitors Again Elect Jack Grauman

The Wisconsin Exhibitors' Association, meeting at Milwaukee, has elected the following officers:

President, Jack Grauman; vice-president, Frank Cook; secretary, Paul Langheinrich, Sr.; treasurer, Henry Trinz.

Mr. Grauman was re-elected president in appreciation of the splendid work he has done since he was elected head of the Milwaukee motion picture men last year. Mr. Trinz was also re-elected as treasurer.

Mr. Grauman, following his election as president of the association, sent in his resignation as a member of the Milwaukee Censor Board. Mayor Hoan appointed Henry Trinz to succeed him and also confirmed the appointment of Ernst Langemack to fill another vacancy on the board. Both these men are prominent exhibitors.

An organizer on salary will shortly be appointed to organize the Wisconsin exhibitors according to the plans now being worked out by the association. Things are booming for the Wisconsin Exhibitors' Association, and it is expected that it will be one of the strongest and biggest organizations in the United States before many months.

FRANK POWELL

AT LIBERTY

DIRECTOR OF

Motherhood
Hedda Gabler
The Witch
Children of the Ghetto
The Dazzling Miss Davison
A Fool There Was

and other successes

Address - - - - Bayside, Long Island

Utica Exhibitors in Split—Many Join A. E. A.

Charles C. Pettijohn, general manager of the American Exhibitors' Association, spent Thursday in Utica, N. Y., attending a meeting of the Utica exhibitors. For some time past there has been a split among Utica exhibitors. Three factions have been in the field, and it was impossible to get any concerted action by the exhibitors to any movement in their behalf. Recently some of the leading exhibitors in the various groups saw that in order to get anywhere it was necessary for co-operation, and all factional differences were settled so that the local organization in Utica is a strong body of exhibitors determined and militant for their rights.

The meeting was addressed by Mr. Pettijohn and many present joined the A. E. A.

While in Utica Mr. Pettijohn conferred with William Fait, Jr., treasurer of the A. E. A. The organization was ninety days old on September 20, and after an examination of the books it was found that not a single bill was left unpaid, and that there was a substantial balance in the bank.

1,800-Seat Theatre Planned at Cost of $175,000

H. L. Gumbiner, one of the most progressive of Chicago exhibitors, member of the Motion Picture Theatre Owner's Association here, and a stanch A. E. A. worker, announces that plans have been completed for the building of an attractive three-story fire-proof motion picture house at the northeast corner of Lincoln and Lawrence avenues, and the southwest corner of Claremont and Lawrence avenues.

The completed theatre will probably cost $175,000. It will cover the entire property at that point. The planned seating capacity is for 1,800. All of the appointments of the interior of the theatre will be modern and designed with the comfort of the patrons in mind.

Yorke-Metro Gets New Producing Quarters

Fred J. Balshofer, president of the Yorke Film Corporation, has announced that immediately following his recent return from California, he decided to abandon his West Coast headquarters, and will hereafter direct all his activities from New York. For this purpose Mr. Balshofer has leased quarters at the Metro Super-Feature Studio at 645 West 43rd street, where the future Yorke-Metro productions will be made.

The past week was a very busy one for Mr. Balshofer. In addition to making the arrangements for a studio, Mr. Balshofer has established business headquarters in the Metro offices. These are in charge of Wiley Gibson, as business manager, who came from California with Mr. Balshofer and Mr. Lockwood along with Richard V. Spencer, scenario writer; Lester Cuneo, the Yorke "heavy"; William Clifford, character actor; John Schronberg, violinist; and Antonio Gaudio, cameraman. He also made an addition to his staff in the person of Harry H. Poppe, whose duties will be to look after the publicity for the Yorke company's activities.

Select Pictures Contracts with Alice Brady

Eight Features Are to Be Produced in Year with This Actress as Star—The First One Is Titled "The Red Mouse"

SELECT PICTURES CORPORATION announces it has signed contracts with Alice Brady by which Miss Brady immediately becomes a Select Pictures star. She will be presented during the coming year in eight pictures to be released under the Select Star series system.

Miss Brady will begin work at once at the Paragon Studio in Fort Lee. She will be directed by Edward Jose. Her first picture will be an adaptation of Henry J. W. Dam's successful play, "The Red Mouse." It is a story of modern life with a French flavor.

Alice Brady is the daughter of William A. Brady. She began her public career at an early age, appearing on the stage in theatrical productions in which her father or his friends were interested. She had roles in a number of musical successes, among them "The Mikado" and "The Balkan Princess."

Miss Brady appeared in legitimate drama, in which field her greatest success was in a production of "Little Women," which enjoyed practically a season's run in New York and made friends of thousands of playgoers for the young actress.

Alice Brady has shown herself to be a versatile performer on the screen. Although still young her range of roles covers many mature parts.

Perhaps the greatest of all Miss Brady's screen successes is "Paid in Full," the picture made from the stage success of the same name, written by Eugene Walter.

It will be the policy of Select Pictures to present Miss Brady in the very highest class productions that screen art can produce.

All Exhibitor Factions Join Against War Tax

Factional interests were forgotten last week in Washington when representatives of the American Exhibitors' Association and the Motion Picture Exhibitors' League of America worked together in behalf of the exhibitors against the proposed war tax.

H. B. Varner, chairman of the Legislative Committee of the A. E. A., and Charles C. Pettijohn, general manager of the A. E. A., sent a wire to Lee Ochs, president of the M. P. E. L., advising him that the situation was serious for exhibitors. Mr. Ochs was out of the city, and in his absence Mr. Blumenthal sent broadcast a number of telegrams, and Grant Anson hurried to Washington to co-operate with Mr. Varner and Mr. Pettijohn.

"Mr. Blumenthal and Mr. Anson are entitled to their share of credit for anything that may have been accomplished in Washington that will prove beneficial to the exhibitor," said Mr. Pettijohn on his return to New York. "Both men co-operated with Mr. Varner and myself, and all factional differences were forgotten in our work for the exhibitors of the country."

"Vic" Has a Funny One, Really, in "Camping"

Victor Moore gets back again to the "family series" in his Sept. 10 release called "Camping," written by Thos. J. Gray.

Vic and the family get in the sleeping bag, to get into the arms of Morpheus. It had to pick out that night to rain, and rain it does, as it never did before. Vic unfortunately built the trench around the tent the wrong way, and consequently the water runs in the tent instead of out.

Added to this comes a gale, which blows the tent away, and they are all left standing in their "nighties." Vic makes them all get under the Ford, which he says is like a Rich Uncle, it always comes in handy.

"Camping" is the funniest "Family" comedy Moore has made, and it is "chock" full of laughs and ridiculously funny situations.

Jewel Buys "Co-respondent"

The Jewel Productions, acting through Hiller and Wilk, Inc., brokers, have purchased Ralph Ince's newest production, "The Co-respondent," which is based on the stage success that enjoyed a successful season at the Booth theatre, New York, during the past year.

Elaine Hammerstein, who has made a striking success in pictures, is starred along with Wilfred Lucas.

This is the first of a series of Ralph Ince photoplays that are being made by the Advanced Motion Picture Corporation. They have in work at present "The Battle Cry," which brought William Farnum back to the stage several seasons ago.

"The Co-respondent" is to be shown at the Broadway theatre, New York, beginning Oct. 6.

Frank Jonasson, Who is Roger K'ng in Kalem's "American Girl" Features is Now Playing the Same Part in a Vaudeville Act

RELEASES IN THE INDEPENDENT FIELD

For Manufacturers' Addresses, Names and Addresses of Buyers handling films in any territory, or any other additional information write—State Rights Department, Motion Picture News

American News Weekly
One reel each week exclusively on Army and Navy activities.

American Standard M. P. Corp.
May 5. Jones' Jonah Day (Sunshine) C..1 reel
May 7. When Justice Errs, D.....5 reels
May 12. (Educational Subject) .....1 reel
May 14. The Daughter of Darkness, Episode No. 1, D.....2 reels
May 19. Ghosts (Sunshine), C.....1 reel
Sept. 17. My Country First.....6 parts
Oct. 7. The Mystery of the Boule.....5 parts
Oct. 15. Blackmailer .....5 parts

Anti-Vice Film Company
Is Any Girl Safe?.....5 reels

Argosy Films, Inc.
The Celebrated Stielow Case.....6 reels
Where D'ye Get That Stuff.....5 reels
Absinthe (King Baggott), Universal Reissue .....5 reels

Arizona Film Company
Should She Obey.....— reels

Arrow Film Corporation
The Deemster (Derwent Hall Caine)....7 reels

Rex Beach Pictures Co.
The Barrier .....9 reels

Bernstein Film Production
June —. Who Knows? .....6 reels

Bluebird Extraordinary
Sept. 3. Mother o' Mine (Rupert Julian and Ruth Clifford) .....5 reels

Cardinal Film Corporation
Jean the Woman (Geraldine Farrar).....11 reels

Century Comedies
(FEATURING ALICE HOWELL.)
Balloonatics .....2 reels
Automaniacs .....2 reels
Neptunes Naughty Daughter.....2 reels

Benjamin Chapin Productions
(CHARTER FEATURES CORP.)
My Mother.....2 reels
My Father.....2 reels
Myself .....2 reels
The Call to Arms.....2 reels

Christie Film Company
Father's Bright Idea.....1 reel
With the Mummies' Help.....1 reel
The Magic Maid.....1 reel
The Milky Way.....1 reel
His Last Pill .....1 reel
The Fourteenth Man.....1 reel
Down by the Sea.....1 reel
Skirts .....1 reel
Won in a Cabaret.....1 reel
His Merry Mix-Up.....1 reel
A Smoky Love Affair.....1 reel

Cinema Distributing Corp.
The 13th Labor of Hercules.

Claridge Films, Inc.
The Birth of Character.....5 reels
The Heart of New York.....5 reels

Clune Productions
Ramona .....8 reels
Eyes of the World .....9 reels

Corona Cinema Company
The Curse of Eve (Enid Markey).....7 reels

Coronet Film Corporation
LIVING STUDIES IN NATURAL HISTORY
Animal World, No. 1 Issue.
Animal World, No. 2 Issue.
Birdland Studies.
Horticultural Phenomena.

Cosmofotofilm Company
Incomparable Mistress Bellairs.....4 reels
Liberty Hall .....4 reels
The Black Spot.....4 reels
Victoria Cross.....4 reels
O 18.....4 reels
His Vindication.....5 reels
I Believe .....7 reels

Creative Film Corporation
The Girl Who Didn't Think (Jane Gail)..6 reels

Dixie Films
Tempest and Sunshine (Evelyn Greely)...5 reels
Just a Song at Twilight.....5 reels

Frank P. Donovan Productions
July—Billy Goes to War (Billy Quirk)....1 reel
July—Billy's Day Out (Billy Quirk)....1 reel
July—Billy's Elopement (Billy Quirk)....1 reel
July—Billy, the Governess (Billy Quirk)..1 reel
Aug.—Butting in Society (Lou Marks)..1 reel
Aug.—After Her Dough (Lou Marks)....1 reel
Aug.—Stunked in Bunkville (Geo. Ross)..1 reel
Aug.—His Dirty Career (Lou Marks)....1 reel
Aug.—Trying it Twice (Mabel Trinneer)..1 reel
Aug.—Helen of Troy (All-Star Cast).....5 reels
Sept.—His Foolish Way (Geo. Thelian)..1 reel
Sept.—At the Barber's Ball (Lou Marks)..2 reels
Sept.—Was She to Blame? (in prep.)....2 reels
Sept.—In and Out (Tammany Young)....1 reel
Sept.—His Flying Flivver (C. J. Van Duesen and Pearl Shepard).....2 reels

Ebony Film Corporation
A Natural Born Shooter.....1 reel
Dat Blackhand Waitah Man.....1 reel
Shine Johnson and the Rabbit's Foot.....1 reel

E. I. S. Motion Picture Corp.
Trooper 44 ..... 5 reels

Elmont Feature Film Co.
People vs. John Doe.....6 reels
God's Law .....6 reels

Enlightment Corporation
Enlighten Thy Daughter.....7 reels

Eugenic Film Company
Birth .....6 reels

European Film Company
Fighting for Verdun.....5 reels

Exclusive Features, Inc.
Where is My Father?.....7 reels

Export and Import Film Co.
Robespierre .....— reels
Ivan the Terrible.....— reels

Fairmount Film Corporation
Hate .....7 reels

Flora Finch Film Co.
War Prides .....2 reels

First National Exhibitors' Circuit, Inc.
On Trial .....
Charles Chaplin .....

Bud Fisher Film Corporation
July 9. Cows and Caws
July 16. Submarine Chasers
July 23. Cheese Tamers
July 30. Janitors
Aug. 6. A Chemical Calamity
Aug. 13. As Prospectors

Fort Pitt Corporation
The Italian Battlefront.

Fox Film Corp.
(Standard Pictures)
The Spy .....
The Honor System.....
Jack and the Beanstalk.....
The Conqueror .....
Camille .....
Oct. 14. Aladdin and the Wonderful Lamp.

Fraternity Films, Inc.
The Devil's Playground (Vera Michelena)— reels

Frieder Film Corporation
The Birds' Christmas Carol (Mary Louise) .5 reels
A Bit O' Heaven (Mary Louise).....5 reels

Friedman Enterprises
A Mormon Maid (Mae Murray).....6 reels

Frohman Amusement Corp.
The Witching Hour (C. Aubrey Smith, Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Conness.....6 reels
Conquest of Canaan.....5 reels
God's Man .....9 reels

Joseph M. Gaites
The Italian Battlefront.

General Enterprises, Inc.
The Warrior (Maceiste).....7 parts

Gold Medal Photoplays
The Web of Life (Hilda Nord, James Cruze, George Spencer).....5 reels

Golden Features
A Bit of Life 1 reel

Grand Feature Film Company
Rex Beach On the Spanish Main.....5 reels
Rex Beach in Pirate Haunts.....5 reels
Rex Beach in Footsteps of Capt. Kidd....5 reels

Graphic Features
The Woman and the Beast.....5 reels

D. W. Griffith
Intolerance .....9 reels

Frank Hall Productions, Inc.
(A. H. Jacobs, Prod.)
Her Fighting Chance (Jane Grey).....— reels
The Bar Sinister.....— reels

Hanover Film Company
Maciste .....— reels
How Uncle Sam Prepares.....4 reels

Hawk Film Corporation
Monster of Fate .....— reels

Herald Film Corporation
Around the World in 80 Days.....6 reels

Hiller & Wilk, Inc.
The Battle of Gettysburg.....— reels
The Wrath of the Gods (Sessue Hayakawa).5 reels

Hippodrome Film Co.
At the Front with the Allies..... ....

Historic Features
Christus .....8 reels

M. H. Hoffman, Inc.
The Sin Woman (Irene Fenwick, Clifford Bruce and Reine Davies).....7 reels
Madam Sherry.....5 reels
The Bar Sinister (Hedda Nova and Mitchell Lewis) .....8 reels
The Fringe of Society (Ruth Roland and Milton Sills) .....7 reels
One Hour (Zeena Keefe and Alan Hale) 6 reels
The Silent Witness (Gertrude McCoy)....6 reels
A Trip Through China (Brodsky's Art Picture) .....8 reels
Her Fighting Chance (Jane Grey).....6 reels
Should She Obey? (Alice Wilson, Gene Genung and Norbert Myles).....6 reels
Whither Thou Goest (Rhea Mitchell and Orrin Johnson) .....5 reels

Iliodor Picture Corporation
The Fall of the Romanoffs (Iliodor, Nance O'Neil, Ekaterina Galanta, Alfred Hickman and Conway Tearle).....— reels

Ivan Film Productions
One Law for Both.....8 reels
Babbling Tongues .....6 reels

Jewel Productions, Inc.
Pay Me.
Sirens of the Sea.
The Man Without a Country.

Juvenile Film Corporation
World War in Kidland.....1 reel
A Chip Off the Old Block.....1 reel
Chip's Elopement .....1 reel
Chip's Backyard Barn-Stormers.....2 reels
Chip's Rivals .....1 reel
For Sale, a Daddy.....1 reel
Chip's Carmen .....2 reels

A. Kav Co.
Twenty Thousand Feats Under the Sea.....
Golden Spoon Mary.....1 C
Some Barrier .....1 C
His Trial .....1 C
(Terry Human Interest Reels)
No. 1. Character as Revealed in the Face...Ed.
No. 2. Character as Revealed in the Eyes...Ed.

(Continued on page 2401)

FEATURES—CURRENT AND COMING

Art Dramas, Inc.

Sept. 3. Behind the Mask (Catherine Calvert) U. S. Am. 5
Sept. 10. Blood of His Fathers (Crane Wilbur) Horsley 5
Sept. 17. Peg o' the Sea (Jean Sothern) Van Dyke 5
Sept. 24. (Undecided) (Catherine Calvert) U. S. Am. 5
Oct. 1. (Undecided) Erbograph. 5
Oct. 8. Unto the End (Crane Wilbur Horsley 5

Bluebird Photoplays

Oct. 1. The Spotted Lily (Ella Hall) 5
Oct. 8. Anything Once (Franklyn Farnum) 5
Oct. 17. Bondage (Dorothy Phillips) 5
Oct. 22. The Desire of the Moth (Ruth Clifford, Rupert Julian) 5
Oct. 29. The Trap (Herbert Rawlinson) ... 5
Nov. 5. The Lash of Power (Carmel Myers, Kenneth Harlan) 5

Butterfly Productions

Sept. 17. The Spindle of Life (Ben Wilson and Neva Gerber) 5
Sept. 24. The Edge of the Law (Ruth Stonehouse) 5
Oct. 1. The Secret Man (Harry Corey Edith Sterling) 5
Oct. 8. The Girl Who Won Out (Violet Mersereau) 5

Fox Film Corporation

Oct. 7. Thou Shalt Not Steal (Virginia Pear-Pearson) 5
Oct. 14. Miss U. S. A. (June Caprice) 5
Oct. 21. This is the Life (George Walsh) 5
Oct. 28. The Scarlet Pimpernel (Dustin Farnum) 5

Fox Standard Pictures

Aug. 19. The Spy
Aug. 26. The Honor System
Sept. 2. Jack and the Beanstalk
Sept. 16. The Conqueror
Sept. 30. Camille
Oct. 7. When a Man Sees Red
Oct. 14. Aladdin and the Wonderful Lamp

Goldwyn Features Corp.

Sept. 9. Polly of the Circus (Mae Marsh) 8
Sept. 23. Baby Time (Madge Kennedy) 6
Oct. 7. Fighting Odds (Maxine Elliott) ... 6
Oct. 14. The Spreading Lawn (Jane Cowl) 6

Ivan Feature Productions

Mar. 18. Two Men and a Woman (James Morrison, Christine Mayo, Ruybe De Remer, Guy Coombs, John Reinhardt and Helen Arnold) 5
June — One Law For Both 9

Kleine-Edison-Selig-Essanay

Sept. 17. The Awakening of Ruth (Shirley Mason) (Edison) 5
Sept. 24. Men of the Desert (Jack Gardner) (Essanay) 5
Oct. 8. A Fool for Luck (Taylor Holmes) (Essanay) 5
Oct. 15. Fibbers (Bryant Washburn) (Essanay) 5

Metro Pictures Corporation

Sept. 3. Under Handicap (Harold Lockwood) Yorke 7
Sept. 10. The Lifted Veil (Ethel Barrymore) Metro 5
Sept. 17. Their Compact (Francis X. Bushman and Beverly Bayne) Metro .. 5
Sept. 24. Silent Sellers (Mme. Petrova) Metro 5

Mutual Film Corporation

Oct. 1. Her Country's Call (Mary Miles Minter) 5
Oct. 1. Queen X (Edna Goodrich) 5
Oct. 8. Southern Pride (Gail Kane) American 5
Oct. 8. The Girl Angle (Anita King) Horkheimer 5

Paramount Pictures Corp.

Sept. 10. Rebecca of Sunnybrook Farm (Mary Pickford) (Artcraft) 5
Sept. 10. The Hostage (Wallace Reid) 5
Sept. 17. On the Level (Fannie Ward) 5
Sept. 17. Double Crossed (Pauline Frederick). 5
Sept. 17. The Sunset Trail (Vivian Martin) .. 5
Sept. 24. The Countess Charming (Julian Eltinge) 5
Sept. 24. Bab's Diary (Marguerite Clark) 5
Oct. 1. The Ghost House (Jack Pickford & Louise Huff) 5
Oct. 8. Arms and the Girl (Billie Burke) 5
Oct. 8. The Trouble Buster (Vivian Martin) 5
Oct. 15. The Call of the East (Sessue Hayakawa) 5
Oct. 22. The Son of His Father (Charles Ray 5
Oct. 29. The Price Mark (Dorothy Dalton). 5

Artcraft Releases

(PARAMOUNT)

Sept. 3. Rebecca of Sunnybrook Farm (Mary Pickford) 5
Sept. 10. Barbary Sheep (Elsie Ferguson) ... 5
Sept. 1. The Man from Painted Post (Douglas Fairbanks) 5
Sept. 15. The Narrow Trail (William S. Hart) 5
Sept. 22. The Woman God Forgot (Geraldine Farrar) 5

Pathe Exchange, Inc.

Sept. 23. Under False Colors (Fred'k Warde, Robert Vaughn, Jeanne Eagels, Anne Gregory), Thanhouser 5
Sept. 30. A Crooked Romance (Gladys Hulette, Wm. Parke, Jr., J. H. Gilmour) Astra C. D. 5
Oct. 7. The Heart of Ezra Greer (Frederick Warde, Leila Frost, George Forth, Thomas A. Curran, Lillian Mueller) 5

Selznick Pictures

May —. The Lone Wolf (Hazel Dawn and Bert Lytell), Brenon ..... —
May —. Poppy (Norma Talmadge) ..... —
May —. A Modern Othello (Robert Warwick) —

Triangle Distributing Corporation

Sept. 2. Ten of Diamonds (Dorothy Dalton). 5
Sept. 2. The Man Hater (Winifred Allen) ... 5
Sept. 9. Idolaters (Louise Glaum) 5
Sept. 9. Polly Ann (Bessie Love) 5
Sept. 16. Mountain Dew (Margery Wilson) .. 5
Sept. 16. The Haunted House (Dick Rossen and Winifred Allen) 5
Sept. 23. Flying Colors (Wm. Desmond) 5
Sept. 23. Devil Dodger (Roy Stewart) 5
Sept. 30. Broadway, Arizona (Olive Thomas). 5
Sept. 30. The Tar Heel Warrior (Walt Whitman) 5

Vitagraph V-L-S-E.

Sept. 17. For France (Edward Earle, Betty Howe) 5
Sept. 24. Sunlight's Last Raid (Mary Anderson, Alfred Whitman) 5
Oct. 1. Princess of Park Row (Mildred Manning, Wallace MacDonald) 5
Oct. 8. The Love Doctor (Earle Wiliams, Corinne Griffith) 5
Oct. 15. Dead Shot Baker (William Duncan, Carol Holloway) 5
Oct. 22. The Bottom of the Well (Evart Overton, Adele de Garde, Agnes Ayers, Alice Terry) 5
Oct. 29. The Flaming Omen (Mary Anderson, Alfred Whitman) 5

Favorite Film Features

(VITAGRAPH)

Sept. 24. The Reincarnation of Karma (Rosemary Theby, Lillian Walker, Courtney Foote, and Chas. Eldridge) ..... —
Sept. 24. A Lesson in Jealousy (Clara Kimball Young, Sidney Drew, and Harry T. Morey) ..... —
Oct. 1. David Garrick (Clara K. Young, James Young, Arthur Ashley, Edw. Elkas, Flora Finch, Kate Price) ..... —
Oct. 1. The Politician's Dream (John Bunny, Wm. Shea, Ralph Ince, Flora Finch, Kate Price) ..... —
Oct. 8. Auld Lang Syne (Harry T. Morey, Florence Turner, Tefft Johnson) —
Oct. 8. The Troublesome Secretaries (Mabel Normand, John Bunny, James Morrison, Ralph Ince, Leo Delaney) ..... —

Wholesome Films Corporation

The Penny Philanthropist (Peggy O'Neil and Ralph Morgan), D. 5
Cinderella and the Magic Slipper (Special Children's Cast), Juv. 4

World Pictures

Sept. 3. The Marriage Market (Carlyle Blackwell, June Elvidge and Arthur Ashley) 5
Sept. 10. "The Marriage Market" (Carlyle Blackwell, June Elvidge) 5
Sept. 17. Betsy Ross (Alice Brady) 5
Sept. 24 The Woman Beneath (Ethel Clayton) 5
Oct. 1. The Corner Grocery (Lew Fields, Oct. 8. Madge Evans) 5
Oct. 15. Shall We Forgive Her (June Elvidge, Arthur Ashley) 5
Sept. 10. Betsy Ross (Alice Brady) 5
Sept. 17. Creeping Tides (Alexandra Carlyle). 5
Sept. 24. The Woman Beneath (Ethel Clayton) 5

RELEASES IN THE INDEPENDENT FIELD

(Continued from page 2400)

King Bee Comedies

Cupid's Rival ..... 2 reels
The Villain ..... 2 reels
The Millionaire ..... 2 reels
The Genius ..... 2 reels
The Modiste ..... 2 reels
Aug. 15. The Goat ..... 2 reels
Sept. 1. The Fly Cop ..... 2 reels
Sept. 15. The Star Boarder ..... 2 reels

Klotz and Streimer

Whither Thou Goest ..... 5 reels
The Secret Treaty ..... 5 reels

Lincoln Motion Picture Company

The Realization of a Negro's Ambitions .... 2 reels
Trooper of Troop K ..... 3 reels

Marine Film Co.

Lorelei of the Sea ..... — reels

C. Post Mason Enterprises

The Wonder City of the World (Greater N. Y. by Day and by Night) .... 4 reels

Masterpiece Drama Productions

Who's Your Neighbor ....

Mayfair Film Corp.

Persuasive Peggy ..... — reels

Moral Uplift Society of America

It May Be Your Daughter ....

Mo-Toy Comedies

Midnight Frolic.
Jimmy Gets the Pennant.
Out in the Rain.
In Jungle Land.
A Kitchen Romance.
Mary and Gretel.
Dinkling of the Circus.
A Trip to the Moon.
Goldie Locks and the Three Bears.
Dolly Doings.
School Days.

B. S. Moss M. P. Corporation

Birth Control ..... 6 reels
The Power of Evil ..... 6 reels
Boots and Saddles ..... 5 reels
The Girl Who Doesn't Know ..... 5 reels
In the Hands of the Law ..... 5 reels
One Hour (Sequel to "Three Weeks") .. ....

Nevada Motion Picture Corp.

The Planter ..... — reels

Newfields Producing Co.

Alma, Where Do You Love? ..... 6 reels

Ogden Pictures Corp.

The Lust of the Ages ..... — reels

Paragon Films

The Whip ..... 8 reels

Peter Pan Film Corporation

(Mo-toy Troupe)

June 7. Mary and Gretel ..... 1 reel
June 14. Dinkling of the Circle ..... 1 reel
June 21. A Trip to the Moon ..... 1 reel
June 28. Goldie Locks and the Three Bears. 1 reel
July 5. Dolly Doings ..... 1 reel
July 12. School Days ..... 1 reel

(Continued on page 2403)

SHORT SUBJECTS CURRENT AND COMING

Educational Film Corp. of Amer.

SCENICS—EDUCATIONAL

Sept. 5. Land That Doesn't Wiggle Much.
Sept. 12. Tinklebottom Passes Through.
Sept. 19. Fading of Local Color.
Sept. 26. Tinklebottom's Finish.
DITMARS "LIVING BOOK OF NATURE"
Sept. 3. Kangaroos and Their Allies.

Foxfilm Comedies

July 9. Bing! Bang! Bang! (Charles Conklin).....2 C

General Film Company

BROADWAY STAR FEATURES
(O. HENRY STORIES)

The Defeat of the City (Agnes Eyre, J. Frank Glendon).....4 D
John Tom Little Bear (Al Jennings, Dan Duffy).....2 D
Blind Man's Holiday (Carleton King, Jean Paige).....4 D
The Last of the Troubadours (S. E. Jennings, Dan Duffy).....2 D
The Duplicity of Hargraves (J. Frank Glendon, Chas. Kent).....4 C-D
The Lonesome Road (S. R. Jennings, Chet. Ryan).....2 D
Dry Valley Johnson (Carlton King, Jean Paige).....4 D

ESSANAY
("THE BLACK CAT STORIES")

Pete's Pants (Ben Turpin).....2 C
Vernon, the Bountiful (Virginia Valli).....2 C-D
The Long Green Trail (Virginia Valli, Rodney La Rock).....2 D
Don't Lose Your Coat.....2 C
Star Dust (Margaret Clayton).....C-D

George Ade Fables

The Wandering Boy and the Wayward Parents.....2 C
What Transpires After the Wind-Up.....2 C
What the Best People Are Not Doing.....2 C
The Fable of the Speedy Sprite.....2 C

CHAPLIN COMEDIES

The Champion.....2 C
A Jitney Elopement.....2 C

Falcon Features

The Stolen Play (Ruth Roland, Wm. Conklin).....4 D
The Phantom Shotgun (R. Henry Grey, Kathleen Kirkham).....4 D
A Man of His Word (Henry Ainley, Mary Dibley).....4 D
The Secret of Black Mountain (Vola Vale, Philo McCullough).....4 D
The Climber (Henry King).....4 D
The Understudy (Ethel Ritchie, Neil Hardin).....4 D

KALEM
(AMERICAN GIRL SERIES WITH MARIN SAIS)

The Man Hunt at San Remo.....2 D
The Door in the Mountain.....2 D
Sagebrush Law.....2 D

("THE FURTHER ADVENTURES OF STINGAREE" WITH TRUE BOARDMAN)

Through Fire and Water.....2 D
A Bushranger's Strategy.....2 D
The Stranger at Dumcrieff.....2 D
A Champion of the Law.....2 D

(HAM AND BUD COMEDIES)

A Menagerie Mix-Up.....1 C
A Hobo Raid.....1 C
A Day Out of Jail.....1 C
Politics in Pumpkin Center.....1 C
The Boot and the Loot.....1 C
A Whirlwind of Whiskers.....1 C
The Onion Magnate's Revenge.....1 C
The Bath Tub Bandit.....1 C

JAXON COMEDIES

The Collectors.....1 C
Jolly Tars.....1 C
Wild Injuns.....1 C
Devilled Crabs.....1 C
The Triple Cross.....1 C

SPARKLE COMEDIES

Toodles.....1 C
Bangs Renigs.....1 C
Triple Entente.....1 C
Whose Hosiery?.....1 C
Wrong Wrights.....1 C

JOHNNY AND EMMA RAY COMEDIES

A Laundry Mix-Up.....1 C
A Peaceful Flat.....1 C
Cheating His Wife.....1 C
"A Bathtub Marriage".....1 C

KLEINE
(GEORGE BICKEL COMEDIES)

A Suit and a Suitor.....1 C
Nearly a Husband.....1 C
Some Statue.....1 C

SELIG

World Library (Every Wednesday).....1 Edc.
Pioneer Days.....2 D
In After Years.....1 D
The House of Mystery.....2 D
The Convert of the North.....1 D
The Victor of the Plot.....2 D
The Voice That Led Him.....1 D
The Law North of 65.....2 D
Vengeance vs. Mercy.....1 D
Training Our Khaki-Clad Heroes.....2 Military
The Angel of Poverty Row.....1 D
The Rustler's Vindication.....2 D
The Witness for the State.....1 D

THREE C COMEDIES

His Watery Waterloo.....1 C
A Harem Romance.....1 C

Inter-Allied Films

July 14. Cine Topics.....1 Ed.

Kleine-Edison-Selig-Essanay

CONQUEST-EDISON

Saturday, September 29, 1917

Paul Revere's Ride (historical drama).....1 reel
One Kind of Wireless (drama), by R. Lovell Combs, featuring Albert Macklin...1 reel
Putting the Bee in Herbert (comedy-drama), by George Weston, featuring Harry Benham and Ethel Fleming.....4 reels
The Healthiest Spot in India (scenic), Cashmere, the summer resort.....Split reel
The Champion Baby (comedy), by Ray McKee.....Split reel

ESSANAY SERIES—DO CHILDREN COUNT? (Featuring Little Mary McAlister)

Aug. 1. The Season of Childhood.....2 D
Aug. 8. The Little White Girl.....2 D
Aug. 15. The Bridge of Fancy.....2 D
Aug. 22. The Kingdom of Hope.....2 D

SELIG-HOYT COMEDIES

Aug. 6. A Dog in the Manger.....2 C
Aug. 20. A Trip to Chinatown.....2 C
Sept. 3. A Midnight Bell.....2 C
Sept. 17. A Contented Woman.....2 C

Metro Pictures Corporation

Monday, August 6, 1917

DREW—His Ear for Music (Mr. and Mrs. Sidney Drew).....1 C

Monday, August 13, 1917

DREW—Her Economic Independence (Mr. and Mrs. Sidney Drew).....1 C

Monday, August 20, 1917

DREW—Her First Game (Mr. and Mrs. Sidney Drew).....1 C

Monday, August 27, 1917

DREW—The Patriot (Mr. and Mrs Sydney Drew).....1C

September 3

DREW——Music Hath Charms.....

September 10

DREW—Rubbing It In.....

September 17

DREW—Henry's Ancestors.....

September 24

DREW—His Curiosity.....

Mutual Film Corporation

Wednesday, October 3, 1917

MUTUAL—Mutual Weekly, No. 144, 1 Top.
GAUMONT—News Events, 1 Top.

Thursday, October 4, 1917

CUB—Jerry in Yodel Land (George Ovey), 1 C.
GAUMONT—Reel Life, No. 76, Dogs of War; The Sign of a City; Making Army Rifles; Japanese Dwarf Plants; Who Hesitates is and the Chorus Girl (Animated Drawings from "Life").

Wednesday, October 10, 1917

MUTUAL—Mutual Weekly, No. 145, 1 Top.
GAUMONT—News Events, 1 Top.

Thursday, October 11, 1917

GAUMONT—Reel Life, No. 76, A Dam Across the Mississippi; The Development of the Watch; Acrobatic Cyclists; Cantaloupes of the Imperial Valley; Coming Home from the Club in 1950—from "Life."
CUB—Jerry and the Bully (Geo. Ovey), 1 C.

Billie Rhodes Comedies

STRAND

Oct. 2. Some Nurse.....1 reel
Oct. 9. Firing Father.....1 reel
Oct. 16. For Sweet Charity.....1 reel
Oct. 23. And Along Came Mary.....1 reel

Serials

Sept. 17. The Lost Express, No. 1 (Featuring Helen Holmes).....2 D
Sept. 24. The Lost Express, No. 2 (The Destroyed Documents).....2 D
Oct. 1. The Lost Express, No. 3 (The Wreck at the Crosisng..).....2 D
Oct. 8. The Lost Express, No. 4 (The Oil Well Conspiracy).....2 D

Paramount Pictures Corporation

KLEVER KOMEDIES (Victor Moore).

Sept. 10. Camping.....1 C
Sept. 24. In Bed—In Bad.....1 C
Oct. 14. The Cow Jumped Over the Moon...1 C

BLACK DIAMOND COMEDIES

Sept. 17. Susie's Scheme.....1 C
Oct. 7. Susie Slipe One Over.....1 C

ARBUCKLE COMEDIES

Aug. 30. His Wedding Night.....1 C
Sept. 30. Oh, Doctor!.....1 C

BURTON HOLMES TRAVEL PICTURES

Sept. 10. Hong Kong and the Pearl River.1 Trav.
Sept. 17. Canton and Shanghai.....1 Trav.
Sept. 24. Picturesque Peking.....1 Trav.
Oct. 1. Across Manchuria to Korea.....1 Trav.
Oct. 8. The Singular City of Seoul.....1 Trav.
Oct. 15. Queer Corean Customs.....1 Trav.
Oct. 22. Tokyo, the Metropolis.....1 Trav.
Oct. 29. Nikko in Snow Time.....1 Trav.

Mack Sennett Comedies

Oct. 7. A Bedroom Blunder.....1 C

BRAY PICTOGRAPHS

Aug. 6. Bobby Bumps Amusement Park, Unmasking the Medium, Stars of Yesteryear.....Split reel
Aug. 13. Otto Luck's Flivvered Romance, Beach Sports in Southern California, Helping the Deaf to Hear..Split reel
Aug. 20. Uncle Sam's Dinner Party, Tea Industry in Japan and Water Submarine, Speedy Day at Coney Island.....Split reel
Aug. 27. Bobby Bumps Surf Rider, A Day at Donishawn, Efficiency via Express.....Split reel
Sept. 3. Goodrich Dirt, the Beach Nuts, Goat Ranching in America, Art in Bookbinding.....Split reel
Sept. 10. Quacky Doodles Signs the Pledge, A Squail Hunt in Old Virginny, How the Cowboy Makes His Lariat, A Scenic Gem from South America.....Split reel

Pathe Exchange, Inc.

Sunday, October 7, 1917

The Fatal Ring, No. 14 (The Painted Safe), Astra, 2 D.
The Seven Pearls, No. 4 (Amid the Clouds), Astra, 2 D.
St. Mary's Lake (Glacier Park, Big Bear Lake), 1 Ed.
Lonesome Luke in "Birds of a Feather," Rolin, 2 C.
Happy Hooligan "In Soft" (Cartoon), "From Tree to Mill" (Ed.), Split reel.

Wednesday, October 10, 1917

Hearst-Pathe News, No. 82, 1 Top.

Saturday, October 13, 1917

Hearst-Pathe News, No. 83, 1 Top.

Triangle Komedies

Sunday, September 16, 1917

His Baby Doll.....1 C
His Unconscious Conscience.....1 C

Sunday, September 23, 1917

His Taking Ways.....1 C
Her Fickle Fortune.....1 C

Sunday, September 30, 1917

His Saving Grace.....1 C
Caught in the End.....1 C

KEYSTONE RELEASES

Sept. 2. A Shanghaied Jonah (Billy Armstrong, Maude Wayne, Guy Woodward).
Sept. 9. His Precious Life (Charles Murray, Slim Summerville, Louise Fazenda).
Sept. 16. Hula Hula Land (Billy Armstrong, Maude Wayne, Guy Woodward).
Sept. 23. The Late Lamented (George Binns, Mary Thurman, Claire Anderson).
Sept. 30. The Sultan's Wife (Bobby Vernon Gloria Swanson, Joseph Callahan).

Universal Film Company

Tuesday, October 2, 1917
GOLD SEAL—The Storm Woman (Claire McDowell) ..... 3 D
NESTOR—Pete, the Prowler (Eddie Lyons, Lee Moran and Edith Roberts) ..... 1 C

Wednesday, October 3, 1917
L-KO—Counting Out the Count (Billy Bevan and Louise Hutton) ..... 1 C
UNIVERSAL ANIMATED WEEKLY—Weekly No. 92.

Thursday, October 4, 1917
STAR FEATURETTE—A Prairie Romeo (George Hernandez) ..... 2 D
JOKER—Her Naughty Choice (Gale Henry and Wm. Franey) ..... 1 C

Friday, Oct. 5, 1917
VICTOR—Kicked in the Kitchen (Max Asher, Dave Morris and Gladys Tennyson) .. 1 C
UNIVERSAL SCREEN MAGAZINE—Issue No. 39.

Saturday, October 6, 1917
UNIVERSAL CURRENT EVENTS—Issue No. 21 (Shipping date Sept. 29).
JOKER—The Masked Marvels (Gale Henry and Milton Sims) ..... 1 C
BISON—The Lion's Lair (Eileen Sedgwick and Fred Church) ..... 2 D
UNIVERSAL SPECIAL—The Duel (15th Episode of "The Gray Ghost") ..... 2 D

Tuesday, October 9, 1917
GOLD SEAL—The Ninth Day (Neal Hart and Janet Eastman) ..... 3 D
NESTOR—Hot Applications (Eddie Lyons, Lee Moran and Edith Roberts) ..... 1 C

Wednesday, October 10, 1917
L-KO—The Nurse of an Aching Heart (Bob McKenzie, Eva Novan, Eddie Barry and Chester Ryckman) ..... 2 C
UNIVERSAL ANIMATED WEEKLY—Weekly, No. 93.

Thursday, October 11, 1917
STAR FEATURETTE—A Prince for a Day (Lene Baskette) ..... 2 D
JOKER—The Wart on the Wire (Gale Henry and Wm. Franey) ..... 1 C

Friday, October 12, 1917
VICTOR—A Walloping Time (Ruth Stonehouse and Harry Mann) ..... 1 C
UNIVERSAL SCREEN MAGAZINE—Issue No. 40.

Saturday, October 13, 1917
JOKER—Rainstorms and Brainstorms (Max Asher and Gladys Tennyson) ..... 1 C
BISON—Saving the Fast Mail (Helen Gibson) ..... 2 D

Vitagraph

BOBBY CONNELLY SERIES
Oct. 1. The Helping Hand.
Oct. 8. Bobby, Mayor of Kid City.
Oct. 15. Bobby's Fairy.

THE FIGHTING TRAIL SERIES
Oct. 1, Epi. 4. The Other Half ..... 2 parts
Oct. 8, Epi. 5. Torrent Rush ..... 2 parts
Oct. 15, Epi. 6. The Ledge of Despair ... 2 parts
Oct. 22, Epi. 7. The Lion's Prey ..... 2 parts
Oct. 29, Epi. 8. The Strands of Doom ... 2 parts

BIG V COMEDIES
Sept. 17. Risks and Roughnecks .....
Sept. 24. Plans and Pajamas .....
Oct. 1. Plagues and Puppylove .....
Oct. 8. Roof Tops and Ruffians .....

Releases in the Independent Field

(Continued from page 2401)

July 19. Little Red Riding Hood ..... 1 reel
July 26. Puss in Boots ..... 1 reel
Aug. 2. Jimmie, the Soldier Boy ..... 1 reel
Aug. 9. Jimmie and Jam ..... 1 reel
Aug. 16. In Japoland ..... 1 reel

Popular Picture Corporation
Corruption ..... 6 reels

Private Feature Film
Ignorance (Earl Metcalfe) ..... 6 reels

Public Rights Film Corporation
The Public Be Damned (Charles Richman and Mary Fuller) ..... 5 reels

Purkall Film Co.
The Liar ..... 6 reels

Radio Film Company
Satan the Destroyer of Humanity ..... 7 reels
The Spirit of 1917 (James J. Harkness and Carl Sturmer) ..... — reels

Renowned Pictures Corporation
In Treason's Grasp (Grace Cunard and Francis Ford) ..... 5 reels

Select Photoplay Co.
Humanity ..... 6 reels

Selig Special
Beware of Strangers ..... 7 reels
The Ne'er-Do-Well ..... 8 reels
The Garden of Allah (Selig) ..... 10 reels
Who Shall Take My Life? ..... — reels

Frank J. Seng
Parentage ..... 7 reels

Sherman Elliot, Inc.
The Crisis ..... 10 reels

Sherman Pictures Corporation
I Believe ..... 7 reels
The Land of the Rising Sun

Signet Film Corporation
The Masque of Life ..... 7 reels

Standard Newsfilm, Inc.
Demons of the Air ..... 2 reels

Julius Steger
Redemption ..... 6 reels

Moe Streimer
A Daughter of the Don ..... 10 reels

Submarine Film Corporation
The Submarine Eye ..... 7 reels

Ultra Film Co.
A Day at West Point .....
West Is West .....
The Rustler's Frame-up at Big Horn .....

Unity Sales Corporation
The Bishop's Secret ..... 4 reels
The Lottery Man ..... 5 reels
The Marriage Bond ..... 5 reels

Universal Film Mfg. Company
Idle Wives .....
Where Are My Children? ..... 5 reels
Twenty Thousand Leagues Under the Sea ..... 10 reels
People vs. John Doe (Harry De More, Leah Baird) ..... 5 reels
Robinson Crusoe (Robert Leonard and Margarita Fischer) ..... 4 reels
Hell Morgan's Girl ..... 5 reels
Come Through ..... 7 reels

Variety Films Corporation
My Country First ..... 6 reels
The Pursuing Vengeance ..... 5 reels
The Price of Her Soul ..... 7 reels

Victoria Feature Films
The Fated Hour ..... 6 reels
The Slave Mart ..... 5 reels

Exhibitors

THE

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Motion Picture News

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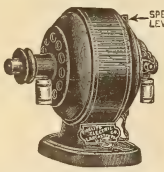

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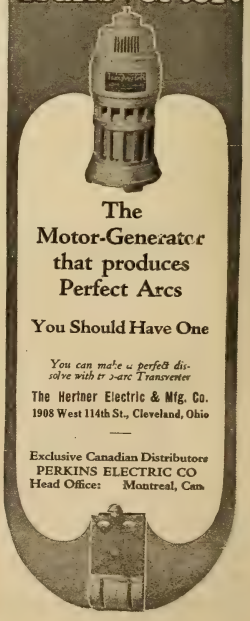
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Accessory News

— SECTION OF MOTION PICTURE NEWS —

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Mr. W. E. Southwick, owner of the Palace Theatre, Cherokee, Okla., says:

I want to express my appreciation for the MOTIOGRAPH by saying the longer I use it the better I like it. Everybody says I am showing as perfect projection as can be had.

I assure you I appreciate your cooperation, and as regards standing behind your product, you are the best company I ever dealt with.

MOTIOGRAPH

Mr. A. Hickman. Operator for Elliott & Sherman Film Corp'n, Minneapolis, Minn., says:

I was never a booster of the Motiograph machine, having only operated one of the old models, but in appreciation of the good results that I had with the machines sold to the Birth of a Nation Co. by you, I am writing this so you may understand that operators are not averse to giving praise where they think it is due, and the present Motiograph machine I do not hesitate to state will do all the work and in just as perfect a way as any machine on the market and I have run them all.

MOTIOGRAPH

Mr. A. E. Elliott of the Sapphire Theatre, Kansas City, Mo., says that after having used other makes of machines he tried the Motiograph and it fulfills every requirement, and a projector that will withstand the heavy grind that it is put to in the Sapphire will certainly meet all requirements of any other theatre.

Mr. L. Hillman, Mgr. Hill-San Amusement Co., Lincoln, Nebr., says:

As regards the satisfaction given by Motiographs I can only say that in our plans for our new house which we are contemplating building, we have not considered using any other machine than the Motiograph.

We have the reputation of having the best projection in Lincoln and believe that the credit for it belongs to the Motiograph machines that we have in our operating room. We believe we made no mistake when we installed them, altho there had been none of them used here previously.

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No. 6B

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Front View

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clearly demonstrate the advantages of a metal-coated carbon in the lower holder.

The illustrations present craters that are perfectly formed. The hard core holds the arc —the metal coating offers a minimum resistance—the result is an intense white light, and a picture projected without a flicker.

Side View

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"The Carbons with a Guarantee"

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Accessory News

SECTION OF MOTION PICTURE NEWS

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

To the Shiftless Operator

MOTION PICTURE NEWS with the backing of the four hundred odd members of the Anti-Misframe League, all prominent, progressive and influential operators, is endeavoring to gain the cooperation of the various exchanges throughout the country to the end that the physical condition of films when they are delivered to theatres may be improved.

We find, in taking the matter up with the various sales managers here in New York who have charge of the outlying exchanges, that they are not only ready and willing but are most desirous of cooperating with us in every way.

One sales manager when talking of a certain complaint, which was made by one of our members, made the statement that he always gave the theatre manager or operator the benefit of every doubt and put the blame entirely upon his exchange, which was supplying service.

These exchange managers are emphatic, however, in their statement that the proper care of film between the time that it reaches the theatre and leaves it, is not all that it should be. This in the main may be absolutely correct, for we know, to make a general statement, that people all over the world are not as careful of other people's property as they are of their own. One instance of this in particular was called to my attention.

* * * *

A BRAND new film which had never been run was sent out from a branch of one of the exchange systems within the past two weeks. When it left the exchange it contained in the neighborhood of fifty title patches. When it was returned these patches had increased approximately fifty per cent. The film that was left showed no ill-treatment; in fact, except for the patches which reduced the film approximately ten feet altogether, there was not a scratch to be found.

The answer to this was simply a lust on the part of the operator for collecting individual pictures of various scenes. As the picture ran on the screen he saw something of which he thought he would like to have a sample. Therefore, after the show he cut out one or two frames, patching the film up in a first-class manner. This is rank vandalism, and any man who would stoop to it either in a new film or old film does not deserve the position of trust which he occupies in the theatre.

When you stop to realize that one film company in five months, from January 1st to June 1st, 1917, spent $10,437.66 for positive film merely to replace scenes in their films which were missing, you can realize the cooperation which is necessary on the part of the exhibitors and operators in helping the various film exchanges keep their film library in proper condition.

This amount of money does not represent the printing charges, cost of looking up the negatives, the bookings which necessarily had to be given up during the time that the print was being repaired and other incidental expenses which figure as a minimum at least 25 cents per foot, which would amount in this case to approximately $67,987.00 net loss. This expense must necessarily be charged to the overhead on the film.

* * * *

ALL of the exchange managers with whom we talked were highly enthusiastic over the National Anti-Misframe League and have offered to cooperate in every way with us. They say that our League is the first sign of an operator's organization which has gone on record of being desirous of seeing film conditions improve. They want your complaints. They want to know when you receive film that is not in proper shape, and the title of the picture. They want to see to it that the positives, no matter how old, tell the complete story of the film. In other words, they want to get behind our organization and help push.

There is one thing, however, which they did impress upon us, and that was the fact that when we found a theatre using service which cost a rental of less than $7.50 per feature, very little could be expected in the way of perfect physical condition.

The film salesman who tries to beat his competitor in price and then "stings" the exhibitor with a poor print, is as much a detriment to the business as the operator who through his carelessness mutilates a film, whether old or new.

E. K. GILLETT.

EQUIPMENT OPERATING

PROJECTION

By I. G. SHERMAN

QUESTIONS ANSWERED

Initial Banquet of the American Projection Society

ON Tuesday evening, September 18, the Green Room of the Hotel McAlpin was the setting for one of the most brilliant gatherings of motion picture operators with their friends, sweethearts and wives that it has ever been our pleasure to witness.

Those who had the good fortune to be present at the dinner (which was strictly an invitation affair, no tickets being sold), numbering about twenty-five couples, sat down to a dinner served in the McAlpin style, fit for an epicure, presided over by Mr. Will C. Smith, general manager of the Nicholas Power Co., as toastmaster.

After doing full justice to the bounteous repast the members and friends were regaled with witty stories and reminiscences by a number of the "old timers"; men who have been engaged in the projection of motion pictures since the days of their inception. After welcoming the guests, on behalf of the American Projection Society, the toastmaster then introduced Mr. Lester Bowen, chief operator of the Rialto theatre and president of the society, who in a brief talk told of the idea which prompted the forming of the society and explained briefly its aims and objects.

He said that the purpose of the banquet was to bring to the attention of the motion picture industry the hope as expressed by every member, that the society would become a power for the advancement of the industry by each member becoming a master of his craft.

The toastmaster replied by calling attention to the better grade of work as exemplified by the members of the society, and then called upon your humble servant, the writer. Coming as it did, unexpectedly, and so soon after eating, I did not feel that I should spoil the enjoyment of the guests by making an after dinner speech and as I had little to say, I said it and resumed my seat, satisfied to play the part of a listener.

George C. Edwards, past president of Local 306, was then called upon, and as usual "passed the buck" by saying that the speech he had prepared for the occasion had been either by malice aforethought, or perhaps jealousy, removed from his pocket by, he believed, his wife. Mrs. Edwards denied the allegation in toto.

F. H. Richardson of the Moving Picture World who has recently returned from an extended tour of the country, spoke of his trip and said that he was honored to be back among "the cream of the operating craft." And, going further, he said that in his estimation, the president of the society, Lester Bowen, was the best operator in the United States as well as the highest salaried operator in the world. On the authorization of Mr. S. L. Rothapfel, general director of the Rialto theatre, Mr. Richardson announced that Mr. Bowen was to receive a salary of five thousand dollars per year.

All joined in congratulations to the president of the society, and as "Rich" was now beginning to get warmed up and it was momentarily expected that he would launch into his "lecture," he called a halt and resumed his seat. B. F. Porter, the well-known supply dealer, had a presentiment, or something, that he was to be the next one called upon (as he was), made a quiet exit thinking to escape, and his place on the list of speakers reverted to A. P. Lombard of the Precision Machine Company, who said the toastmaster had chosen a poor one to take the place of such an able and better qualified speaker as B. F. Porter.

Mr. Lombard further said that the representatives of the trade papers were deserving of credit for the amount of good work they were doing and that as this was the first opportunity he had had of meeting a gathering of motion picture operators, he was, in the words of "T. R.," "Delighted." Mr. W. H. Rabel of the Independent Movie Supply Company, the next to be called upon, spoke briefly of his delight at being present at the "first banquet," and said he hoped he would be honored with an invitation at the next one held by the society.

Members of the American Projection Society and Their Guests at the Initial Banquet of the Society Held at the McAlpin Hotel, September 18

The toastmaster then arose and said, "I am now about to call upon a 'young man' who has been from coast to coast, and who has also been identified with the industry for so long a time that he has forgotten more than any of us know; he has been on the payroll of nearly every machine manufacturer and is now with a company engaged in the manufacture of a 'new machine' of The American Standard." (Laughter).

Mr. J. E. Robin, the young man referred to, arose and replied by saying: "Out of five million people why pick on me?" "Further," he said, "it was a source of great gratification to him to note the progress made by the operator and that it was he, the operator, or the 'man in the booth' who was responsible for the operation of the projection machine as its highest efficiency."

(*Continued on page 2420*)

National Anti-Misframe League

Pledge

AS a motion picture operator who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the operating-room, I promise that I will to the best of my ability return films to the exchange in first-class condition. Furthermore, I will when it becomes necessary remedy all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

SIDNEY L. SCHILLIG, Oran, Mo.
GEORGE D. DURHAM, Attica, Ind.
ERNEST TYLER, Theresa, N. Y.
J. OLIVER BUNN, Durham, N. C.
WALTER CREWS, Durham, N. C.
W. J. CRABTREE, Durham, N. C.
R. L. FARTHING, Durham, N. C.
CHESTER MOORE, San Angelo, Texas.
BEN FRIEDMAN, New York City, N. Y.
FRANK S. FERGUSON, Mansfield, Wash.
HENRY BRUCKNER, Rockford, Ill.
ELMER SUTPHEN, Rockford, Ill.
LOUIS KROSTMAN, Minster, Ohio.
GEORGE CLUNE, Minster, Ohio.
F. W. MINEAN, Chillicothe, Ohio.
G. R. COURTNEY, London, Ont., Canada.
M. C. KELLOG, Lead, S. D.
C. W. CARSTARPHEN, Lead, S. D.
MARTIN RAGL, Brooklyn, N. Y.
FRANK JAGODZINSKI, Peru, Ill.
WILLIAM MURPHY, Vallejo, Cal.

Members previously recorded.....400
Members enrolled this week..... 21
Total membership to date.....421

Notice! Anti-Misframe League Members

Membership cards are now ready and are being sent out as fast as possible. There are a number of operators, however, who have neglected to send in the desired information. If you will fill out the blank and mail to me, button and membership card will be forwarded.

Member's name .....
Home address .....
Name of theatre where employed.....
Address of theatre and name of manager.....

This notice does not apply to those who have already sent in this information, but it is for those who have neglected doing so, many of whom have merely given their name and name of city, without any street address, making it impossible for the post office employes to deliver the letters addressed to them. Now let us all get together and raise our "Army of 1,000," and show that we are sincere in our efforts to better conditions in general.

I. G. S.

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BUT Seventeen Years Ahead

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SPEER CARBONS for Perfect Projection

We are equipped to give you expert service. We repair machines with tools made by the factories. No other concern can offer better service than we. *Try us.*

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Better Satisfaction

This notice is addressed to the minority of our subscribers who do not regularly answer advertisements.

The service described is, however, open and free to all who wish our help.

We do not wish to discourage you from writing direct to our advertisers; in fact, you do not do enough of it for your own good, but we do want you to get the proper goods to fit your needs.

There are many, perhaps you, who are too busy to write each company separately; therefore we are offering our co-operation, which means that you will receive full information on any subject which you may designate by merely filling out the coupon, designating by numbers the goods in which you are interested.

Your inquiries thus received will be forwarded to reputable manufacturers, even though the goods on which you wish information are not advertised in the "News."

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28. Gas Engines
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30. Heralds
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39. Paints
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41. Printing Machines
42. Programs
43. Projection Booths
44. Projection Lenses
45. Projection Machines
46. Projection Machines (Home)
47. Reels
48. Rewinders
49. Safety Exit Locks
50. Screens
51. Slides
52. Stage Settings
53. Studio Lights
54. Ticket Selling Machines
55. Ticket Taking Machines
56. Uniforms
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58. Vacuum Cleaners

Gentlemen: Please send me descriptive matter on the subjects marked in the above lists.

Name.....

Theatre.....

City.....

State.....

Pircher Lectures to the I. P. A., Inc.

ON Friday evening, September 21, the members of the International Projection Association, Inc., listened with a great deal of interest to an instructive lecture on "The First Principles of Elementary Optics," by one of their members, Mr. Frank S. Pircher, who holds the degrees of Electrical Engineer and Bachelor of Science.

This lecture was a forerunner for a series of lectures that are to be given to the members of the above named society by men more or less prominent in the motion picture industry. The organization, which numbers 100 members, is rapidly forging to the front in the desire for information that will tend to make them better workmen.

Among those in attendance at this, the first lecture, were Messrs. Will C. Smith, general manager of the Nicholas Power Co., F. H. Richardson of the Moving Picture World and the editor of this department. Being only an invited guest the writer did not feel that it was his prerogative to interrupt or otherwise block the wheels of progress, and while I am frank to admit that I did not thoroughly agree with all the points brought out by Brother Pircher, courtesy demanded that I show proper respect to the speaker by refraining from interrupting him during the course of his talk.

The attendance at this meeting was an agreeable surprise to me, in that it appeared to be the sincere desire on the part of the members to be taught how and why their work could and should become more and more elevated, raising themselves from the lowly position of "crank turners" to the more exalted position of professional Projecticians. The announcement was made that future lectures would be given by Will C. Smith, F. H. Richardson, J. H. Hallberg, J. E. Robin, I. G. Sherman and others representing the manufacturers of various projection machines and appliances used in the operating room.

The officers of the International Projection Association, A. Polin, president; Harry Scherl, vice-president; Morris J. Rotker, recording secretary; Marcus Rattner, secretary-treasurer; George P. Johnston, sergeant-at-arms, and the trustees, Edgar T. Stewart, Richard E. Weiss and J. F. Clark, have requested me to announce that the dates of future lectures will appear on the pages of this department.

Army and Navy Uses for Simplex

THAT their friends and relatives might see them in action, members of the Second Field Artillery had several thousand feet of film taken showing Battery D. The films were projected on a Simplex Projector which they have recently installed and the men are loud in their praise of the entertainment which the motion picture affords during the spare time they have.

The battleship Kentucky dropped anchor for a few hours in the harbor and during that time electrician Johnny Harding, formerly with the Cosmofotofilm Mfg Co., and other leading film manufacturers, called at the factory of the Precision Machine Co., and made the purchase of a Simplex.

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THE CAMERA

Photographic Resolving Power

(Continued from last week)

[*The cut referred to in last week's installment as Fig. 3, was inadvertently omitted at the time of going to press. It is reproduced herewith and should be studied in connection with the previous description of Dr. Goldberg's exposing plate.*—Ed. Camera Dept.]

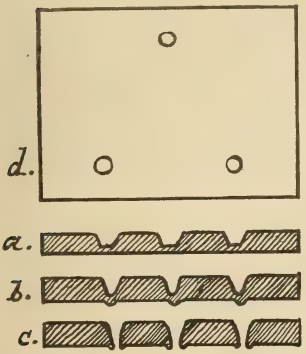

Fig. 3.

THE most recent and valuable advance in the experimental study of photographic resolving power is due to Dr. P. G. Nutting of the Kodak Research Laboratory, who gave an outline of his method as long ago as 1912.[1] As Nutting points out,[2] the results of Dr. Goldberg (*previously described*) were based on the study of great overexposures, and the character of his test images could be seriously influenced by light reflected from the sides of the conical holes in his metal exposing-plate. The light, moreover, spreads in all directions when printing through a circular opening, and while the circular opening yields a photographic image comparable to the stellar images secured in astronomical photography, the study of the light distribution (*in the developed film*) cannot be so competently determined at the edges of a disc as along a straight line or boundary.

Accordingly Dr. Nutting proceeded to make tests by laying an accurately sharpened straight-edge in contact with the emulsion surface of photographic plates and making exposures to monochromatic light rendered parallel by suitable means of collimation. In making test exposures by this method some precautions are essential to the correctness of the results. The straight edge must be accurately ground to razor fineness and free from dust or other particles, so as to make perfect contact with the surface of the photographic plate. The exposing light must be incident as a parallel beam, otherwise diffraction bands may be in evidence under the blade, due to difference in the path of various rays if the beam is of a diverging character.

When, however, these conditions have been fulfilled, and an exposure made, the developed test-plate will show the manner in which the light has spread under the knife-like blade or straight-edge which was in contact with the plate when the exposure was made. Close to the position of the edge of the blade the light action is strong, of course, but the density falls off with increasing distance from the true position of the straight-edge. This shading off of the light intensity from the edge of the developed image is termed by Nutting the "density gradient," which he defines as a given distance (*arbitrarily selected*) divided by four times the distance (*away from the position of the straight-edge*) within which density falls to a given percentage (*98 per cent for instance*) of its normal value. He further deduces mathematically that density gradient equals photographic gradient times light gradient, exactly, at all parts of the image. The photographic gradient is the development factor or degree of contrast of the particular emulsion being tested.

Now by way of making clear the meaning of Nutting's "density gradient" it should be stated that a high density gradient will show considerable density close to the position of the straight-edge in the developed image, with little shading off away from the edge; while a low density gradient will, in the case of ordinary emulsions, show the exposure gradually shading off to a considerable distance from the edge of the image. Therefore, a high density gradient would correspond to a low turbidity factor according to Goldberg's method of stating the case, and *vice-versa*. We can expect, therefore, that the density gradient will be higher in the case of fine-grained, contrasty, emulsions than with rapid emulsions of coarser grain and that, in most instances, fine-grained emulsions will show the highest resolving power. Nutting found, however, that the grainless transparent Lippmann emulsion showed a low density gradient, because its photographic gradient (*contrast*) was low, which is in accord with Goldberg's observation (*previously cited*) regarding this type of emulsion. Notwithstanding its low density gradient, the Lippman Emulsion resolves fine detail extremely well, on account of its transparency, but upon imparting to it a slight degree of opacity (*by ripening*) its resolving power is much decreased.

To determine the variation in density gradient for differing exposures a series of increasing exposures were made, the straight-edge being used as previously described. No appreciable light action, or spreading, away from the edge of the image could be detected in the case of densities less than unity (1). With increasing exposures, the degree of shading off from the edge of the image become noticeable, but at a density of about 2 the gradient reaches a fixed value, which is little altered by greater exposures. This condition is well shown by Fig. 4, where the lateral action of the light within the emulsion is plotted against densities as ordinates.

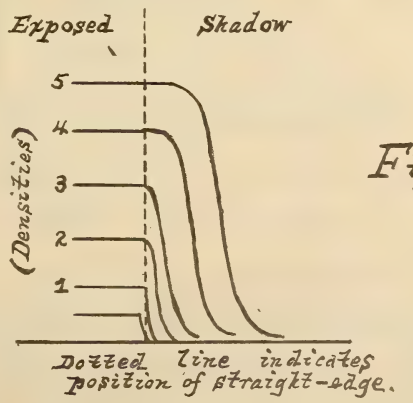

Fig. 4.

As the curves show, the density close to the position of the straight-edge grows with increase in exposure, but beyond a density of 2, there is little increase in the rate of spreading (denoted by the *slope* of the curves) of the light laterally through the film.

[1] "Outlines of Applied Optics," Chapter XI.
[2] "Photographic Resolving Power," Photographic Journal, Vo. 54 (1914), pages 265-270.

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Interesting as are these initial researches of Dr. Nutting they were but preliminary trials of the method devised by him; the work along this line has been extended at the Kodak Research Laboratory by Orin Tugman, Ph.D.,[3] with the collaboration of Drs. Mees and Nutting. Following the procedure of Dr. Nutting, Tugman produced his test exposures with the aid of a metal straight-edge in contact with the plate, the exposing light being monochromatic and a parallel beam. To measure the density of a plate and its rate of falling off from the position of the straight-edge, an image of the edge, as depicted by the plate, was projected by a microscope upon a piece of opal glass, which latter was mounted before the two adjacent collimator slits of a König-Martens polarization photometer. In the case of coarse-grained emulsions a low microscopic amplification was necessary, for with high powers the density of individual silver grains would be measured, instead of the mean density of the image.

The purpose of Tugman's investigation was to ascertain the influence of the time of exposure, the time of development, etc., upon density gradient. His findings may now be briefly considered. According to Nutting's definition, density gradient equals photographic gradient times light gradient, so it might be thought that prolonged development (*increasing the contrast or photographic gradient*) would yield increased density gradient, and hence increased resolving power; but from his measurements of equally exposed but differently developed test images Tugman discovered that this was not the case—a departure from theory which he attributes to the manner in which the developer penetrates the emulsion. The topmost layer of the exposed film is developed first, and as development progresses the layer of reduced silver increases in thickness. In the case of prolonged development the density gradient therefore extends over a greater distance but is no steeper than for short development, although Tugman considers that in the case of overexposures it would be found that the density gradient finally does show an increase with prolonged development. As regards the influence of increasing exposure upon density gradient Tugman's findings were identical with those of Dr. Nutting, previously mentioned.

It is interesting to note that the resolving power for light of short wave-length, of a photographic emulsion, was found by Tugman to be greater than for light of longer wave-length—a result which accords with the earlier findings of Dr. Scheffer. Tugman made his test exposures, when determining this point, to lights of green and violet color. As the characteristic curve of a given emulsion is generally steeper in the case of exposure to green light than for exposure to violet light, it appears at first glance that this increased photographic gradient, or degree of contrast, would result in increased density gradient, or, in other words, the resolving power should be greater for green light than for the violet rays of shorter wave-length. Further investigation shows, however, that to offset the steep photographic gradient secured by exposure to green light, is the increased depth of penetration of green light into the emulsion. This transparency of the emulsion to the green rays results in considerable spreading of the light within the film, and nullifies the good effects of a steep photographic gradient.

The photographic gradient is subservient to light gradient in so far as resolving power is concerned, however, as is proven by experiment; for the resolving power is higher with violet light, to which an average emulsion is more opaque than it is to green light. This was conclusively proven by Tugman in the manner previously described by Dr. Scheffer; he dyed a plate with a yellow dye and exposed it to violet light. The opacity of the emulsion to the violet rays was thus increased, with a resulting increase in resolving power.

In the foregoing paragraphs an attempt has been made to describe the methods and results of the various investigators upon photographic resolving power, but it is to be feared that in setting forth the varied terminology of the several workers upon this subject some confusion may be wrought in the mind of the non-technical reader. It seems, therefore, advisable to sum up in very general terms the conditions governing photographic resolution, as determined to date, and we can do this in no more comprehensive fashion than to quote a few paragraphs from Dr. C. E. K. Mees' admirable lecture on "The Physics of the Photographic Process."[4]

[3] "The Resolving Power of Photographic Plates," Photographic Journal, Vol. 55 (1915), pages 292-302.

[4] "Journal of the Franklin Institute," Feb., 1915, pages 141-160.

Quoting Mr. Mees:

"Dr. Nutting points out that the optical factor of turbidity can be split into two separate factors: the one the turbidity of the emulsion in the strictest sense, that is to say its scattering power for light, and the other the opacity of the emulsion or its stopping power for scattered light. An emulsion having high turbidity and low opacity will have a very low resolving power; on the other hand, even if the emulsion has high turbidity, if its opacity is also high, its resolving power may be good. A typical example of this is the wet-collodion plate, in which the turbidity is considerable but where the opacity of silver-iodide for blue-violet light is so great that the resolving power is very high. In a Lippmann emulsion the resolving power is high if the emulsion is very clear, because the turbidity is very small, but the opacity is also small, and the slightest increase in turbidity may make the resolving power very low. An interesting experiment which I have made was as follows: I made a Lippmann emulsion, coated it, and found the resolving power, which was very high. Some of the emulsion was slightly warmed so that it increased in speed somewhat and showed a slight turbidity, and, although the increase in speed was quite small, the resolving power was now very poor. By further heating the emulsion so that it became visibly opaque, with a considerable increase of speed, although the turbidity was now high, the opacity had risen sufficiently to give the emulsion a considerably better resolving power than after the first heating had taken place. The relation of the resolving power of emulsions to the size of the grain may therefore be roughly expressed somewhat as follows:

"The distance between two lines which will just be separated with a given emulsion will be extremely small for extremely small sizes of grain, because such sizes of grain far below the wavelength of light will scatter very little light; that is the turbidity will be negligible. As the size of grain increases, however, the turbidity increases very rapidly, and with it the distance necessary to separate two lines, until with a grain diameter a little less than 1/1000 mm. the turbidity is high and the opacity still low, so that the necessary separation of the lines is a maximum, and then, as the grain still grows, the opacity grows faster than the turbidity and the lines to be separated can be somewhat closer together. Then, again, with increasing diameter of the grains the actual space factor comes in, the size of the grains themselves and the distance between them becoming comparable with the distance between the separated lines, and with increasing size of grain this distance must again increase steadily."

An Efficient Shutter-Dissolve for Pathe Cameras

There has recently been introduced, by G. Gennert & Co., 24-26 East Thirteenth street, New York, an extremely accurate and efficient dissolving shutter, for use on the studio model Pathé professional cine camera. As the Pathé professional is extensively used by the picture producers, and as every cameraman fancies a good shutter dissolve, the following description of this new device is in order.

The mechanism of this dissolving shutter consists of a number of parts, some of which are additional to the Pathé camera mechanism, while others replace parts in the original instrument. The automatic closing of the shutter is accomplished through the aid of a worm, or thread, cut on the sprocket shaft of the camera, which meshes with a specially cut gear mounted to a vertical driving shaft. Through the medium of other gears, or pinions, and an ingenious movement, which cannot well be described or illustrated at present, the two halves or blades of the camera shutter are caused to close, or open, as the device is operated.

The operation of the dissolving shutter is accomplished by pressing down a button on the top of the camera (*at the left-hand side*) while the camera is in operation, and watching a special indicator mounted on top of the camera and to the right of the film magazines. The button on top of Pathé cameras is used.

(*Continued on page* 2419)

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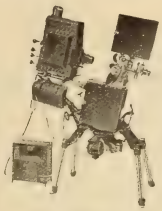

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MUSIC AND THE PICTURE

Unknown Song Writers Compose American "Tipperary"

THOUSANDS of motion picture musicians who are playing "Good-by, Broadway; Hello, France," are helping to prove that if you can write the kind of songs that will appeal to the masses you can become rich and famous.

C. Francis Reisner and Ben Davis, two Chicago boys, accomplished the feat when they wrote the lyric of "Good-by, Broadway; Hello, France," the American "Tipperary," now being used by scores of regiments and by the soldier boys close to the trenches in France. And it is the first song that the boys ever wrote. Billy Baskerette, another newcomer, composed the melody.

The trio won out over practically all the professional song writers, as well as thousands of amateurs, who have been racking their brains for something that would appeal to the soldiers and sailors as "A Hot Time in the Old Town" did during the Spanish-American conflict.

When Reisner and Davis had completed the lyric they did not realize what a valuable piece of property they possessed, and by chance happened to show it to the Chicago manager of Leo Feist, who, recognizing the song's possibilities, called up the New York office on the telephone and recited the lyric. On getting the New York approval, the Chicago manager had it set to music, and then had a well-known vaudeville performer sing it over the long distance telephone for the benefit of the general manager in New York. Orders were given to go after the song, as it looked like another "Tipperary." To date the song has sold 700,000 copies, and as the writers split a cent a copy royalty it looks like they will be well paid for their few hours' work.

The song was adopted by the Seventy-first Regiment as a recruiting number. Every day for weeks a dozen members of the regiment, under the direction of Lieutenant Joseph E. Barrell, toured the city in a large auto truck singing the song and urging young Americans with red blood to enlist and bring the regiment up to its war strength. And scarcely a day passed that at least a dozen did not climb aboard the truck to sign up for service over the seas.

The singing squad created such a sensation that it was booked over the big time vaudeville circuit, after Earl Carroll, Bernard Granville, and Arthur Fields had been pressed into service. Aided by the new "Tipperary" they kept recruiting at a record pace.

And while talking about the song I might say that its career is cogent proof that real music publishers are always ready to give the new man with good song ideas a chance, and always willing to gamble thousands on the songs of new writers. And to make it the greatest war song of the day Leo. Feist paid $5,000 for a page in The Saturday Evening Post to advertise it and prove that you can't go wrong with a "Feist Song."

Song Notes of General Interest

FRED VANDERSLOOT of The Vandersloot Music Co., is now the possessor of a million copy hit in "I Wonder How the Old Folks Are." He says that a young fellow in Sommerset, Pa., sent him the lyric a few years ago and asked him for a hundred dollars. As it stood the lyric was worth about five dollars at the most, but Fred thought he could make something out of it if he had permission to alter it, and he wrote and offered a hundred on conditions he could have it revised. It was a big gamble to put music in it, but when Fred finished the melody he was willing to risk his money on it. Today, after having sold a million, it has been added as a feature record by some of the big phonograph companies.

JEFF BRANEN has a warm spot in his heart for moving picture theatres, for it was in one that he first heard his new song, "All That I Want Is in Ireland." In the past when Jeff wrote an Irish song friends would always tell of new things that he could have included in his lyric, so to stop them from coming back any more with advice he used the line: "All that I had, all that I have, and all that I want is in Ireland." Jeff is in business for himself.

FISCHER AND McCARTHY have a good picture number in "They Go Wild, Simply Wild, Over Me." It is a fine swing and can be used with comedies or in comedy drama, for situations pertinent to the song idea are constantly cropping up in photoplays.

AND speaking of picture music it is surprising what some pianists get away with. They just sit or loll over the keys and keep hammering out a tom-tom vamp. An audience does not care so much what you play as how you play it. And while many may say that the popular stuff is trash and fit for the low brow, you never see the average audience or crowd break while a band, orchestra, or pianist is playing some lively popular airs. And besides, many of the popular airs are merely classics in a new form. It is not the music that is cheap, but the ideas at times that go with it. This is the consensus of musical experts; and psychologists say that few in the world dislike a lilting tune, be it classical or popular. So when you play popular stuff play it as it should be played—play it better than anybody else does, and although it may be popular music it won't seem like cheap stuff to the so-called high brows.

Picking a Hit from a Hamlet

THE moving picture houses certainly did their share in making "The Missouri Waltz," the big instrumental hit, popular. But those who had it first thought it was an awful joke. Frederick Knight Logan, the composer, published it on his own account in his home town, Oskaloosa, Iowa. He gave orchestrations to a few leaders and they thought it was the biggest laugh they had heard for a long time. They argued that the title meant nothing and reminded one of the Missouri mule, and that the town in which it had been published made matters worse. But Logan did not feel this way and kept sending orchestrations to leaders and picture pianists.

Fred Forster, the big popular publisher, who is also the biggest jobber in the west, began to receive orders for "Missouri Waltz" before he had heard it or knew where it was published. And when the orders continued to come in he sent Abe Olman, his professional manager, to find out who wrote the song and where it was published.

"There's a big hit sneaking over some place," Forster said, "and if we don't get it in a hurry one of the other fellows will."

Olman spent two weeks scouting for the waltz and its owner, and finally located him in the little Iowa hamlet. He brought the composer on to Chicago, where Forster took over the song after paying the composer a big advance, accompanied by a royalty contract for six cents a copy. To date the composer has collected more than $20,000 on his musical joke.

When some of his rivals had heard that he had bought the number and intended to push it, Forster received nothing but a merry ha, ha! His friends told him that he was flirting with bankruptcy and begged him to shelve it. To all Forster replied:

"I think the number is a winner and to show you how much you know about what the public likes I'll sell a million copies before I'm through. And I'll get eighteen cents a copy from the jobbers and dealers."

At the present writing "Missouri Waltz" is nearing the million mark, and prospects are so promising that Forster intends to make it the greatest popular hit that has ever been known in the history of popular music.

E. M. WICKES.

"POLLY OF THE CIRCUS"

(Goldwyn Production)

(Reviewed on page 2035)

The timing of this picture is based on a speed of 14 minutes per reel (one thousand feet).

VERY IMPORTANT

Kindly read the following notes before commencing your rehearsals: *In order to give this production the proper musical surroundings, it is an absolute necessity (for those exhibitors employing large orchestras) to follow the following instructions:*

No. 1—Separate your brass and reed instruments from your string section. Same to be employed only for circus scenes (as indicated on cue sheet).

No. 2—Your string instrument section is to be employed only for "pathetic situations" (as indicated on cue sheet).

No. 3—Full orchestra (brass, reed and string instruments) for scenes of neutral character.

No. 4—"Organ solos" to be performed only when marked on cue sheet for "church scenes" and scenes of the like.

No. 5—"Organ solo" with female quartet to be used twice during entire picture. (As indicated on cue sheet.)

No. 6—"A slide trombone solo," no particular composition is necessary for this purpose. The trombone player should carefully watch the screen and use his best judgment to obtain the proper effects.

No. 7—Watch carefully a big church bell and produce this effect which is very important.

No. 8—All "silence marks" should be observed as indicated on cue sheet.

No. 9—If instrumentation is not indicated use full orchestra.

Circus Theme—"Club Galop" by Laurendeau.

Love Theme—"Nocturno in F" (3/4 Andantino) by Krzyzanowski.

1—Silence until—T: "Mae Marsh as 'Polly of the Circus'."

2—"The Great Conquest," March by F. B. Wood until—T: "Maybe the years are many."

3—Silence until—S: "Church bell ringing."

4—Produce effect, followed by

5—"Caressing Butterfly" (4/4 Allegretto) by Barthelerny until—T: "And don't you remember?" *Note.—Watch for church bell and produce effect.*

6—"The Music Master," (Gavotte (4/4 Allegretto grazioso) by Hegner until—T: "Then don't you remember?"

7—Lakesonian March" by M. L. Lake until—T: "Then the hot and dusty noon." *Note.—Begin by playing crescendo to action (as circus people get nearer.)*

8—Continue until—T: "The greatest man in creation."

9—"Little General," Caprice by Tobani until—T: "He'll only be a boy once."

10—"Chanson Joyeuse" by Ravina until—T: "Tingling what the bells."

11—Trio of any popular song until—S: "Interior of circus.". *Note.—To be produced as a bell solo, in absence of bells use glasses.*

12—"Bombasto March" by Farrar until—T: "Ladies and gentlemen, etc." *Note.—Brass and reed section only.*

13—Silence until—T: "My baby!"

14—"Club Galop" by Laurendeau until—S: "The accident."

15—Tympany rolls ad. lib., followed by

16—Silence until—S: "Wounded girl in hammock."

17—"Pieta Signore" (Cello Solo with Piano) by Stradella until—S: "The show is on again."

18—"Top Notch March" by Arthur until—T: "The Show is over for one." *Note.—Brass and reed section only.*

19—"Intermezzo" from Pagliacci by Leoncavallo until—T: "And that night."

20—"Pathetic Andante" by Margis-Berger until—T: "And Fate decrees that some, etc." *Note.—String orchestra only.*

21.—Continue pp until—T: "Mandy the parson, etc."

22—"Albumleaf" (4/4 Andante) by Kretschmer until—S: "Flashback to circus scene."

23—Short Orchestra Rest. Piano improvise to action (about 7 minutes) until—T: "The village chair strive."

24—See the following Note: *Note.—A female quartet is singing in a nearby church accompanied by an organ. At the same time the circus band is playing a hot time in an old town. The quartet in the church is trying its utmost to oversound the circus band,etc. To obtain the proper effect for this particular scene, I suggest that the brass and reed section play "ff" while the female quartet (placed behind the stage) renders "Never My God to Thee" "ff"* until—T: "We'll ask the parson."

25—"Hot Time" Song until—S: "Grand March in the circus." *Note.—Brass and reed section only pp.*

26—"Marche Turque" by Eilenberg until—S: "Elephants performing." *Note.—Brass and reed section only.*

27—"The Booster" (A Rag) until—S: "Elephants leave the arena." *Note.—Brass and reed section only.*

28—Silence until—S: "Polly on horse."

29—"New Champagne" (Galop) by Lumbye until—S: "Polly leaves the arena." *Note.—Brass and reed section only.*

30—Silence until—T: "Wait until you see my next stunt."

31—"Invercargill March" by Lithgow until—S: "Trombone player on table."

32—Trombone solo to action until—T: "Mademoiselle Polly will, etc." *Note.—Note No. 6 on top of cue sheet.*

33—Silence until—S: "The act begins."

34—"Dash Galop" by Wiegand until—S: "Polly falls off horse." *Note.—Brass and reed section only.*

35—Cymbal Crash followed by

36—Short Hurry to action until—S: "Exterior of Circus."

37—Short Orchestra Rest (about 7 minutes) until—T: "We'll leave somethin', etc." *Note.—Organ or piano improvise to action.*

38—Broken Melody by Van Biene until—T: "You may go to bed." *Note.—String orchestra only.*

39—Love Theme until—S: "Rev. Douglas leaves the house."

40—Silence until—T: "What's happened? Where is Jim?" *Note.—Just catch church bell and produce effect.*

41—"Illusion Intermezzo" by Bustanoby until—S: "Reverend showing Bible to Polly."

42—Organ improvise to action until—T: "You'd better have a talk to him." *Note.—Watch church bell and produce effect.*

43—"Lullaby" (Lento) by Kjerulf until—S: "Interior of church."

44—Any good Church Song until—T: "And Ruth said, etc." *Note.—To be performed with female quartet and organ accompaniment.*

45—Organ Solo improvise to action until—T: "And then came another spring."

46—"Pastel Menuet" (3/4 Allegro Giocoso) by Paradis until—T: "The tribunal."

47—Organ Solo improvise to action until—T: "While in the neighboring town."

48—Silence until—S: "Flashback to girls."

49—Repeat "Pastel Menuet" (Same as cue No. 51) until—S: "Flashback to old maids at table."

50—Organ solo improvise to action until—S: "Flashback to Polly and girls."

51—Repeat "Pastel Menuet" (Same as cue No. 54) until—T: "You're it!"

52—Silence (sudden stop) until—T: "Them's my sentiments, too."

53—Love Theme until—S: "At the country fair."

54—Continue to action until—T: "He ain't only a ring horse."

55—"Club Galop" by Laurendeau until—S: "Rev. Douglas writing letter." *Note.—Must be performed ppp and slowly (with orchestra).*

56—Short Orchestra Rest (Organ improvise to action) until—S: "Racing grounds."

57—Good March until—T: "There's a regular jokey."

58—Repeat "Club Galop" by Laurendeau with entire orchestra Allegro ff until—S: (Bingo) after races.

59—"Falcon March" by Chambers until—T: "Have you no shame?"

60—"Le Retour" by Bizet until—T: "And Jim came to tell."

61—"La Grace" by Bohm until—T: "Toby ain't with us no more."

62—"Funeral March" by Chopin until—T: "If your old friends, etc." *Note.—Play pp and very slow.*

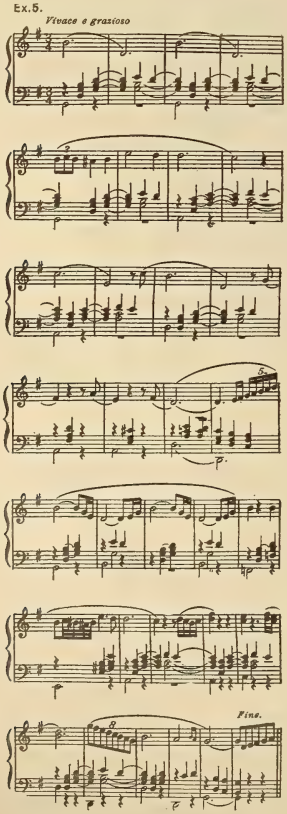
63—Love Theme until—T: "And then the day when, etc."
64—"Serenade" (4/4 Moderato by Widor) until—T: "He's gone to the circus."
65—Love Theme until—T: "You shall never go into that ring."
66—Repeat "Club Galop" by Laurendeau until—S: "Crowd is leaving the circus in haste." *Note.—Brass and reed section only with ad. lib. Tympany Rolls during Fire Scenes.*
67—Furioso to action until—S: "Reverend talking to Polly."
68—Love Theme until * * * * * END. *Note.—With ad. lib. Tympany Rolls during Fire Scenes.*

Motifs for the Theatre Organist

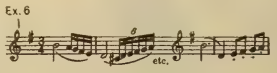
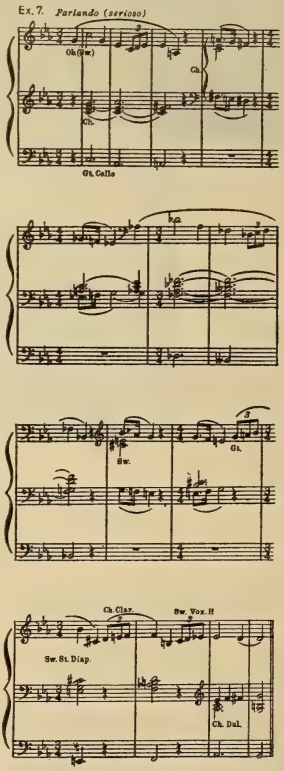
A slow, quiet Misterioso. The big, wide sweep of the strings in the L.H. and Pedal (Swell) contrasted with the Soft Clarinet and Flute chords in R.H. (choir) make an effective color picture.

This little light Valsette must be played very daintily and with a great deal of vivaciousness as if used to illustrate a young girl swinging. It could also be used as a boat song if romance did not figure too heavily in the picture. For the registration use Swell Strings with 4-ft. Flute, sub and super couplers with unison off and trem. Play the accompaniment on soft Choir or Great. By the way, note this left hand part and the use of the legato in the "Oom pom pom" accompaniment of the waltz. It is one of the artistic ways of rearranging a piano accompaniment of this sort. If it is desirable that the accompaniment should be staccato, then either use the harp stop—if you have one—or play, after the manner of the harp-arpeggio, on the Great Flute. Should some extra vivaciousness be required, the theme could be varied as suggested below, or in some other manner.

In the final sketch a variety of tone colors may be used.

Ex.5.

Open with an Oboe solo accompanied quietly on the choir (Dulciana). When the solo reappears in the bass give it to the Cello on the Great, still keeping the accompaniment on Choir. Play the two measure interlude this time on the Swell (shut) instead of on the Choir, taking the first phrase of the solo again on the Cello, the second on Choir Clarinet with soft Flute (Swell) accompaniment, and the final phrase on Vox Humana with L.H. on Choir Dulciana. The picture I am thinking of in the above is two people talking, hence the direction "parlando." The conversation is a serious one, in which one of the figures is advising the other to take some unpleasant step, which he does not at all seem willing to do, but to which he finally accedes.

It must be borne in mind that all characteristic music can very easily be marred by an unsympathetic rendition. The performer must have the mood of the picture upon him; that is essential; otherwise the mood cannot be carried to the hearer, and the value of the music as a characterization is lost. The wrong idea in registration, or a faulty tempo will also mar the performance.

Ex. 6

Ex. 7. *Parlando (serioso)*

"THE HONOR SYSTEM"
(Fox Standard Pictures)
Theme: Melody by Friml (4/4 Moderato)

1—Silence until—T: "Because of his courage, etc."
2—"Admiration" (4/4 Moderato Grazioso) by Jackson (watch for effects—wireless apparatus; also letter carrier's whistle) until—T: "The farewell day comes all too soon."
3—"Good-bye, Good Luck, God Bless You" (Popular Song) (watch for railroad effects) until—T: "The town of Howling Dog."

4—Good Rag or Trot with piano, banjos, guitars and violin only, until—T: "Golden-haired Trixie Bennet."
5—Piano only improvise pp until—T: "Over at the Excelsior Cooper Company."
6—Silence, just produce effects of working typewriter (watch screen), until—S: "Sheriff with gun."
7—"Violetta" (Characteristic Concert Piece) by Herman until—T: "Harrington, the state's attorney."
8—Continue pp until—T: "And so Mexican conspirators."
9—"Manzano" (Mexican Int.) by Brooks (short scene) until—S: "Interior of room."
10—Piano improvise to action until—T: "Joe makes his first visit."
11—Piano improvise pp until—T: "A modern William Tell."
12—"William Tell Fantasia" by Rossini until—T: "The secretly promoted raid."
13—"The Lion Chase" (Grand Galop) by Koelling (watch Mexican blow signal), begin pp then ff Allegro until—S: "American flag in view."
14—Continue fff with ad. lib. army bugle calls "Advance" until—T: "The last of the ammunition."
15—Continue pp until—S: "Kids coming out of trunks, flour boxes, etc."
16—Continue ppp and very slow until—T: "The last tribute to Jack Taylor."
17—Organ improvise to action until—T: "In the happy seclusion of, etc."
18—"Mignonette" (2/4 Allegretto) by Friml until—T: "Believing Trixie's story."
19—"Petals," Intermezzo (4/4 Moderato) by Raymond (watch water pitcher break—produce effect) until—S: "Coach arriving, as seen in the distance."
20—Short Galop to action until—S: "Coach arrives in front of house."
21—"Afterglow" (Tone picture Allegretto) by Cobb until—S: "Young man with violin."
22—Silence until—T: "No matter how dark the hour."
23—Violin Solo (*Note.—Play any popular old time song*) until—S: "Young man stops playing the violin."
24—Silence (short) until—T: "Circus scenes."
25—"Club Galop" by Laurendeau until—S: "Automobile near carriage."
26—Continue pp slowly until—T: "Soon after a hick from the hills."
27—Piano improvise to action on good rag or trot until—S: "The fight."
28—Agitato to action until—S: "After the fight."
29—Theme until—T: "The trial charged with murder."
30—"Romance D'Amour" by Schmidt (cello solo with piano) until—T: "At the state's prison."
31—"Romance" (2/4 Andante sostenuto) by Karganoff (watch steam whistle) until—T: "In the mess hall."
32—Continue ppp very slow until—T: "With bars that blur the gracious moon."
33—"Erotik" (dramatic Melody) by Grieg until—T: "The resting place upon which, etc."
34—"Funeral March" by Chopin until—T: "Storm scene."
35—Continue pp with ad. lib. Tympany Rolls until—T: "In the world outside."
36—Characteristic by Lovenberg until—S: "Two old men sitting on bench."
37—Continue pp until—T: "Convent bred girl."
38—Short Orchestra Rest organ or piano improvise to action until—S: "Steam whistle."
39—Produce effect (this is very important) followed by
40—Very long Hurry (watch shots) until—S: "Joe in schoolhouse near table with flower."
41—Theme until—T: "Take this to the Governor."
42—Continue to action (watch for railroad effects) until—T: "His reward for the sake of honor."
43—Silence just ad. lib. Tympany Rolls until—T: "Nor is age a protection."
44—Repeat Theme pp until—T: "Several weeks elapse."
45—"Andante" from Fifth Symphony by Beethoven until—T: 'Joe's dungeon mate released."
46—"Elegie" by Mattioli (cello solo with piano) until—T: "Awakened by Joe, etc."
47—"Dramatic Maestoso" by Ascher until—T: "The Governor's clinching argument."
48—Silence until T: "You are distorting the truth."
49—"Rustles of Spring" (dramatic heavy) by Sinding until—T: "And so a brighter day dawns."
50—"Whispering Flowers" (characteristic) by Blon until—T: "Harrington receives a letter of importance."
51—Continue pp until—T: "In the old days it had been, etc."
52—Organ to action (*Important Note*)—*A church song sung by a girl with organ acc. is the proper accompaniment for these scenes* (watch screen) until—S: "Prisoners leave church."
53—Organ continue improvising (without vocal solo) until—T: "Mail every day."
54—Theme until—T: "Three days of liberty for the life termer."
55—Short Orchestra Rest Organ or piano improvise to action until—T: "A sight of old acquaintances."
56—"Salvation Army Patrol" by Herman. *Note.—Begin with melody "we're a band that shall, etc." Note.—Cornet solo and cymbals* until S: "Interior of small hotel."
57—"Prelude to act V of Herodiade" by Massenet until—T: "The wireless try-out."
58—"Japanese Sunset" by Deppen (short scene) until—T: "The night of the second day."
59—Mysterioso to action until—T: "The last day of Joe's parole."
60—Organ improvise (short scene) until—T: "Gallagher's pool room not far away."
61—Piano improvise (short scene) until—S: "The fight."
62—Short Agitato to action until—S: "Interior of Hotel lobby."
63—Organ to action, until—T: "Frenchy musters in the volunteers."
64—Long heavy Allegro Agitato or hurry until—S: "After the fight."
65—Silence until—S: "Shot."
66—Produce effect followed by
67—Le Retour (2/4 Allegro Vivace) by Bizet ff until—T: "I've got to get the 3:40."
68—Good Galop to action until—T: "The Governor has called a special meeting."
69—Organ to action (short scene) until—S: "On top of railroad train."
70—Hurry to action, until—T: "While loyal hearts are waiting."
71—Theme until—S: "Interior of dance hall."
72—Piano improvise Rag (short scene) until—T: "Change of scene to running Joe."
73—"Freischuetz Overture" by Weber. *Note.—Begin with second movement "Molto Vivace"* until T: "Muggsy squeals on Harrington."
74—"Felice" (Canzonetta) by Langey until—T: "In the sheltering care of the warden's home."
75—Theme until—T: "A proclamation of pardon."
76—Continue ff until—T: "Another Yuletide dawn."
77—"Adeste Fidelis" (organ ff) (Christmas song) until—S: Orchestra playing as seen on screen (watch carefully for this cue).
78—"Sacred Night—Holy Night" (Christmas song) with entire orchestra ff until * * * * * END.

"THE HAUNTED HOUSE"

(Triangle Picture)

(As Supplied by the Triangle Company)

Theme: "Heart Wounds" (4/4 Dramatic Allegretto espressivo) by Grieg

1—Silence until—T: "A friendly New England village."
2—"Gavotte" by Gossec until—T: "There was one blot, etc."
3—Theme until—T: "I am glad you came, mother dear!"
4—"Prelude" (heavy Dramatic) by Rachmaninoff until—T: "On the fringe of Elmsford."
5—Mysterioso to action until—T: "Because the people of Elmsford."
6—"Reverie" (4/4 Andante) by Vieuxtemps until—T: "In the fevered whirl, etc."
7—Organ improvise to action until—T: "Jimmy's stamping ground." *Note.—Imitation of grind organ.*
8—Piano improvise to action until—T: "A couple of days later." *Note.—Improvise on Rags, etc., for cheap barroom scenes.*
9—Mysterioso to action until—T: "Constable Clark was reckless."
10—Hurry to action until—T: "Deserted by his pals."
11—Long Mysterioso to action until—T: "Hello, chicken! Is this heaven?"
12—"Heart Throbs," Reverie (Dramatic Andante) by Arnold until—T: "There was a song in Anne's heart."
13—Theme until—T: "That thousand still looked good."
14—"Inspiration" (Andante Sostenuto) by Edwards until—T: "If you'll go fifty-fifty."
15—"Dramatic Tension No. 1" by Reissiger until—T: "That guy is going to bring, etc."
16—Theme until—T: "Coveting the double reward."
17—"Erl King" (Dramatic Agitato) by Schubert until—T: "Good bye, Jimmy."
18—Continue pp until—T: "A year later."
19—"Water Lilies" (Andante Moderato) by St. Clair until—T: "In his awakening Jimmy, etc."
20—Theme until * * * * * END.

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BUILDING AND FURNISHING

Reinforced Concrete Used for Big Theatre Gallery

THE erection of a balcony in the Empire theatre now under construction at Third and Broadway, Los Angeles, has been accomplished with reinforced concrete and without the use of structural steel. Because of the size, the architectural and construction work of this is attracting much attention from all parts of the country. The balcony will have a seating capacity of approximately 1,400, and tests made by leading sand, brick and bags of concrete on the balcony, show that it will hold up under a dead weight of 1,750,000 pounds. Plans originally made by Architect Albert C. Martin, Higgins building, Los Angeles, provided for the liberal use of structural steel. After work had been commenced on the building, it was found impossible to purchase the steel owing to demands made upon steel companies by the Army and Navy Departments. Architect Martin then drew plans

providing for bow spring arches which would make possible a balcony of the Cantiliver type, made wholly of concrete reinforced by steel bars, the largest used being one and one-quarter inches in diameter.

The building permit was granted on condition that tests be made before the balcony was used, and these tests were completed this week to the satisfaction of Los Angeles officers when the balcony was covered with the dead weight. It is estimated this is twice the weight that the balcony will ever be required to hold .

While the most expensive of concrete construction is that reinforced with steel, it has been found the balcony can be built in this manner at a lower cost than would be required for steel construction. Another advantage is that this type of construction makes possible much more space below the balcony which may be used for rest and lounging rooms. Plans of the theatre provide ample space for the location of the projection rooms in the front of the balcony. This brings the lenses of the projecting machines to less than sixty feet from the screen, and gives a straight throw that makes possible the best projecting. This will not in any way interfere with the seating on the first floor. There will be no posts or support needed for the balcony or the floor below the balcony which is on the level with the bottom of the front of the balcony, and sufficiently higher than the main floor to insure perfect ventilation and view for every seat in the house. The construction work on the theatre is in charge of the R. H. Arnold Company of 830 McGarry street, Los Angeles.

Sid Grauman, who has leased this house and plans his opening for about January 1, spent the past week in Los Angeles looking after details of the furnishings and other business connected with the opening of the new house. He paid this visit in order to be present when tests of the balcony were made.

Something New in Signs at Kansas City

THE Apollo theatre is redecorating and remodeling to the extent of $10,000.00. A new electric sign will also be put up. It will be a vertical sign 26 feet high with three-foot letters spelling the word Apollo. The crest and border will be colored.

Below this will be a three-line changeable attraction sign. The ornamentations and border will also be colored.

The Federal Sign Company will put up this sign and have leased it to the Apollo for a period of three years at a total rental of $4,000.

The manager of the Federal Sign Company said this sign will be the best moving picture sign and only one of its kind in the world.

DIRECTORY OF NEW THEATRES

ARKANSAS

New theatre building—Earle, Sept. 8—The foundation for the new $12,000 theatre building here has been laid and it will be completed by November 1.

CALIFORNIA

A one-story brick building, 37½ x 150 feet, is being built by Angelo Genelly on the corner of I and Fifth streets, Los Banos. The building is to be used for theatrical and moving picture purposes and will have a seating capacity of 800. The foundation is of concrete and is well under way. J. O. Price of Oakland, brother-in-law of Mr. Genelly, is doing the contract work. The building is expected to be completed by the middle of November. This will make the third playhouse for Los Banos.

ILLINOIS

Remodeled and enlarged, the Palace theatre of Danville was opened a week ago with five of the best balanced vaudeville acts possible to procure for a circuit outside the larger time. From lobby to gridiron and back wall the popular playhouse has been overhauled and brought up to date, affording patrons more comfort and enabling the management to offer many acts heretofore impossible.

The lobby has been enlarged and beautified. The theatre has been newly carpeted and new tapestry hangings add to the beauty of the interior. There is a new asbestos drop, done by the Cox Studio, Chicago, which is another step in fireproof theatre construction. There is also a new street drop by the same studio and many other improvements which makes the Palace one of the best vaudeville houses in the Central West.

Danville is to have a new theatre. Directors of the Palace Theatre Company have so decided, and work has already been started on the plans.

The original plan contemplates the construction of a show house costing $125,000 or upward, the last word in theatrical building, modern and up to the minute in every respect. The preliminary steps were taken at a meeting held last Friday, and changes in the plan making for a more modern and better theatre will be approved by the body at a meeting called for Saturday.

Ralph B. Holmes, counsel for the Palace Theatre Company, stated that options have been taken on several sites, and that while arrangements have been practically completed for one site, the exact location will not be made known until all of the papers have been signed. He stated, however, that the location is central, easily accessible and a very desirable site for a theatre.

Plans for the construction of a quarter of a million dollar theatre at Evanston are now prepared and construction work will commence in the early Spring.

The prospective theatre and two adjoining stores are to be located on Main street and Sherman avenue, with a 126-foot frontage on Main street and 125 feet on the avenue. Architects' drawings indicate the theatre, both interior and exterior, will be one of the most magnificent in the vicinity. There is to be a seating capacity of 2,000 on the main floor and balcony. Moving pictures and vaudeville are to be the attractions. The two adjoining stores will be two stories high, with a depth of nearly 100 feet by 40 feet wide. One is to be a furniture and department store, while the other is to be occupied by a dry goods establishment.

Sufficient capital is reported backing the Chicago syndicate whose plans are being worked out in the offices of Harry W. Rubloff, 10 South La Salle street.

The medium-sized stores building at 703 Main street is shortly to undergo alterations to the extent of an expenditure of about $5,000, it was stated this morning.

INDIANA

A $125,000 theatre project was started in Lafayette a few days ago, when it was announced that a number of prominent business men were contemplating the organization of a stock company to build a new amusement house on ground owned by the Lafayette Life Insurance Company in North Sixth street. The life insurance company is proposing to assist in financing the new theatre, and the proprietors of the Family Vaudeville Company, of this city, are interested. It is planned to have a theatre with a seating capacity of 1,600, with a stage large enough to accommodate the largest road shows. The plan is to have both vaudeville and legitimate amusements.

Architects are at work on plans which when finished and put into reality promise to place the Starland, of Michigan City, in a class with the finest theatres in the state. Frank Vreeland, the owner of the building of which the Starland theatre is a part, plans to make notable improvements, if not this Fall then in the early Spring.

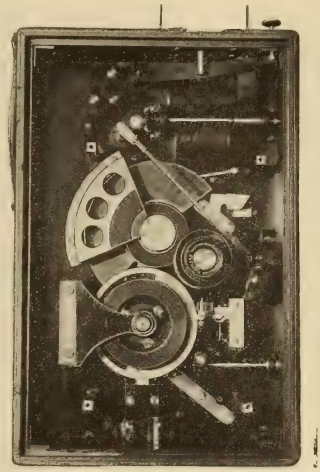
It is Mr. Vreeland's plan to extend the building to the alley, enlarging the theatre so that it will have a good-sized stage, a balcony and a seating capacity of 1,600 or more.

An Efficient Shutter Dissolve

(*Continued from page* 2413)

customarily, to operate the diaphragm dissolve with which these instruments are provided; but when this new shutter dissolve is added to the Pathé camera, the diaphragm dissolve is removed and the shutter dissolve connected to its actuating lever, which is already connected to the aforementioned button on top of the camera.

The indicator by which the closing of the shutter is determined is a new item, however, so we shall next describe it briefly. It is mounted on top of the camera, near the back and in easy view of the camera operator. It consists of two superposed brass discs, which are attached to the vertical shutter driving spindle, the latter being for this purpose extended outside of the camera



Dissolving Shutter on Pathe Camera

casing at the top. The discs are mounted on the spindle in time with the extent to which the double sectored camera shutter is open or closed. Each of these two superposed indicator discs is blackened around one half of its circumference, or edge, the other half of the circumference of each disc being polished brass.

When, now, the camera is running, and the shutter is thrown into operation, these indicator discs commence to rotate, and when the blackened portions of their edges are in exactly opposite positions the shutter is known to be closed, and the cameraman releases the shutter actuating knob and promptly stops cranking. If, however, the operator continues cranking, and likewise keeps the knob pressed down, the dissolving shutter commences gradually to open again. The normal length of a dissolve with the device now under consideration is five feet, but any shorter length may be produced by closing the shutter somewhat before starting the camera. This is easily accomplished by rotating the topmost of the two indicator discs until the shutter is closed to the desired extent. The disc may be turned with the thumb and forefinger, as it somewhat resembles a thumb-nut.

The photo reproduced herewith gives an idea of the appearance of this dissolving-shutter when mounted to the Pathé camera, although the actuating mechanism is not in evidence. Messrs. Gennert point out that a feature of this device is that it can be attached to the camera by any mechanician of sufficient skill to dissemble and reassemble a Pathé instrument with accuracy. They are willing, however, to fit the shutter to a purchaser's camera for the same price ($100) at which they sell the parts, accompanied, of course, by suitable instructions for installing the device.

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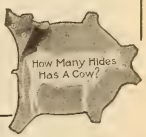

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Banquet of American Projection Society

(*Continued from page* 2406)

Mr. Walter E. Green, formerly with the George Kleine Company and now with the Speer Carbon Company, said that with all due respects to Mr. Bowen, whose projection as exemplified at the Rialto theatre was something to marvel at although Speer Carbons were not used as yet, and that he had not given up trying to introduce them in the Rialto. Mr. Green likened himself to the man who was suddenly called upon to make an after-dinner speech and, turning to a friend, asking, "What shall I talk about?" was answered "Talk about a minute." He did not consume more than the allotted time, but in that time was able to make a number of new friends among those present.

Mr. S. L. Rothapfel, the next speaker to be called upon, gave an interesting talk on conditions as they existed in the early days when he as an operator was paid the enormous salary of fifteen dollars per week. [Mr. Rothapfel as director general of the Rialto theatre now receives a salary of one hundred thousand dollars per year, showing that there is always room at the top for one who can PRODUCE.—Ed.] A glowing tribute was paid by Mr. Rothapfel to his chief operator and the "precision" with which the work was performed by the operating staff [The Rialto uses Simplex projectors, hence the word precision.—Ed.] and went on record as being willing to help in any way the efforts of the A.P.S., which in his estimation was "THE RIALTO OF OPERATORS."

He also said that the word "exhibit" as applied to motion pictures would, as it must be, be supplanted by the word PRESENT; that the day of exhibiting had passed and that it was the presentation of the picture that now counted. [It would be presumption on the part of the writer to say what the term presentation embraces, but those who have visited the Rialto theatre know what I mean.—Ed.] A source of much surprise to Lester Bowen was the announcement by Mr. Rothapfel that upon completion of his new theatre, now in course of construction at Broadway and Forty-ninth street, Mr. Bowen was to be placed at the head of a staff of ten operators, he to have direct supervision over all things relating to projection. Messrs. Joseph Basson, George Bothwell and A. M. Beatty spoke briefly, after which J. H. Hallberg, vice-president of the United Theatre Equipment Company, was introduced by the toastmaster as the "Swedish Electrical Engineer," for which the editor of this department received the blame.

Mr. Hallberg gave an interesting and instructive talk, during the course of which he said that the motion picture operator was fast becoming an artist, and that the operation of a picture machine was more than a profession, it was an art, and that the American Projection Society would soon become a society of artists if they progressed at the same rate as they had during the short time they have been organized.

After all the speakers had been heard from, a toast was proposed to the progressiveness and success of the world's foremost "Projectician" and the president of the society. After the toast had been drunk, music was furnished by the "jazz band," and dancing was enjoyed by those who were lovers of the terpsichore until the wee sma' hours.

Among those present, including members and guests, were: Lester Bowen, Miss L. Miller, Joseph Basson and wife, George C. Edwards and wife, Hector McKinnon and sister, J. I. Rabel and wife, Walter E. Green (alone), A. P. Lombard and wife, George Bothwell and wife, B. F. Porter and wife, Mrs. E. M. Porter, Harry Rubin and wife, Ivan Bowen and wife, Jack Lazarus and wife, F. H. Richardson and wife, J. H. Hallberg and wife, Leslie Reed, A. M. Beatty, Thomas Costello, S. L. Rothapfel, managing director of the Rialto theatre; Joseph La Rose, Mr. Rothapfel's assistant; Miss Belle Siegel, secretary to Mr. Rothapfel; Will C. Smith, toastmaster, and your humble servant, I. G. Sherman, of MOTION PICTURE NEWS.

For Better Music

The Fotoplayer

62 West 45th Street AMERICAN PHOTO PLAYER CO. New York City

THE WILLIAMS PRINTING COMPANY, NEW YORK

Simplex

Next week we will *reverse* it,
but this week we say:

"A Tree is Known by its Fruit"

When you see a particularly admirable piece of work in any line, your mind naturally goes back to the skilled brains and hands that produced it.

The man who operates the Simplex, whether in Chicago or in Shanghai, is bound to have a wholesome respect for those who are back of this excellent piece of mechanism.

And the Exhibitor, even one who is not a mechanic, feels the same way. The favorable results of Permanently Perfect Projection on the box - office receipts, the insignificant repair bills—these and other things give him a good opinion of the men who put their hearts and souls into the production of the Simplex.

If you haven't yet had a taste of the fruit of the Simplex Tree, apply to our Distributor, or ask us for Catalog "N."

The Projection on the Screen can be no better than the Machine in the Booth

THE PRECISION MACHINE CO. INC.
317 East 34th St. New York

"From Studio to Screen"

shows vitalized views of every detail of moving picture production and manufacture—a complete revelation.

Our Laboratory-Studio was selected as the subject of this one reel feature for obvious reasons which you will understand and appreciate when you see the "picture."

It shows:—

How the raw stock is perforated, camera loaded—how scenery and "props" are built—how a multiple-set studio is lighted and operated.

The mysteries of Screenland are disclosed—you see how the players make-up—you see them in action.

Then you see how the negative is exposed, developed and made ready for printing. You see the positive prints processed until finally on the screen you view the finished "picture."

Released by Educational Films Corporation of America.

Available at following Exchanges:

Educational Films Corporation	729 Seventh Ave., New York City
Metro Pictures Service, Inc.	5 So. Wabash Ave., Chicago
Metro Pictures Service, Inc.	940 Penn Ave., Pittsburgh, Pa.
Metro Pictures Service, Inc.	7th and Main Sts., Cincinnati, Ohio
Peerless Feature Film Exchange,	1339 Vine St., Philadelphia, Pa.
American Feature Film Co.	60 Church St., Boston, Mass.
Broadway Feature Film Co.	318 Woodward Ave., Detroit, Mich.
Consolidated Film Corporation	818 So. Olive St., Los Angeles, Cal.
Photoplay Exchange	137 E. Second South St., Salt Lake City, Utah
Photoplay Exchange,	Care Supreme Photoplays, Denver, Colo.
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Regals Films, Ltd.	21 Adelaide St., West, Toronto, Canada

Mr. Exhibitor:

We recommend that you book "From Studio to Screen" today. It will delight, interest and instruct your patrons. It will show YOU just how moving pictures are made. You can't afford to miss it.

Rothacker

FILM MFG. CO. CHICAGO U.S.A.

There are reasons—
Come and see them.

OCTOBER 13, 1917

Motion Picture News

Reg. in U. S. Patent Office

HAS THE QUALITY CIRCULATION OF THE TRADE

$1,000,000.00 National Advertising Campaign—

the largest the motion picture industry has ever known—begins early in October, to teach the public to know *which* are the *best* photoplays *before* they see them.

FAMOUS PLAYERS-LASKY CORP'N.

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New York City

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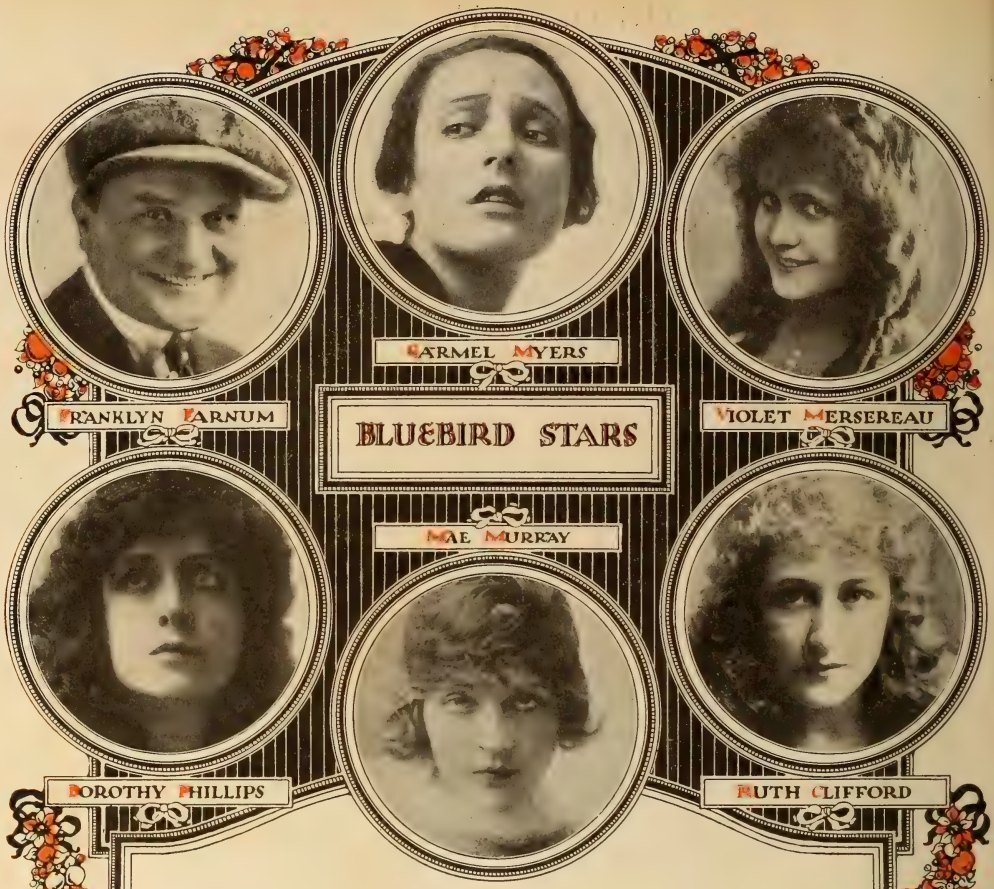
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The Dramatic Story of An Innocent Victim of Crooked Politics

Written by WALDEMAR YOUNG

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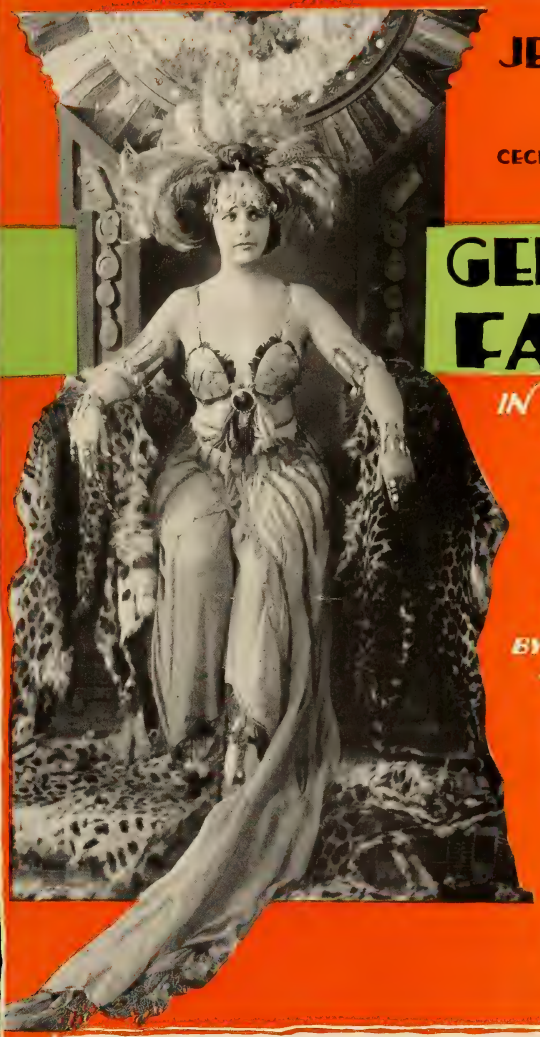


JESSE L. LASKY

PRESENTS

CECIL B. DE MILLE'S PRODUCTION

GERALDINE FARRAR

IN

"THE WOMAN GOD FORGOT"

BY JEANIE MACPHERSON

A burning love story of the land of Montezuma

—a spectacle of extravagant splendor—

—a drama of great power and intensity—

Advertised properly, it will empty the fireside arm chair and make them leave their evening papers.

AN ARTCRAFT PICTURE

ARTCRAFT PICTURES

GERALDINE

Staged in the magnificently beautiful valley of the Yosemite National Park — Nature's grandest amphitheatre — a fitting background for this tremendous production.

It will "pull out" the folks that have't been around for weeks—but be sure they know about it.

"THE WOMAN

AN ARTCRAFT PICTURE

FARRAR

THIS great photoplay of Aztec days, released in October, has an unusual cast—headed by

GERALDINE FARRAR,
with Wallace Reid, Hobart Bosworth,
Raymond Hatton, Theodore Kosloff,
Walter Long, Charles B. Rogers and
Olga Grey :-: :-: :-: :-: :-:

The rainiest night won't hold them back!

GOD FORGOT"

AN ARTCRAFT PICTURE

A Trump Card

A triple headline attraction —biggest star in the line—biggest director of spectacular drama—most popular supporting star.

Jesse L. Lasky

presents

Cecil B. De Mille's Production

Geraldine Farrar

..... IN .....

"The Woman God Forgot"

By Jeanie Macpherson

With Wallace Reid
and a strong cast of
famous players

Play and plug it, for the sake of your "box office"

Cecil B. DeMille

Wallace Reid

ARTCRAFT PICTURES CORPORATION

729 SEVENTH AVE. NEW YORK CITY

Controlled by FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR, *Pres.* JESSE L. LASKY, *Vice-Pres.* CECIL B. DEMILLE, *Director General*

Who is "Number One

A Mystery Serial

A *Paramount* Picture

Paramount Pictures

Concerning Serials -

What You Want:

What do you expect when you book a Serial for your theatre? First - you insist on a story by a well-known author who knows how to grip and hold public interest. Next - you want a real production - and that means direction, photography, careful editing, picture sense. Then - you must have a star who interprets the story and is a joy to the eye. In addition - you insist upon advertising and promotion aid that will bring you hundreds of new patrons.

With these elements you have a picture that is right for you and your audience.

What Paramount Gives:

Anna Katharine Green, the best-known of all mystery writers, is the author of

Who is *"Number One"?*

a Serial offered to you by *Paramount Pictures* - starring dainty Kathleen Clifford - backed by the biggest advertising campaign ever offered with a serial.

What More Can You Ask?

RELEASED OCTOBER 29

Paramount Pictures

ADOLPH ZUKOR presents

Mar'guerite Clark in "Babs Diary"

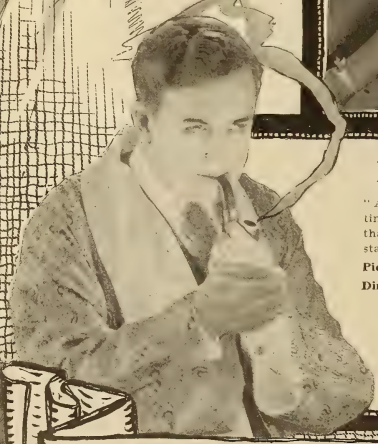
One of the Famous Sub-Deb Stories
By Mary Roberts Rinehart ... Directed by J. Searle Dawley

Star Delightful in Production Extraordinary

STAR—Your One Best Bet.
STORY—Made famous in the Saturday Evening Post by Mary Roberts Rinehart.
DIRECTOR—J. Searle Dawley.
THEME—Revolves around the "Sub-Deb," who wanted to grow up and marry off an "old-maid" sister. "Made-to-measure" for Miss Clark.
SETTINGS—Gorgeous exteriors; magnificent interiors.
SUPPORT—Could be called "all-star."
PULLING POWER—The star is nationally known as the exhibitor's "*one best bet*"; story is nationally famous; author likewise; *YOU* hold the balance of *power.*

A Paramount Picture

JULIAN ELTINGE
in The Countess Charming



Everybody says, "It's Great"

"Appearing on the screen at the Rialto Theatre for the first time in motion pictures, Julian Eltinge gave sure evidence that he is going to jump into the front rank of motion picture stars in popular demand." **(New York Herald)**

Picturized by Gelett Burgess and Carolyn Wells

Directed by Donald Crisp

Paramount Pictures Corporation
FOUR FIGHTY-FIVE FIFTH AVENUE to FORTY-FIRST ST.
NEW YORK
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A Paramount Picture

Paramount Pictures

JOS. M. SCHENCK *presents*

'FATTY' ARBUCKLE

Will make you wish your house was twice as big

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J. STUART Series

A Paramount Picture

Paramount Pictures

BLACKTON

"The Judgment House"

J. STUART BLACKTON AND SIR GILBERT PARKER

ONE fired by the ambition to produce something that would stand as an eternal monument to his *artistic genius;* the other writing with the touch of an *artist* and the *vision* of a seer, have co-ordinated their labors in

"The Judgment House"

From the novel by Sir Gilbert Parker. Picturized and personally directed by J. Stuart Blackton

A story of a woman's part in the fate of nations.

Although written years before the present catastrophe, it sounds with a clarity that is *dumbfounding* the warning of what is to come.

Paramount prophecies have been fulfilled with such astounding regularity that it will pay you to heed our suggestion to get in on this.

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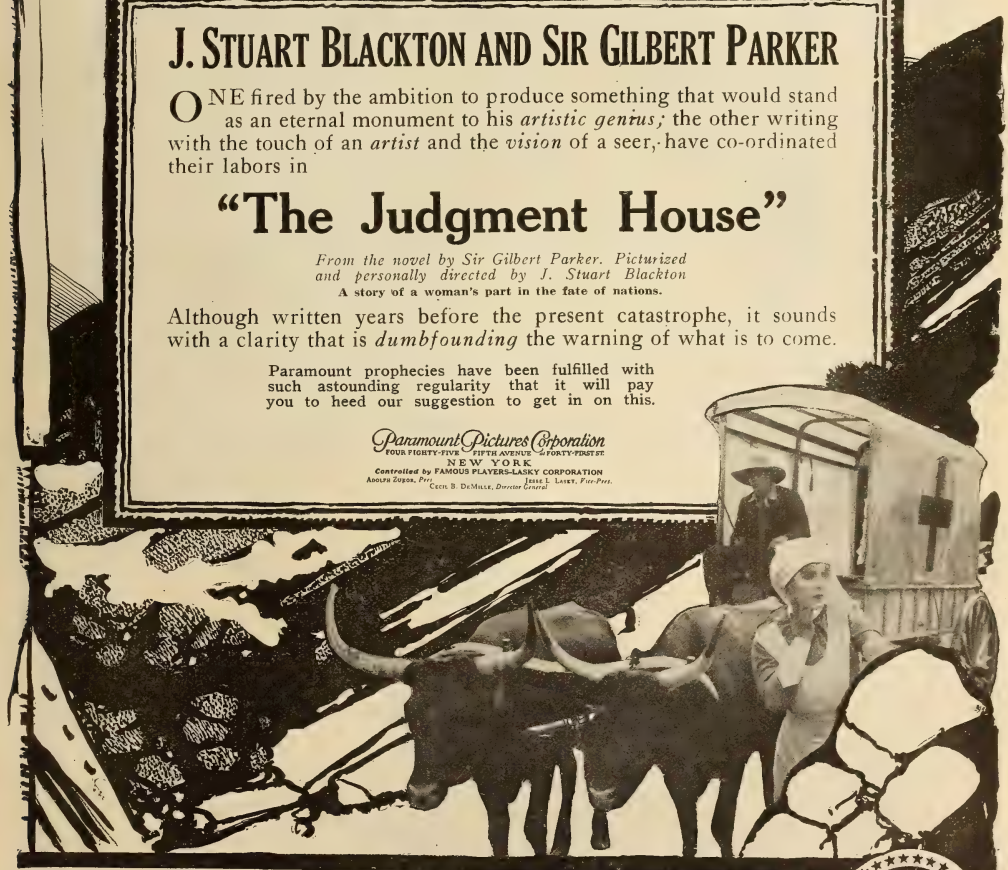

A Paramount Picture

Paramount Pictures

VICTOR MOORE

"Early to bed, and early to rise,
Makes a man healthy, wealthy and wise."
—Ben Franklin's stuff.

Vic rose early—*too early,*
and he's a whole lot wiser.

"In Bed—In Bad"

By Thos. J. Gray

Released Sept. 24

It's been a long, long time since you've had as good a show as this Victor Moore offers you.

The Single Reel Comedies with a Story

Consistency's a jewel—so *be consistent* and book *all* of them

Klever Pictures, Inc.

220 WEST 42d St., NEW YORK CITY

Released in Canada by REGAL FILMS, LIMITED, 37 Yonge St., Toronto, Canada

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers

CENTURY COMEDIES PRESENT

"AUTOMANIACS"

(Released October 1st)

The Screaming Comedy Success—Featuring

Alice Howell

Directed by J. G. BLYSTONE—Director General

"AUTOMANIACS," released Oct. 1st, is not an ordinary comedy feature; it's a Production, and when so advertised will pack any Theatre anywhere. Following "AUTOMANIACS" comes "NEPTUNE'S NAUGHTY DAUGHTER" and "HER BAREBACK CAREER," released respectively Nov. 1st and Dec. 1st.

EVIDENCE that CENTURY COMEDIES featuring ALICE HOWELL are proving the biggest Comedy feature drawing cards established by the fact that such theatres as the entire MARCUS LOEW circuit, the Broadway Theatre, the STRAND, N. Y., and scores of the biggest and best houses in the U. S. and Canada are showing CENTURY COMEDIES.

In case there is no LONGACRE DISTRIBUTING office near you, write direct for complete information to the home office.

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Distributors of Century Comedies for United States and Canada

MECCA BUILDING, NEW YORK CITY

BRANCHES IN ALL PRINCIPAL CITIES IN THE UNITED STATES

The

AMERICAN STANDARD PROGRAM

is here

Last week we announced

"THE MYSTERY of the BOULE CABINET"

featuring

SHELDON LEWIS

A thrilling drama based on Burton E. Stevenson's world famous novel, is the first of a program of similar box office successes to follow shortly —an entire program of the money making kind.

Stories by world-famed authors carefully selected, featuring some of the best known and well liked stars.

These productions will be staged by accomplished and competent directors.

Pictures built entirely for the public at prices to the exhibitor that will give him the opportunity for *bigger profits.*

Exchanges in the various trade centers throughout the United States will be announced later.

AMERICAN STANDARD MOTION PICTURE CORP.

H. W. LAMB
President

116 West 39th St.
New York City

Perfection Pictures

"The Highest Standard In Motion Pictures"

A Demonstrated Success!

¶ Within the past few weeks exhibitors have screened the first Perfection Pictures and the public has voiced its approval in the highest praise. Such Perfection Pictures as "Efficiency Edgar's Courtship," starring Taylor Holmes; "Men of the Desert," featuring Jack Gardner; "Pants," exploiting little Mary McAlister; "The Apple Tree Girl," the Ladies Home Journal story, featuring Shirley Mason; all have proven their worth—their box-office drawing-power.

¶ Exhibitors have found the courteous, business-like methods of the George Kleine System of exchanges prepared to care for their every need. "Service," with a meaning never before realized, awaits the exhibitor at any one of the numerous branches of the George Kleine System.

¶ Contracts for Perfection Pictures are now being allotted to Exhibitors throughout the country. A new Perfection Picture in five or six reels is released each week. These productions are attractions of extraordinary merit—supremely interesting stories by noted authors and playwrights.

¶ The Perfection Policy provides for open booking or 52-week contracts. Get in touch with your Kleine Exchange. Learn the details of this newer, bigger, better proposition that means more profits to you. Get Perfection on your screen—and in your box-office.

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"The Highest Standard In Motion Pictures"

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Essanay Film Mfg. Co.

GEORGE K. SPOOR *Presents*

BRYANT WASHBURN *in*

"THE FIBBERS"

A situation-comedy that startles by its originality. By James W. Adams. Screen time: 65 minutes. Released October 15th.

PRODUCED BY Essanay GEORGE KLEINE SYSTEM

Perfection Pictures
"The Highest Standard In Motion Pictures"

GEORGE K. SPOOR *Presents*

Little MARY McALISTER *in*

"YOUNG MOTHER HUBBARD"

A story bringing tears—smiles—and a genuine tug at the heart-strings. By Charles Mortimer Peck. Released October 29th.

PRODUCED BY
Essanay
GEORGE KLEINE SYSTEM

Perfection Pictures
"The Highest Standard In Motion Pictures"

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Essanay Film Mfg. Co.

Perfection Pictures

GEORGE K. SPOOR *Presents*

VIRGINIA VALLI

The attractive ingenue now appearing in Perfection Pictures.

PRODUCED BY
Essanay

GEORGE KLEINE SYSTEM
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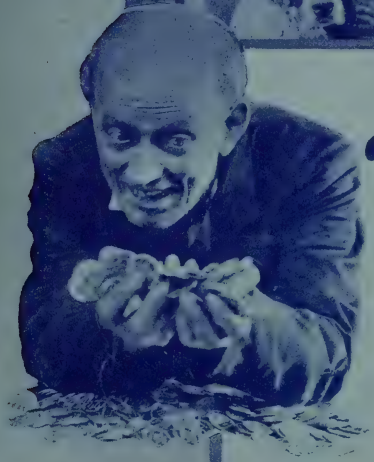

"THE STORY THE KEG TOLD ME"

by ADIRONDACK MURRAY

Presented by

Thomas A. Edison, Inc.,

As the Feature of

CONQUEST PROGRAM No. 11.

The weird tale unfolded beside a lonely campfire by the Genii of a brass-bound keg. Other subjects that make up the contents of Conquest Program No. 11 are a comedy titled "Wild Arnica," "Curious Scenes in Far-Off India," "Man's Triumph Over the Mighty Forests" and "Getting Acquainted With Bees." Released Sept. 22nd. A complete Conquest Program contains seven reels—a group of several subjects of diversified entertainment. A new Conquest Program is released each week.

CONQUEST

PRODUCED BY
Thomas A. Edison, INC.

GEORGE KLEINE SYSTEM
DISTRIBUTORS

Coming!

-the Revised and Elaborated Version of

QUO VADIS

The George Kleine super-spectacle in 8 Stupendous Acts!

Cosmofotofilm Co Inc.

Seldom, in the course of a year is there a Cinema production offered to State Right Buyers which furnishes the **genuine** thrills, **merriment,** and **absorbing interest,** seen in

George Loane Tucker's

master feature production

"I Believe"

The producer of **"The Manx-Man"** has, according to the consensus of opinion of press and trade, as expressed after viewing the premiere at the Rialto Theatre—in "I BELIEVE" given to the screen the **most unique,** the **most forceful,** the **most logical,** and incidentally, the **most timely** motion picture of the year.

Since our last advertisement we have disposed of the following additional territory:

California, Utah, Nevada, Arizona, Washington, Oregon, Idaho, Montana, Wyoming, Colorado and New Mexico.

FOR OPEN TERRITORY

Address All Communications to

Cosmofotofilm Co Inc.
CANDLER BLDG.
220 West 42nd St.

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.

Mary Pickford

in "Rebecca of Sunnybrook Farm"

Prophecies Fulfilled

The temptation to boast "I told you so" is great, but the critics are so generous in their praise that we realize that the wisest course we can pursue is to merely transmit to you their words of disinterested praise, rather than our own words of exultant acclaim.

Telegraph (New York), September 3

One of the most elaborate, beautiful and appealing film offerings ever presented. "Little Mary," with her effervescent youth, her genuine comedy and her knowledge of dramatic technique, is the ideal person to immortalize the little girl of the New England village.

Journal (New York), September 5

Mary Pickford's presentation of "The Poor Little Rich Girl" will live long in the hearts of American picture patrons. However, even greater than "The Poor Little Rich Girl" is "Rebecca" . . . the crowning achievement of her wonderful career.

Tribune (New York), September 3

Now, along comes "Rebecca," and all must capitulate. Miss Pickford is quite irresistible and never has she had such wonderful opportunities. The story is delightful.

Herald (New York), September 3

Probably no other actress could even approach her in suitability to this role.

Sun (New York), September 3

Mary Pickford is big hit at Strand. . . . It gives Miss Pickford another chance to play a small girl who, as she puts it herself, is only "the beginnings of a young lady," and to reveal that her winsome vein of comedy has not suffered arrested development through being subdued in her previous pictures to the more important purposes of making folks shiver and gasp.

It doesn't take much showmanship to put across a Mary Pickford picture, but that doesn't mean that good showmanship and progressive advertising won't make it a *still* greater success.

ARTCRAFT PICTURES CORPORATION
729 SEVENTH AVE. NEW YORK CITY
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
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ARTCRAFT PICTURES

Thos. H. Ince presents
WILLIAM S. HART
AN ARTCRAFT

In "THE NARROW TRAIL"

Stymied?

That is, up against it? For something new? Then book "Ice Harding," latest of the William S. Hart characterizations.

It's typically William S. Hart; i.e., it's *never been done before,* it'll *never be done again.*

The love of the girl changes the "bad-man's" life. It's *new stuff* the way the "two-gun man" does it.

Thomas H. Ince Production

Picturized by Harvey F. Thew
from the story by William S. Hart.

If you're up against it for something that's different, book this, boost it, and get a new slant on the carrying capacity of your house.

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ARTCRAFT PICTURES

PICTURE

ELSIE
AN ARTCRAFT PICTURE

FERGUSON

in a picturization of "Barbary Sheep"

From the novel of the same title by Robert Hichens. Scenario by Charles Maigne—directed by Maurice Tourneur.

NEW YORK PRESS UNANIMOUS

Every New York paper has given unstinted praise to Elsie Ferguson's triumph in "Barbary Sheep." Here are a *few* extracts:

American—
In this presentation of "Barbary Sheep" the highest Broadway standards were maintained.

Morning Telegraph—
She sets new standard of character creation.

Times –
Hichens' novel is presented with a wealth of atmosphere, and the many fine pictures go far to justify the production.

Tribune—
It was beautifully done. The scenes are magnificent and the cast was excellent.

Herald—
Establishes herself as one of the most captivating figures in photographic drama.

Commercial—
During the afternoon and evening, lines of men and women *two abreast,* extended along Seventh avenue toward Forty-third street, and it was found *necessary* at intervals *to stop the sale of tickets,* and close the doors to the *eager* and *persistent* crowds that *besieged* them.

Can any producer say anything that will add to the laurels of a picture so widely acclaimed by an unbiased press?

ARTCRAFT PICTURES CORPORATION
729 SEVENTH AVE. NEW YORK CITY
***Controlled by* FAMOUS PLAYERS-LASKY CORPORATION**
ADOLPH ZUKOR, *Pres.* JESSE L. LASKY, *Vice-Pres.*
CECIL B. DEMILLE, *Director General*

ARTCRAFT PICTURES

GEO. M. COHAN

7 Keys to Baldpate

Founded on the novel by Earl Derr Biggers (published by Bobbs-Merrill Co.). Directed by Hugh Ford.

ALL THE WORLD LIKES A WINNER

Read These Great Reviews. No Other Comment Is Necessary

(From the New York World.)

Baldpate on Screen Crowds the Rialto—"Seven Keys to Baldpate," in moving picture form, was shown at the Rialto theatre yesterday before crowds that *packed the house several times.* In the evening several hundred persons *were so anxious* to see the film that they *waited over an hour* outside the theatre until the first crowd left and the second showing began.

(From the New York Herald.)

George Cohan has done his best work in "Seven Keys to Baldpate," presented yesterday at the Rialto Theatre.

(From the New York American.)

As a motion picture the story is no less entertaining and Hugh Ford, the director, has retained all the tricks of construction which made the play the theatrical novelty of its season.

(From the New York Tribune.)

"Seven Keys to Baldpate" loses nothing in screen version at the Rialto.

Since its presentation at the Rialto this Cohan masterpiece has *packed* the great circuit of Loew theatres in New York City, each of them showing the picture a full week.

Let "THE MAN WHO DISCOVERED BROADWAY" pack your house

ARTCRAFT PICTURES CORPORATION
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Controlled by **FAMOUS PLAYERS-LASKY CORPORATION**
ADOLPH ZUKOR, *Pres.*, JESSE L. LASKY, *Vice-Pres.*, CECIL B. DEMILLE, *Director General*

Pathé

The two best pictures Harry Rapf ever made

TODAY WITH FLORENCE REED

AND

THE MAD LOVER WITH ROBERT WARWICK

have been sold for the states of Oregon, Washington, Idaho, Montana, Colorado, Wyoming, Utah and New Mexico and the territory of Alaska to

The Western Civilization Corporation

of Seattle, Isaac A. Rosenthal, general manager. Mr. Rosenthal, an experienced film man, expert judge of pictures and a careful buyer, thus adds weight to the testimony of the many critics who have declared these pictures to be the

Best States Rights Pictures of the Year

The territory now sold embraces New York, California, Nevada and Arizona in addition to the states given above.

States Rights buyers for unsold territory should at once write or wire the States Rights Department, Pathe Exchange Inc., 25 W. 45th St., New York, before it is too late.

"Today" was directed by Ralph Ince; adapted from the stage success by George Broadhurst and Abraham Schomer. "The Mad Lover" was written and directed by Leonce Perret.

Pathé

The world enemy is condemned by his own handiwork

your audiences may see it and judge for themselves in the wonderful Pathé special

IN THE WAKE OF THE HUNS

The Motion Picture News says: "The cameraman was right on the spot all the time and caught pictures of the French entering towns that for three years had been in the hands of the enemy. The spectators get an insight into the monstrous business of war, the experts it requires from all branches of modern business as well as its almost unbelievable horrors."

The Moving Picture World says: "The ruin and desolation of the Somme, the Oise and on the Aisne are pictured in all their appalling tragedy. Every imaginable form of vandalism that may be inflicted upon property is shown. A strong subject of the kind."

THREE REELS

Photographed by the Cinematographic Division of the French War Office

Pathé

"For laughs 'Lonesome Luke, Messenger' is one of the very best comedies in months": *Pastime Theatre, Charleston, S.C.*

Mr. Exhibitor, if you really want to know the best comedies made, ask the exhibitor who is showing

Lonesome Luke Comedies

(two reels)

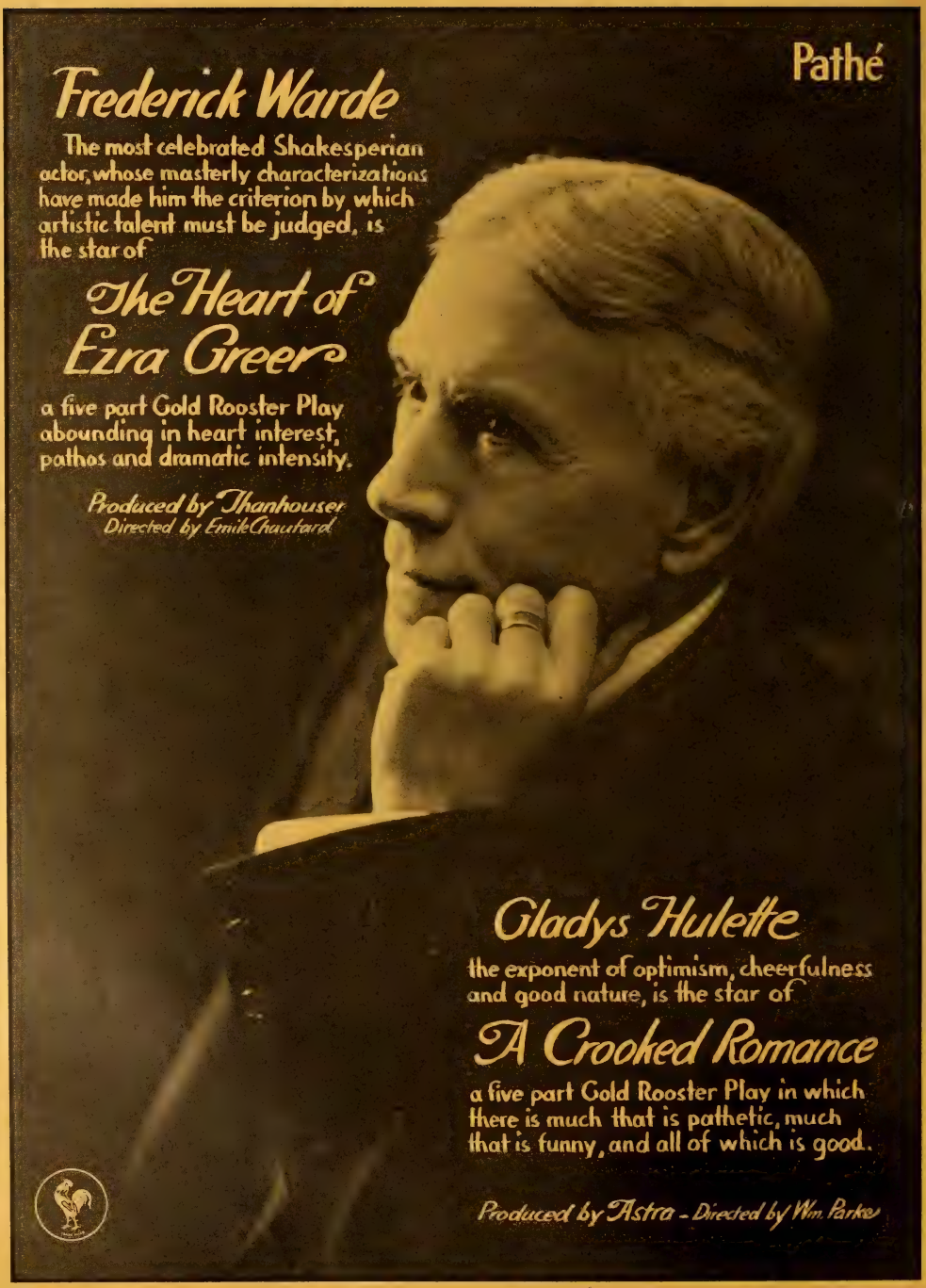
and the one reel

Rolin Comedies

both of which feature

Harold Lloyd

"Pinched", the one reel Rolin comedy featuring Harold Lloyd, contains a number of highly original and amusing situations and is a worthy asset to any program." *Exhibitors Trade Review.*

Ever since these comedies were started two years ago their career has been one of uninterrupted success. See them, you'll book them!

Pathé
Frederick Warde
The most celebrated Shakesperian actor, whose masterly characterizations have made him the criterion by which artistic talent must be judged, is the star of
The Heart of Ezra Greer
a five part Gold Rooster Play abounding in heart interest, pathos and dramatic intensity.
Produced by Thanhouser
Directed by Emile Chautard
Gladys Hulette
the exponent of optimism, cheerfulness and good nature, is the star of
A Crooked Romance
a five part Gold Rooster Play in which there is much that is pathetic, much that is funny, and all of which is good.
Produced by Astra - Directed by Wm. Parke

The Bigness *of* Mutual Pictures

—*"Big Stars Only"*

By
JOHN R. FREULER
President Mutual Film Corporation

During the month of September the Mutual Film Corporation demonstrated on the screens of hundreds of theatres the meaning of its new policy. It offered concrete proof of the fact that Mutual Pictures—"Big Stars Only"—are unexcelled in the amusement field—from the standpoint of the box-office—satisfied patrons—famous stars—worth-while productions.

This month again—Mutual will offer two big star features every week.

The week of October 1st, we present

MARY MILES MINTER in "HER COUNTRY'S CALL"

EDNA GOODRICH in "QUEEN X"

The week of October 8th, we present

GAIL KANE in "SOUTHERN PRIDE"

ANITA KING in "THE GIRL ANGLE"

The week of October 15, we present

ANN MURDOCK in "THE BEAUTIFUL ADVENTURE"

JULIETTE DAY in "THE CALENDAR GIRL"

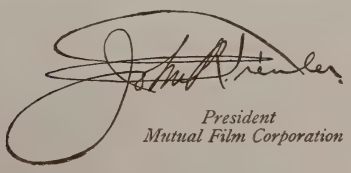
The week of October 22nd, we present

OLIVE TELL in "THE UNFORESEEN"

—fourth of the Charles Frohman Successes in Motion Pictures.

WILLIAM RUSSELL in "THE SEA MASTER"

The bigness of Mutual Pictures is again demonstrated in no uncertain fashion. They are big attractions, featuring big stars, produced in a big manner and big in drawing power. The big exhibitors will instantly recognize their bigness and arrange to show them all.



President
Mutual Film Corporation

Samuel S. Hutchinson *Pres.*
AMERICAN FILM COMPANY INC.
Presents

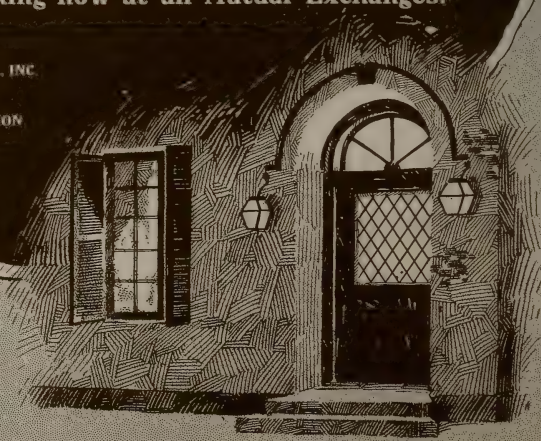
GAIL KANE *in* "SOUTHERN PRIDE"

A five-act drama by Julian Louis Lamothe. Directed by Henry King. Released the week of October 8th.

An out-of-the-ordinary story. Scenes laid in the homes of the proud Creole families of New Orleans. An exceptional cast. From every standpoint a box-office attraction far above the average. Booking now at all Mutual Exchanges.

Produced by
AMERICAN FILM COMPANY, INC.
SAMUEL S. HUTCHINSON, President

Distributed by
MUTUAL FILM CORPORATION
JOHN R. FREULER, President



BIG STARS ONLY

CHARLES FROHMAN SUCCESSES *in Motion Pictures*

Empire All-Star Corporation
Presents

JULIA SANDERSON
in
"The RUNAWAY"

By MICHAEL MORTON

—The same talented and beautiful star of the speaking stage who scored a country-wide triumph in such attractions as "The Siren," "The Arcadians" and "The Sunshine Girl." In the same Frohman Play that drew houses of $10,000, $12,000 and $15,000 per week at the finest metropolitan theatres in America. An *established* success! In six acts. Directed by Dell Henderson.

Available now at all Mutual Exchanges

BEST PICTURES — EMPIRE — BEST SERVICE

Produced by
EMPIRE ALL-STAR CORPORATION
JAMES M. SHELDON, *President*

Distributed by
MUTUAL FILM CORPORATION
JOHN R. FREULER, *President*

BIG STARS ONLY

CUB COMEDIES

Featuring

"That Unique Little Comedian"

GEORGE OVEY

"JERRY AND THE BULLY"

Released October 11th

in which Jerry takes charge of
a country school and *** !!!

Book through any exchange of the
MUTUAL FILM CORPORATION

———o———

DAVID HORSLEY PRODUCTIONS

Eastern and Foreign Sales Representative
D. W. RUSSELL
729 Seventh Ave., New York City

Studios and Executive Offices
Los Angeles, California

ALBERT E. SMITH *presents*

EARLE WILLIAMS

Supported by

Corinne Griffith

in "THE LOVE DOCTOR"

The Drama of a Remarkable Experiment That Shaped the Destinies of Two Households

A Five Part Blue Ribbon Feature

by George P. Dillenback

Directed by Paul Scardon

MAN'S WILL— AND NATURE'S VENGEANCE!

The woman he loved was as beautiful, as delicate as a lily—but as cold, as passionless as that snow-white blossom.

Another woman, glowing with youth and life like a deep red rose, sought his love, offered him the full measure of her heart—but for her he had only scorn

In despair, he longed to set Nature aright—to give to the lily the passion of the rose, to give to the rose the cold heart of the lily.

Fate gave him his opportunity. An accident placed both women under his care. He performed the miracle—interchanged personalities, and the lily came forth with a red, flaming heart and the rose with a heart that was cold.

He had succeeded! He had cheated Nature. He had meddled with destiny!

Yes,—and then he paid!

The Woman Who Couldn't Understand His Scorn.

The Woman Who Couldn't Understand His Love

GREATER VITAGRAPH

The Mark of the Highest in Photoplay Art

AN OVERWHELMING SUCCESS!

H. M. Anderson, Clay and Wigwam Theatres, Detroit, Mich., says:

"Ran 'The Fighting Trail' in both houses last night and broke all house records in the Clay Theatre on a week night for last five (5) years. Also doubled any week night business at the Wigwam, which I have ever had since the house was under my control. I consider 'The Fighting Trail', without fear of contradiction, one of the best serials and biggest money makers for an exhibitor which I have ever had the pleasure of booking, and can highly recommend it."

ALBERT E. SMITH In presenting WILLIAM DUNCAN AND CAROL HOLLOWAY

in "THE FIGHTING TRAIL"

Has Given Exhibitors The Greatest Box Office Attraction the Serial Field Has Ever Known

F. H. Hable, Gem Theatre, Washington, D. C., says:

"I ran the first episode of 'The Fighting Trail' at the Gem Theatre on Saturday, September 15th, and broke all Saturday records---and had to go some to do it. This is due to 'The Fighting Trail.' Great! Keep up the good work!"

Bob Sawyer, Broadway Theatre, Salt Lake City, Utah, says:

"Opened 'Fighting Trail' to capacity business. Jammed them in all day long. This is a weak matinee town, but we certainly packed them in on The Fighting Trail.' Filled place time and time again, something unusual here. More than lived up to its advance advertising."

GREATER VITAGRAPH

ALL RECORDS BEING SMASHED!

A. R. Zimmer, Elks Theatre, Blackwell, Okla., says:

"At the present writing we have screened episodes one and two and the receipts have exceeded those of any serial we have ever run. We are positive we have taken out a fifteen (15) week insurance policy on Monday's business."

WITH BOX OFFICE RETURNS AT HAND EXHIBITORS ARE UNANIMOUS IN PROCLAIMING

"THE FIGHTING TRAIL"

C. D. Haug, Rex and Majestic Theatres, Knoxville, Tenn., says:

"This serial is going to be the greatest success of any ever released. It is now 10:30 a. m., house packed to doors on second chapter, breaking all records. On first chapter they were lined up in lobby, packed, waiting for opening. In thirty (30) minutes house packed, had to stop selling tickets. My patrons are going wild over this serial, and I have never heard so many cheers."

THE MOST MARVELOUS MELODRAMA OF THE GREAT OUTDOORS EVER PRODUCED *Fifteen Episodes*

by **J·STUART BLACKTON**
and **CYRUS TOWNSEND BRADY**
Directed by **WILLIAM DUNCAN**

Ned Pedigo, Highland Theatre, Guthrie, Okla., says:

"I have played serials and then some more serials, but 'The Fighting Trail' is the king bee of them all. Opened the serial on Friday night, almost always a poor night for me, but I could hardly handle the crowd. Advertising on the serial is great. The two 24 sheets had a great deal to do with giving it a boost---different from anything else I have ever tried."

GREATER VITAGRAPH

Goldwyn Pictures

Why Quote Hundreds When All Agree?

MADGE KENNEDY and "Baby Mine"—the second Goldwyn release—have been even more enthusiastically welcomed and approved by exhibitors and the American public than the spectacular "Polly of the Circus," starring Mae Marsh. Since the reviews and exhibitor telegrams are unanimous we quote five out of hundreds as representing the pulse of the industry:

NEWSPAPERS:

NEW YORK TRIBUNE:—Just as everyone had about decided in his mind whether he preferred Marguerite Clark or Mary Pickford, along comes Madge Kennedy and upsets all the calculations. She is sweet, she is subtle and her style is inimitable.

NEW YORK HERALD:—This new star, Madge Kennedy, will prove a gold mine in the motion picture business. She keeps her audiences laughing constantly.

ZIT: NEW YORK JOURNAL:—An even greater picture than it was a play. Margaret Mayo's great farce was made to be screened. Madge Kennedy is a wonder.

THE VOICE OF THE EXHIBITOR:

J. W. & W. J. DUSENBURY, GRAND THEATRE, COLUMBUS, O.:—We played to capacity business at our opening and we are maintaining our prices at the highest point ever received regularly by any picture theatre in this city. By doing this we keep Goldwyn Pictures above any idea of mediocrity; they are worth the advance. Goldwyn's marked advance will increase the interest of all educated Americans in motion pictures.

J. J. PARKER, MAJESTIC THEATRE, PORTLAND, ORE.:—Goldwyn Pictures are proving remarkable money-getters for the Majestic Theatre. The Portland photoplay public is today clamoring for Goldwyn Pictures; the Goldwyn publicity had popularized them long before they came upon the screen. And I am not the least bit backward in commending your "Polly of the Circus" as a money-getting picture from every standpoint.

These are *not* unexpected messages of approval for Madge Kennedy or Margaret Mayo's great farce. Others now tell you what *Goldwyn itself* has forecast for months. Exhibitors will find that Goldwyn promises less in its advertising than it always delivers.

Advisory Board:

SAMUEL GOLDFISH
Chairman
EDGAR SELWYN
IRVIN S. COBB
MARGARET MAYO
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Goldwyn Pictures Corporation

16 East 42d St. - - - - - - New York City

Goldwyn announces

That all Goldwyn offices in America are now ready to book

That all of these offices are being supplied with prints

That the American public is eager to see

George Loane Tucker's

Remarkable presentation of

Hall Caine's

Greatest story

The Manx-Man

with Elisabeth Risdon, Henry Ainley, Fred Groves

This production is released throughout North America exclusively through

Goldwyn Distributing Corporation
16 East 42nd. St. New York City

WM. S. HART

in

"THE COLD DECK"

Story by J. G. Hawks Supervised by Thos. H. Ince

The Best Hart Picture Ever Made

SOLD UNDER STATE RIGHTS

The following territory now for sale:

Alabama	Mississippi	South Dakota
Arkansas	New Jersey	Texas
Colorado	New Mexico	Tennessee
Florida	New York	Utah
Georgia	North Dakota	Wisconsin
Illinois	Oklahoma	Wyoming
Indiana	Eastern Pennsylvania	Entire Foreign Field including Canada
Louisiana	South Carolina	
Minnesota		

The following territory has been sold:

Arizona	Maine	Ohio
California	Maryland	Oregon
Connecticut	Massachusetts	Western Pennsylvania
Delaware	Missouri	
District of Columbia	Montana	Rhode Island
Idaho	Nebraska	Vermont
Iowa	Nevada	Virginia
Kansas	New Hampshire	Washington
Kentucky	North Carolina	West Virginia

Wire or write for unsold territory to

S. A. LYNCH ENTERPRISES, INC.

1459 Broadway

New York

SELECT PICTURES CORPORATION directs the attention of Exhibitors to the opportunity for constructive business-building afforded by the attractions of extraordinary merit described in the following pages.

Exceptional advantages may be secured by those Exhibitors who adopt the policy of showing consistently the releases of the SELECT STAR SERIES, and thus securing for their patrons all the new pictures of

Clara Kimball Young
Norma Talmadge
Alice Brady
Constance Talmadge

Contracts for all Select Pictures are now being closed through Select Exchanges established in eighteen cities throughout the United States.

SELECT SP PICTURES

SELECT PICTURES CORPORATION
729 Seventh Avenue, New York City

SELECT SP PICTURES

JOSEPH M. SCHENCK

presents

NORMA TALMADGE

(Select Star Series)

in

"THE MOTH"

the first of eight pictures to be made during the coming year. Norma Talmadge's place in the ranks of stars was made secure through "Panthea". With "Poppy" her fame and popularity become international. "The Moth" will raise her to new heights. It is a superb picture, telling a strong and dramatic story: a young girl—a tragic marriage—the pace that kills—and the way out! "The Moth" is big!

Directed by Edward José. Story by Wm. Dana Orcutt.

Distributed by

SELECT PICTURES CORPORATION

729 Seventh Avenue, New York City

SELECT SP PICTURES

For Immediate Distribution

CLARA KIMBALL YOUNG

AND HER OWN COMPANY

(Select Star Series)

in

"MAGDA"

from the famous play of the same name. Eight pictures made by this renowned star—her entire output—will be distributed by Select during the the next twelve months. "Magda" is the first of these, and it will easily take rank as Miss Young's most notable performance. Never has Miss Young seemed so lovely as in this picture—never has her art shown to such brilliant advantage. "Magda" is Clara Kimball Young at her best!

Directed by Emile Chautard
Scenario by Margaret Turnbull

Distributed by
SELECT PICTURES
CORPORATION
729 Seventh Avenue, New York City

SELECT SP PICTURES

LEWIS J. SELZNICK

presents

CONSTANCE TALMADGE

(Select Star Series)

in

"SCANDAL"

In this, the first of eight pictures in which she will star during the coming year, Constance Talmadge, whom D. W. Griffith made famous as the Mountain Girl in "Intolerance", will be seen in "Scandal"—the strongest story that has ever brought a young star before the public. "The worst-spoiled girl in America", and how she was brought to her senses and to a realization of the true values of life—that is the story in a nutshell. "Scandal" will secure the fame of Constance Talmadge, and will make fortunes for the exhibitors who play it.

Directed by Charles Giblyn. From the novel by Cosmo Hamilton

Distributed by

SELECT PICTURES CORPORATION

729 Seventh Avenue, New York City

SELECT PICTURES

SELECT PICTURES CORPORATION

presents

ALICE BRADY

(Select Star Series)

in

"THE RED MOUSE"

the first of a series of eight pictures. Alice Brady needs no introduction to the audiences of America. Her fame as a star rests not upon one picture, but upon dozens. She has been acclaimed both by the fans, who have grown to love her, and by the exhibitors, who have made fortunes out of her pictures. As a Select star she will eclipse even her notable performances in "Bought and Paid For", "Maternity" and other favorites. "The Red Mouse" is a glorious beginning.

Directed by Edward José
From the famous play by Henry J. W. Dam

Distributed by
SELECT PICTURES
CORPORATION
279 Seventh Avenue, New York City

SELECT SP PICTURES

HARRY WEBER

presents

EVA TANGUAY

(FIRST TIME ON THE SCREEN)

in

"THE WILD GIRL"

SELZNICK S PICTURES

Eva Tanguay, the most popular star vaudeville has ever known, brings to the screen in this her first picture, a reputation for entertainment unique in the amusement world. Her dynamic personality and her eccentric comedy have won her fame as "The Bombshell of Joy!" "The Wild Girl" is a tremendous picture, made at huge cost, and every foot of it vibrates with a Tanguay thrill.

Director, Howard Estabrook. From story of George Rosener.

Distributed by

SELECT PICTURES CORPORATION

729 Seventh Avenue, New York City

SELECT SP PICTURES

LEWIS J. SELZNICK

presents

RITA JOLIVET

THE INTERNATIONAL STAR

in

"LEST WE FORGET"

SELZNICK LJS PICTURES

Six months of constant work, and $250,000 have gone into the making of this tremendous production which presents the drama of the war nations as a supreme screen spectacle in which the sinking of the Lusitania and the destruction by the Germans of a French town are two of the dramatic incidents. Rita Jolivet, renowned star in Europe and America, is the central figure of this greatest of film spectacles.

Directed by Leonce Perret
Produced by Rita Jolivet Film Corporation,

Distributed by

SELECT PICTURES CORPORATION
729 Seventh Avenue, New York City

THE COMPLETE LIST

In addition to the Select Pictures described in the foregoing pages the features listed below are available for immediate booking through all Select Exchanges

"The Public Be Damned"

Clara Kimball Young in "The Common Law"
Mme. Nazimova in "War Brides"
Clara Kimball Young in "The Foolish Virgin"
Kitty Gordon in "Vera, The Medium"
Norma Talmadge in "Panthea"
Robert Warwick in "The Argyle Case"
Clara Kimball Young in "The Price She Paid"
Norma Talmadge in "The Law of Compensation"
Florence Reed in "The Eternal Sin"
Rex Beach's "The Barrier"
Clara Kimball Young in "The Easiest Way"
Norma Talmadge in "Poppy"
Robert Warwick in "The Silent Master"
Herbert Brenon's "The Lone Wolf"

"War on Three Fronts"

★ ★ ★

Select Exchanges

New York
Sol. J. Berman, Mgr.
729 Seventh Avenue

Philadelphia
M. Milder
1335 Vine Street

Boston
S. H. Steinfeld, Mgr.
69 Church Street

Buffalo
C. R. Rogers, Mgr.
86 Exchange Street

Washington
V. P. Whitaker, Mgr.
811 "E" Street, N. W.

Pittsburgh
C. F. Schwerin, Mgr.
1201 Liberty Avenue

Atlanta
Walter Price, Mgr.
61 Walton Street

Cleveland
Sam E. Morris, Mgr.
Columbia Building

Chicago
R. C. Seery, Mgr.
220 South State Street

Cincinnati
Sam E. Morris, Mgr.
302 Strand Theatre Building

Des Moines
A. H. Blank
Garden Theatre Building

San Francisco
Ben S. Cohen
Pacific Coast Mgr.
X. K. Stout, Mgr.
985 Market Street

Kansas City
W. H. Bell
920 Main Street

Minneapolis
H. A. Rathner, Mgr.
Film Exchange Building

Dallas
C. C. Ezell, Mgr.
1919 Main Street

Denver
Hugh Rennie, Mgr.
1541 Welton Street

Los Angeles
H. H. Hicks, Mgr.
736 South Olive Street

Seattle
B. R. Keller, Mgr.
308 Virginia Street

SELECT PICTURES CORPORATION
729 Seventh Avenue New York City

John W. Noble
Presents

SHAME

Featuring

Zena Keefe

A production of
special merit for
state rights

Jules Burnstein
General Representative
Brokaw Building
New York.

The "NEWS" advertisers believe YOU worth while; justify them.

FOX SPECIAL FEATURES

One A Week - 52 A Year

First October Release Oct. 7.

GLADYS BROCKWELL

The Woman of a Thousand Expressions

in

CONSCIENCE

A Real Special

The best feature ever offered to an exhibitor. Startling novelty. Wonderful production. The versatile Miss Brockwell portrays five different characters showing the virtues and vices that influence the world.

FOX FILM CORPORATION

FOX SPECIAL FEATURES

There never was so great a picture furnished in a series of features as

GLADYS BROCKWELL

in

CONSCIENCE

This is the beginning of the biggest month of features that William Fox has ever offered

Oct. 14 - Virginia Pearson in "Thou Shalt Not Steal"

Oct. 21 - June Caprice in "Miss U. S. A."

Oct. 28 - George Walsh in "This is the Life"

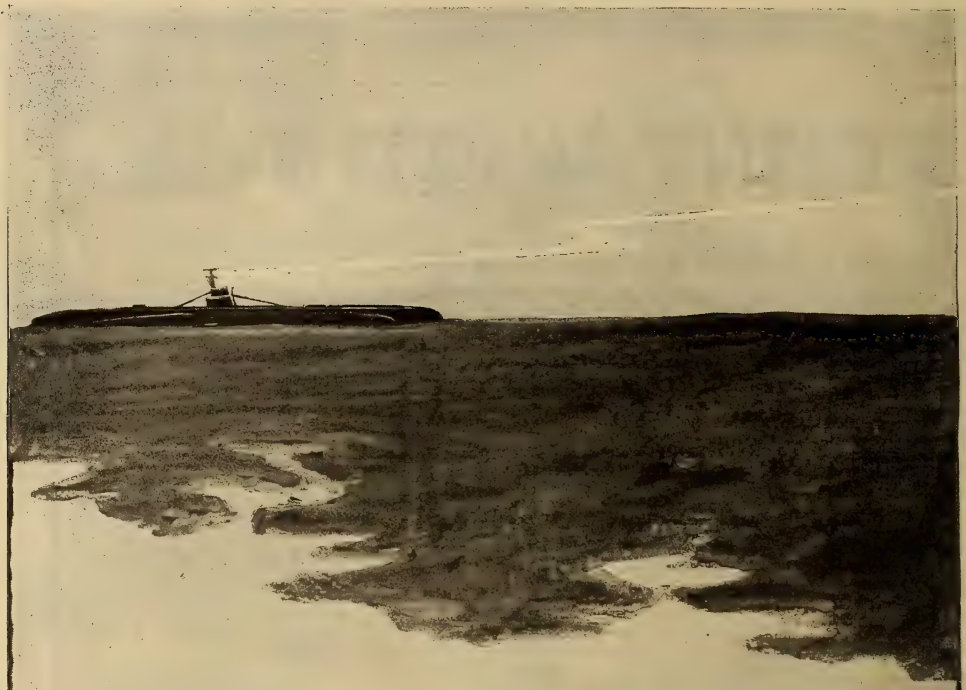
FOX FILM CORPORATION

AT THE
STANDARD PICTURES
THE HONOR SYSTEM
PACKING HUNDREDS OF THEATRES TO DAY
JACK AND THE BEANSTALK
TURNING THEM AWAY
THE SPY
THE SENSATION OF THE WAR TIMES

FRONT WITH FOX

HERE ARE SEVEN VALIANT SOLDIERS WHO "WENT OVER THE TOP" WITH FOX-SAFELY CROSSED "NO-MAN'S-LAND" AND ARE NOW FIRMLY INTRENCHED MILES IN ADVANCE. THEY WON THEIR WAY WITH PUSH AND BRAINS.

FOX FILM CORPORATION

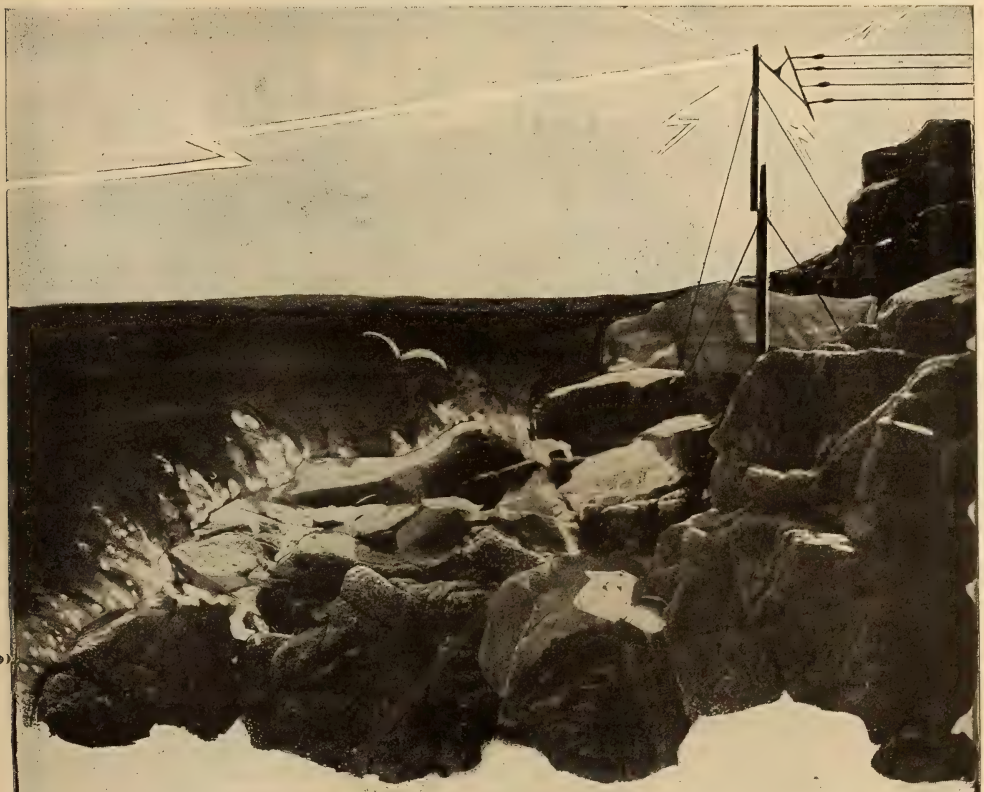


THIS IS OF TREMENDOUS IMPORTANCE!

"Hostile U-Boats off our Coast."
"Bernstorff treachery exposed"
"Spy-boats carrying wireless messages to Kaiser"
"Congress Gets Proof of Spy Plots"
"Spy dashes nine air-pupils to death"
"Grand Jury Speeds Sedition Inquiry"

JAMES W. GERARD

former Ambassador to Germany
is exposing other harrowing
facts in his series of Articles
now appearing in every important
newspaper in U.S.



WILLIAM FOX

made a remarkable picture called

THE SPY

which foretold the secret methods of the German Spies now operating in this country

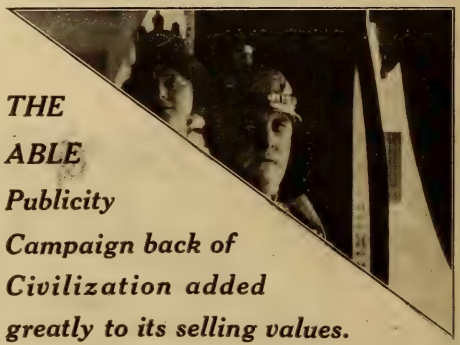
WARN THE PUBLIC Mr. Exhibitor

and perform a patriotic duty by showing "THE SPY" to your patrons.

STANDARD PICTURES-FOX FILM CORPORATION

HALF THE SUCCESS

OF A FEATURE IS THE WAY IN WHICH IT IS ADVERTISED!



THE ABLE Publicity Campaign back of Civilization added greatly to its selling values.

Photos Enlarged to Life Size from Film Negative by The Shipman Photo Process of Los Angeles

MR. STATE RIGHT BUYER

Do you want new features from Independent producers, *with* or *without* a full line of advertising?

Do you want to buy it "cold," at a less rate and get out your own advertising, or include all advertising in your purchase price?

I have some of the best pictures ever made ready for exploitation on either basis!

I acknowledge with appreciation, communications from new buyers in the field, and will reply promptly as possible in the order received.

PICTURES EXPLOITED in all parts of the World CHESTER BEECROFT Affiliating on all foreign rights	ART STUDIOS AND LABORATORIES Capacity for outside orders Studios for Rent

ERNEST SHIPMAN

70 WEST 46th STREET BRYANT 2816 NEW YORK CITY

TRIANGLE
YOU CAN
MAKE MONEY
by running the Fairbanks, Hart, Talmadge and Keenan re-issues—the pictures that made these stars.
Get busy. Write the Triangle exchange nearest you.

TRIANGLE

"A PHANTOM HUSBAND"

featuring

Ruth Stonehouse

The experiences of a country girl lured to the city in search of a husband. Appeal to parents and procure your profit.

Released October 7

TRIANGLE

Belle Bennett

in

"ASHES OF HOPE"

A Western dance hall queen sacrifices her love and her dream of motherhood. Here's a play with a two-fold appeal.

Released October 7

TRIANGLE

Keystone Comedy

"HIS CROOKED CAREER"

From safe-cracker to heart-breaker over a road of a thousand roars.

Released October 7

Elizabeth Risdon
in George Loane Tucker's
exquisite rendition of
Eden Philpott's great novel
"Mother"
The Sweetest Story
ever produced on
the Screen

For State Rights – apply to

McCLURE PICTURES

Frederick L. Collins - Pres -

25 W. 44th Street

New York

BRENON PRODUCTIONS
Personally Directed By Mr. Brenon

Herbert Brenon has in course of preparation "Empty Pockets"

By Rupert Hughes

GEORGE M. KRUPA, Pres. and Gen. Mgr. WM. M. HEYDEN, Secretary.

Hamilton Amusement Company
LANCASTER, PENNA.
CONTROLLING
Hamilton Theatre Grand Theatre

Sept. 22nd. 1917

HERBERT BRENON FILM CORP.,
729 Seventh Ave.,
New York City, N.Y.

Gentlemen:-

In response to your letter making inquiries regarding The Lone Wolf would state that I never played a picture in the Hamilton theatre that met with better commendations, I heard not one complaint as to story, production, acting, etc., and would think that some more pictures of this class with the same star would go big here. I am satisfied that after showing the Wolf that the name Brenon in connection with the production of any other photoplay in the future insures success in my theatre. I do not see where any improvement could be made over this production.

GLK/RTS

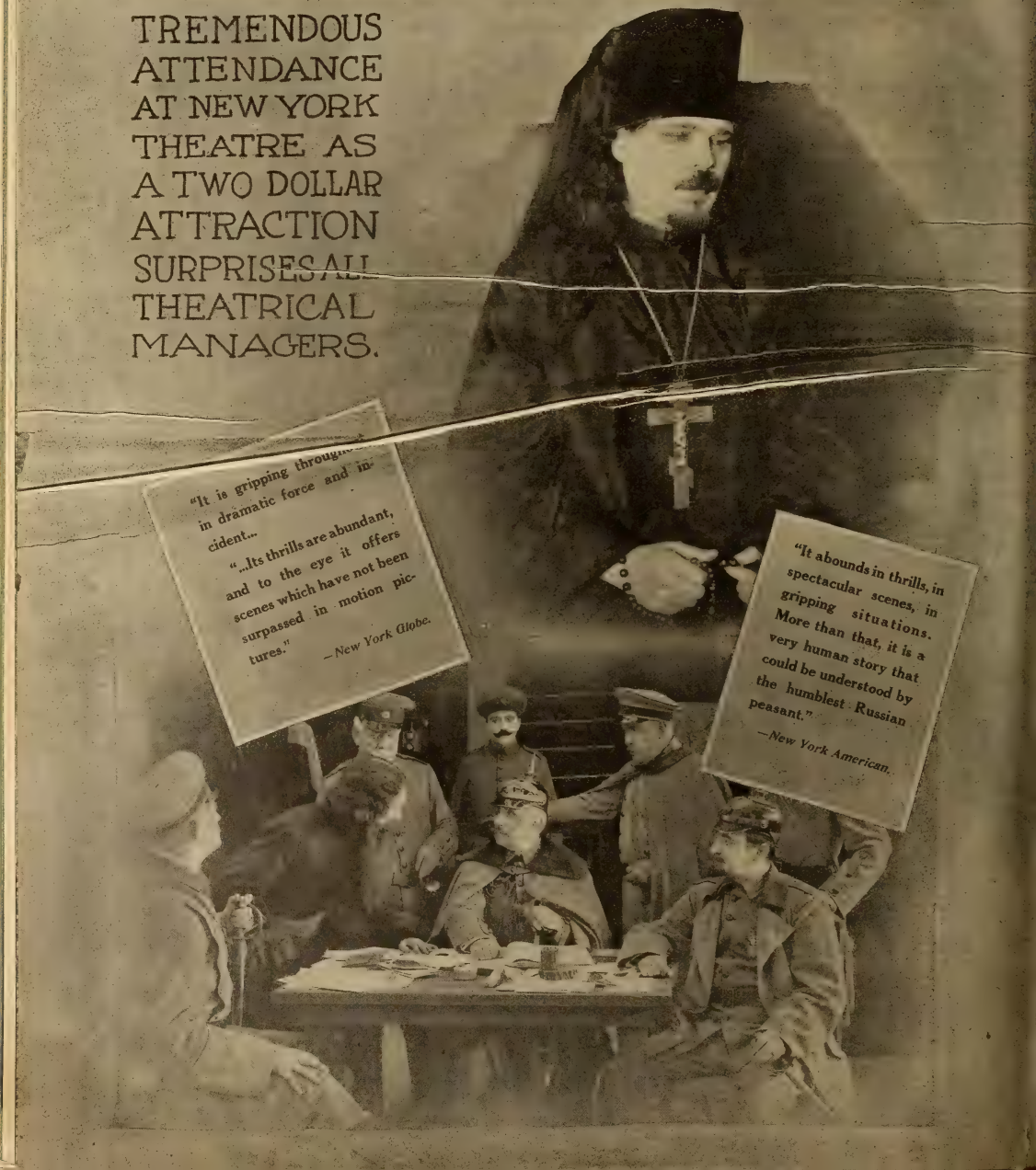
Yours for success
Geo. M. Krupa,

EMPTY POCKETS will be swifter and even more dramatic than "The Lone Wolf"

Broadway Theatre *Sold out*

HERBERT BRENON'S

TREMENDOUS ATTENDANCE AT NEW YORK THEATRE AS A TWO DOLLAR ATTRACTION SURPRISES ALL THEATRICAL MANAGERS.



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"...Its thrills are abundant, and to the eye it offers scenes which have not been surpassed in motion pictures."

—*New York Globe.*

"It abounds in thrills, in spectacular scenes, in gripping situations. More than that, it is a very human story that could be understood by the humblest Russian peasant."

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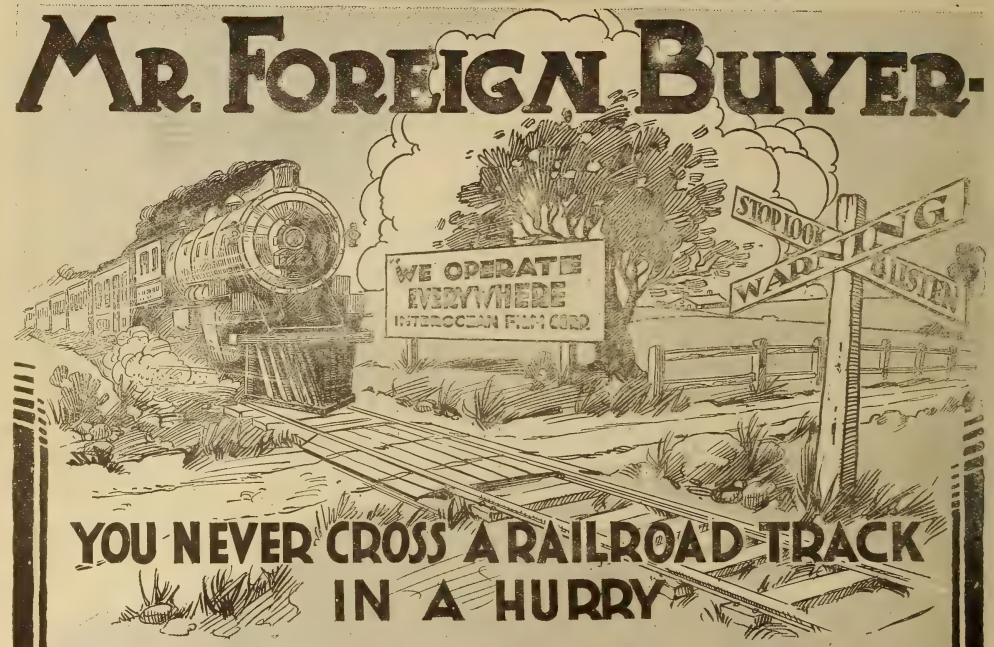

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EXHIBITORS--LOOK!
TO THE TRADE-LISTEN!

—I HAVE IT—

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SHOWN BY SPECIAL PERMISSION OF THE
MAN OF THE HOUR-KERENSKY
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PRODUCED BY TOM McEVOY

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IN

THE GIRL ANGLE

by

JEFFERSON

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OCT. 8th

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PLAYING
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PARALTA PLAYS

PICK OF THE PICTURES

J. Warren Kerrigan in "A Man's Man"

Written by PETER B. KYNE

Directed by OSCAR APFEL

He wants the truth
even at the cost
of disaster.
There is no lie
worth telling,
unless for sake
of making the truth
more radiant.—
Like
the slimy toadstool
on a cesspool's edge
sets off the beauty
of a full blown rose

A Story of Throbbing Life, Strong Men, Hallowed Liberty,
And a Song of Love
As Tender as a Sprig of Thistledown Blown by the
Gentle Gust of an Autumn Breeze.

As a Cyclop among pigmies stands "A MAN'S MAN" in the midst of motion pictures.

PARALTA PLAYS, INC.

PARALTA PLAYS

PICK OF THE PICTURES

Bessie Barriscale in "Madam Who"

By HAROLD MacGRATH

Directed by REGINALD BARKER

THE SECRET SERVICE CLASSIC

Caught in the web
spun by an enemy
who devises vengeance
too fiendish for Satan.
Surrounded by men
grim, cold, pitiless
brains of the cause
she aims to destroy.
How wondrous a heart
that does not quail
facing sure death—
cruel and shameful—
for the sake of *her* cause,
her beloved country.

THE UNWRITTEN CHAPTER IN AMERICAN HISTORY

Mystery slinking—Mystery diffusing—Mystery spinning

Dripping fog. Bleak house. Eleven masked men. Girl spy trapped. Penalty? Legal marriage. One of eleven. Unknown husband. Nameless wife. Doubt until death? Madam—Who?— Whining bullet. Lights out. Masked men vanished.— Madam Who?—where?— Dripping fog. Bleak house. Quietude. Man dying. One of eleven. Which one? Right arm tattoed.— —?

Bessie Barriscale in "Rose O' Paradise"

By GRACE MILLER WHITE, Author of "TESS OF THE STORM COUNTRY." Directed by JAMES YOUNG

THE PICTURE THAT MAKES YOU THINK HAPPY

Behold "Jinnie" capture the hearts of your townspeople and bring laughing dollars into your box office

NOTE: Watch the wave of Public Request mount on our ***most extraordinary*** Nation-Wide advertising campaign.

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IN
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Directed by George D. Baker

The most wonderfully acted drama in the history of the screen

will be released in OCTOBER by METRO

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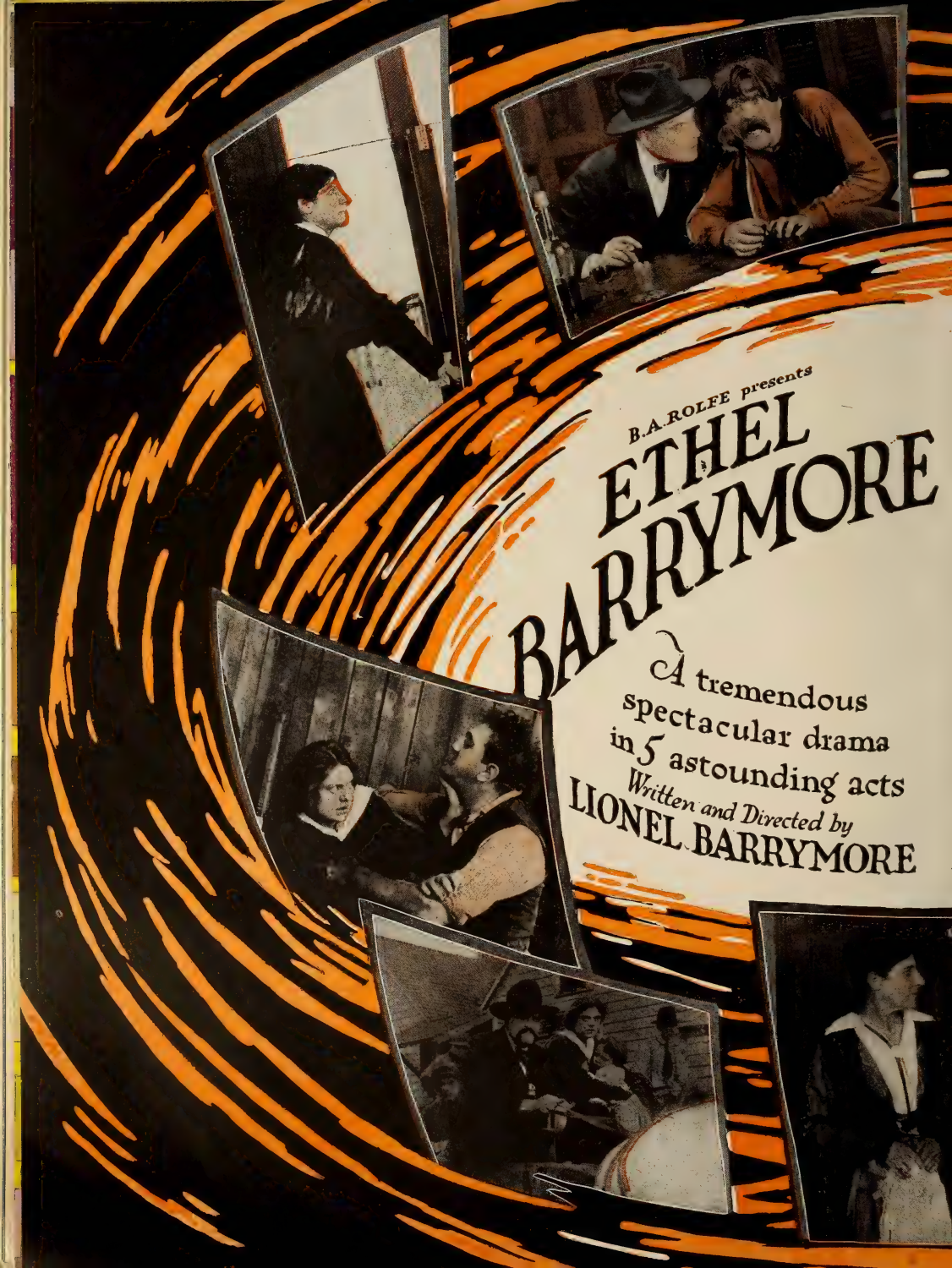
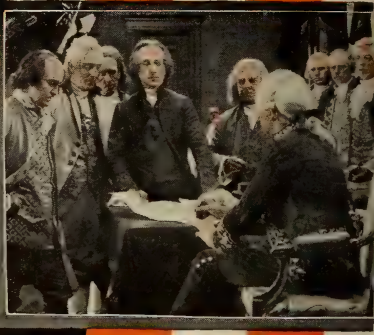

B.A. ROLFE presents
ETHEL
BARRYMORE
A tremendous
spectacular drama
in 5 astounding acts
Written and Directed by
LIONEL BARRYMORE

IN LIFE'S
WHIRLPOOL
RELEASED BY
METRO
OCTOBER 8th



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starring

MABEL TALLAFERRO

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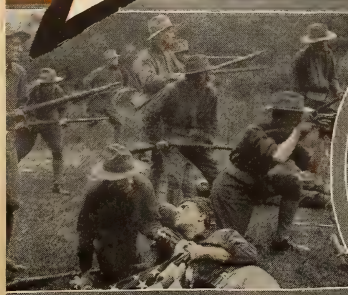

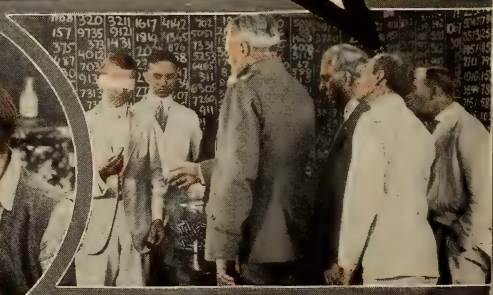

"From Studio to Screen"

How many times have you heard people say, "I wish I could go to a Studio and watch them take pictures—to see just really how they are made—it must be wonderfully interesting." Yes, it is wonderful—and the 15,000,000 people who attend motion picture theatres daily think so, too, and wish that they could visit a great big up-to-date studio. Few have had this opportunity—*but*—

"**From Studio to Screen**" a one-reel feature, shows the life of the film world and discloses to the patron its mysterious workings. It is full of action from beginning to end and intensely interesting. A trip thru the dressing rooms—how the players make up—the setting up of big scenes—studio lighting—developing and printing the film, and finally you view the finished picture on the screen. This is truly a picture every one will want and enjoy seeing. *It is now playing at the Strand Theatre, Broadway, New York.*

Book it at the following Exchanges:

Metro Pictures Service, Pittsburgh, Pa.
WESTERN PENNSYLVANIA — KENTUCKY

Metro Pictures Service, Cincinnati, Ohio
OHIO

Metro Pictures Service, Chicago, Ill.
ILLINOIS—INDIANA

American Feature Film Co., Boston, Mass.
NEW ENGLAND STATES

Peerless Feature Film Co., Philadelphia, Pa.
EASTERN PENNSYLVANIA — SOUTHERN NEW JERSEY

Saenger Amusement Co., Inc., New Orleans, La.
TEXAS — OKLAHOMA — ARKANSAS — LOUISIANA — MISSISSIPPI — ALABAMA

Broadway Feature Film Co., Detroit, Mich.
MICHIGAN

Photoplay Exchange, Salt Lake City, Utah, and
Photoplay Exchange, Denver, Colo.
SOUTHERN IDAHO — EASTERN MONTANA — WYOMING — UTAH — COLORADO — NEW MEXICO

Consolidated Film Corp., San Francisco and Los Angeles
ARIZONA — CALIFORNIA — NEVADA

Isaac A. Rosenthal, Seattle, Wash.
OREGON — WASHINGTON — N. E. IDAHO — MONTANA

Regal Films, Ltd., Toronto, Canada
DOMINION OF CANADA

Far East Film Co., New York City
ALL FOREIGN COUNTRIES

EDUCATIONAL FILMS CORPORATION OF AMERICA

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PRESENTS

"THE RUSSIAN REVOLUTION"

WITH WHICH IS EMBODIED

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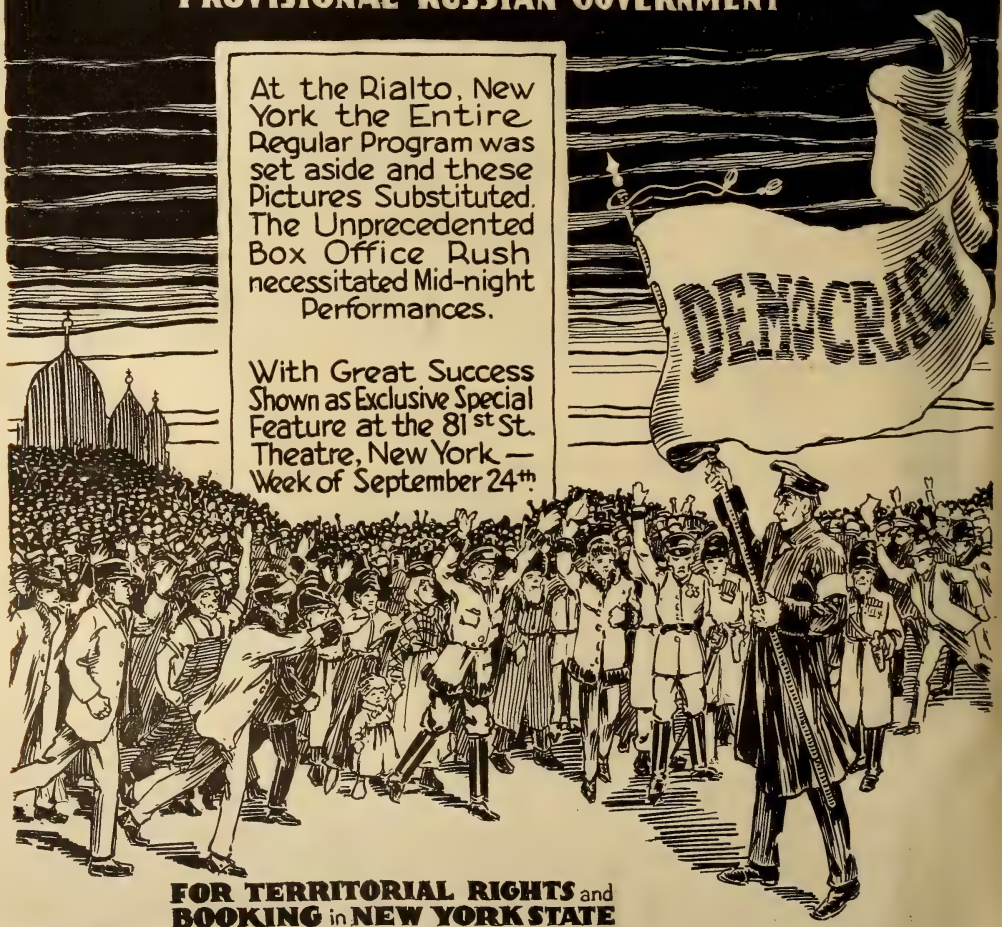
At the Rialto, New York the Entire Regular Program was set aside and these Pictures Substituted. The Unprecedented Box Office Rush necessitated Mid-night Performances.

With Great Success Shown as Exclusive Special Feature at the 81st St. Theatre, New York — Week of September 24th.



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In a Series of
SUPERLATIVE PHOTO DRAMAS
By
WELL KNOWN AUTHORS and PLAYWRIGHTS

Produced under the Supervision of
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Miss Castleton's Past Successes
"God's Man"
"On Trial"
"Parentage"
"Freedom of the World"
Shortly to be Released
"Sins of Ambition"
"Empty Pockets"

SHEPARD & VAN LOAN

NOTICE

IMPORTANT

MUSIC

The proper music must be played with every picture if patronage is to last.

The NEWS stands ready to supply cue sheets for practically every feature picture released providing they are not requested at the last moment.

The NEWS will purchase at cost for musician's or theatre libraries sheet music as requested.

The Music Department each week contains cue sheets and reviews of the latest musical hits.

EVERY EXHIBITOR should INSIST on his MUSICIANS reading the MUSIC DEPARTMENT—

EVERY WEEK

SEE PAGE 2600

SEE PAGE 2610

PROJECTION

Has your operator joined the NATIONAL ANTI-MISFRAME LEAGUE.

500 active members enrolled.

Do you know what this LEAGUE stands for?

The PROJECTION DEPARTMENT is of vital interest to your operator, and it is of importance to you to see to it that he reads it—

EACH ISSUE

W-A-R-N-I-N-G!

Notice is hereby given that a suit in equity has been filed in the United States District Court for the Southern District of NewYork to restrict all persons,

¶ From exhibiting, exploiting or releasing any moving picture production indicating or purporting to indicate that such picture or film are actual war scenes of the Italian Army at its battle-front, or has been officially sanctioned or authorized by officers of the Italian Government;

¶ And from otherwise falsely describing, identifying or associating any such pictures or films with official or other sanction or approval of the Italian Government or its officers,

¶ And from in any way infringing upon the rights and copyrighted title of the official Royal Italian Government's war pictures called

"THE ITALIAN BATTLEFRONT"

Any persons exhibiting or causing to be exhibited any moving picture production which is an infringement upon the title, "The Italian Battlefront," or any simulation or colorable imitation thereof, or any moving picture production purporting to be the official war pictures of the Italian Army, at the Italian battle-front, WILL BE PROSECUTED TO THE FULL EXTENT OF THE LAW.

All persons are hereby informed that the only official Italian war pictures being exhibited in this country are distributed exclusively through

THE FORT PITT THEATRE COMPANY

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THE TALK OF THE NATION

Both for her patriotic work for Uncle Sam and in the remarkable pictures

"DO CHILDREN COUNT?"

By Charles Mortimer Peck

12 Independent Photoplays

George H. Hines, of the Auditorium theatre, South Bend, Ind., says:

"They are the greatest and most pleasing 25 minute dramas ever screened, not only for the 'kiddies', but grown-ups."

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HENRY B. WALTHALL	JACK GARDNER
in the stirring heart dramas	in the thrilling western plays
"THE TRUANT SOUL"	"OPEN PLACES"
"THE SAINT'S ADVENTURE"	"THE RANGE BOSS"
"BURNING THE CANDLE"	"LAND OF LONG SHADOWS"
"LITTLE SHOES"	

SKINNER!

Stands for Screen success

"SKINNER'S BABY" "SKINNER'S BUBBLE"

"SKINNER'S DRESS SUIT"

with BRYANT WASHBURN

All have made tremendous profits for exhibitors. Why not you? Seize this exceptional opportunity and book all, a week apart. Taken from the books by Henry Irving Dodge

ALSO BOOK

"The Golden Idiot" "The Breaker" "Filling His Own Shoes"

"The Man Who Was Afraid"

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Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

Volume 16 No. 13 October 13, 1917

An Exhibitor Crisis

THERE will be a crisis this year in the exhibitor business.

This would be our answer if we were asked to define the one outstanding phase of the picture industry for 1917-18.

The exhibitor is being put to the test.

He is under the high pressure of high rentals, high wages, and increased maintenance costs all along the line.

To put it bluntly he has got to stand this high pressure—or *bust*.

This is the plain truth even if it hurts; and we are making the blunt statement in the hope that it *will* hurt, and thereby induce action in the exhibitor's own salvation if to no other end.

Let's Clear the Air

THE exhibitor is the retailer in this business.

As in every other industry, he is the foundation stone of the whole picture business. Its security, the security of each story of the edifice, depends upon the exhibitors' security—that is to say his *substantial, enduring success.*

Because of this importance—which is simply the importance of any retailer in any industry—the exhibitor has been coddled. The manufacturer has coddled him; so has the distributor; so have certain self-seeking individuals who want to organize the exhibitor to their own ends—even if that end is so little as the securing of an easy job; who, with honeyed words, preach the rank anarchism that the exhibitor is an independent force so mighty that he can invite the rest of the industry to bend its knee to him.

We don't believe that any exhibitor swallows the guff; and we believe he sees clear through the sophistry and insincerity of the man who preaches it.

All the same, it is about time to stop coddling, to clear the air generally and point out some practical business truths.

Two Ways Out

THERE are just two ways for the exhibitor to meet the high pressure the year has put upon him.

One is through higher admission prices; the other is by being a better retailer.

Let us again emphasize the unpleasant truth—that it's a case of meeting this pressure or buckling under it. *Buckling under means the loss of your house.*

Exhibitors as Retailers

IN two previous editorials we stated that exhibitors are poor retailers, that they do not measure up to the merchandising abilities of the retailers of other goods. This is a fact. It is true of an astoundingly large number of exhibitors.

We don't claim to be good exhibitors ourselves. Entering the business we would probably do as badly as the average greenhorn. But our statement is based upon partly an outside and partly an inside view of conditions that are as plain as daylight.

Exhibitors are not good retailers. They lean too much upon the motion picture and its popularity with the public. In other words, they expect the people to *come* in; they don't try to *pull* them in, and make them come again.

They lean too much upon the manufacturer. They expect *him* to pull the public in—through a great array of stars and other sensations; they lean supinely upon him and a regular and sufficient supply of his goods. They make no effort to build up the name of their house in the public eye, so that they will be independent of the line of goods they handle. They make no effort to build up their own clientele; they are simply building up a clientele for the manufacturer. It is an actual fact that such exhibitors are not proprietors of their own houses. They are not retailers. They are, in principle, simply the hired theatre managers of the manufacturer whose pictures they rely upon so completely.

They lean too much upon the exchange. They expect service without asking for it, or without making any effort on their part to take full advantage of it. They take paper and then mess up the front of their house with it, so that the public looks—is bewildered—and passes by.

We are not striving here to lay all the burden upon the exhibitor. The successful retailing of pictures is a co-operative matter. Good pictures are just as necessary as their successful presentation and the judicious advertising of them. But it is our candid belief that, while picture production has advanced ninety per cent. in the past four years, ninety per cent. of the picture houses are

(*Continued on next page*)

WM. A. JOHNSTON, *Pres. and Editor.* HENRY F. SEWALL, *Vice-Pres.* E. KENDALL GILLETT, *Sec. and Treas.*

Published on Tuesday every week by MOTION PICTURE NEWS, Inc., 729 Seventh Ave., New York, N. Y. 'Phone 9360 Bryant. Chicago Offices, Mgr. Wm. J. McGrath, 110 So. Dearborn St.; 'Phone 755 Randolph. Los Angeles Offices, Mgr. J. C. Jessen, 429 South Figueroa St.; 'Phones 7140 Main, F-4661. Subscription $2 a year, postpaid, in United States, Mexico, Hawaii, Porto Rico and Philippine Islands. Canada, $3. N. B.—No agent is authorized to take subscriptions for Motion Picture News at less than these rates. Have the agent who takes your subscription show his credentials and coupon book.

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Speaking Editorially:

Higher Rentals

AGAIN we call the manufacturers' attention to his high rentals. Are they based upon the theatres' potential drawing power, or upon what the manufacturer thinks he can get?

They must be based, and they can be based, upon the number of people—the full number—who can be got into the theatre, through good advertising, to see such pictures. They must not be based upon the impossible.

The solution demands good pictures, and definite facts, and figures upon theatre and theatre population.

Buy Another Bond!

MANY of us, who are eking along on salaries, have just paid the final instalment on our Liberty Bond. Before we have time to recover our breath—and our slim bank balance—along comes Liberty Loan number two!

What are we going to do about it?

Film men saw, and arose quickly to their patriotic opportunity, when the tang of novelty still flavored the first bond offering.

Now the novelty is gone. The second bond is a humdrum thing.

The first was a patriotic novelty. The second bond is more than that—*a patriotic necessity.*

Don't hold back. We know now that wars aren't picnics. It costs money to fight—and we are confident that every film man will do his duty.

Our allies look upon America as a fountain of enthusiasm.

Buy another bond!

An Exhibitor Crisis

(*Concluded from preceding page*)

no better run than in the days when there was nothing to do but let the public in and out again.

The Inevitable Result

AND now comes the period of high pressure. It was inevitable that it should come. Economic conditions within and without the industry—as in many another—have brought about increased costs. Wages, repair costs, supplies of all kinds have gone 'way up; and now higher rentals make the crisis acute.

The former meagre profit and the full and easy profit will both be wiped out.

What's to be done?

The answer is two-fold: higher admission prices, and the better retailing of pictures.

And there are two horns of the dilemma also: either you—the present exhibitor—will have to rise to the occasion, or some other man or circuit that can, will come in and take your place.

It's sad, but it's true. It is not a pleasant duty to tell a man his home is on fire, but it's better than to smile and pass on.

Go After the New Public

THE situation is anything but hopeless. The potential theatre-going population of the country is very great; it hasn't been sounded yet. Bad retailing, a helpless reliance upon the people who come anyway, is holding millions of the public from picture theatres.

If we are now playing to fifteen per cent. of our population, then we can—and must—play to thirty per cent. This new public can be had.

The situation is equally applicable to city and country theatres.

There are a number of large and beautiful city theatres which are making handsome profits, very large in proportion to those of other branches of the industry. Location, pictures, luxury of appointments have a lot to do with their success. But in every instance you will also find successful management, keen and alert in advertising, in innovations of service, in novelties, in good music for the millions of music-lovers—good retailers in other words, who have made their houses, not merely their pictures known; who rely upon their own brains and enterprise, not merely upon motion pictures.

We learned recently of one house, in the outlying districts of a large city, a poor location, whose receipts were nearly trebled within three months. How? Not by changing its program but by adding an advertising manager who knew how to get the public in. And the prices were advanced!

We learned of a large, closed theatre, opened up and put upon its feet in little over a month. By good management, that's all! Good retailing!

The Small Town Exhibitor

A SMALL town exhibitor told us, the other day, that in his estimation six out of every seven small town exhibitors were not up to their jobs. If this be true, the backbone of the industry—and the small houses make the backbone—is not strong enough to support its body.

From our own observations the statement is about correct. We ran an article in our Service Department a few weeks ago, the advice in which, if followed by every country exhibitor, would in our candid opinion bring a million more people into picture theatres.

Its advice was simple. It told the exhibitor how to get value out of his unused country weekly; how to cover his new territory so greatly broadened by the automobile; how to dress his theatre front like the best merchants dress their window. What small town exhibitor is doing this now?

We learned by letter this week of an exhibitor in a town of 1,700 population who played to 800 admissions. How many are duplicating this success?

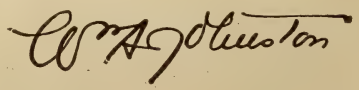
Higher Prices—Next Week

FOR lack of room we shall have to treat of higher prices next week.

In the meantime we call attention to the concerted advance in prices by New York theatres and to similar advances by theatres in other cities and sections throughout the country. It is the most striking sign of the Fall business.

And in particular we call attention to the fact that at this writing it seems probable that the war tax is back again on theatre admissions.

Higher admission prices *must* come.



Houses Throughout Country Generally Raise Admissions

Ninety Per Cent of Moss Theatres Put Higher Scale into Effect—Some Loew and Fox Houses Understood to Have Raised Prices—No Falling Off in Attendance

FACED with the alternative of reducing the quality of shows given or of increasing admission prices to a degree which will cover the higher cost of exhibition, big and little exhibitors from coast to coast have made a concerted move toward higher prices and consequently better pictures.

B. S. Moss, William Fox and Marcus Loew, all controlling strings of houses where the best pictures are shown, have in many cases, according to reports raised the scale of admissions in their theatres anywhere from five cents to twenty-five. Higher overhead cost, brought on for the most part by increased film rental, has necessitated putting a share of the burden onto the shoulders of the public. Yet reports from practically every section of the country indicate that these raises have been met with good spirit on the part of the public which has been educated to the better class of pictures.

Moss Theatres All Raise

B. S. Moss, the magnate who controls many popular priced houses in and around New York, the majority of which run feature pictures in conjunction with vaudeville, last week admitted that ninety per cent of his theatres had put in effect a small raise in prices, of five or ten cents, and predicted that if conditions did not improve a still higher price was probable in the not so distant future. Mr. Moss explained the circumstances attendant to his policy as follows:

"About ninety per cent of our theatres were raised in admission price five or ten cents according to locality. We prefer a low price, and would keep it low if we could. The fact that we have gone up is proof enough that we had to. The change that has been made, in our own, and for that matter in other competing theatres face to face with the same situation, was made because we were in one sense backed up against the wall, and had to order an increase at the door.

"The situation in the popular-priced theatre showing pictures and vaudeville is not a result of the war. In truth, the increased price would have come sooner if it had not been for the abnormal conditions that prevail owing to the war. The war has served to make business better, considering the number of admissions. More people go to the theatre, and I think to motion picture places also, than before the war. There is wide interest in the news reels, and that interest will increase as more of our soldiers get to the front. Then war brides and wartimes profit have found their way in part to the theatre box-office.

"Competition in Excellence" Cause

"What has forced us to raise prices is what I call a competition in excellence. The kind of vaudeville we showed ten years ago we can't put on at all nowadays. In those days there were no feature pictures—they were simply movies. We have bettered the show, and bettered the show, and again bettered the show until the cost drives us to increase admission prices. This is not the whole story but it is the main reason.

"About seven or eight years ago a show in one of our popular priced theatres, say the ten, fifteen and twenty-five house, would consist of a service program the cost of which would be from $75 to $125 a week. The vaudeville portion of the program would not exceed $400 in cost per week.

"Today the manager of popular-priced house thinks nothing of putting in a picture the cost of which is $1,000 a week, and upwards, and at the same time the vaudeville show which costs $1,500 to $2,000 per week and upwards."

Mr. Moss called in his booking manager to verify this statement and read off act after act for which $1,750 had been paid, vaudeville teams who had received as much as $350, and single performers who had been paid upward of $200. He then discussed the other phases of the problem. Mr. Moss said:

All Items Now More Costly

"I cannot now think of a single item in construction, repair, maintenance or opera-

(*Concluded on page* 2516)

A VOICE FROM THE SOUTH PACIFIC

An editorial writer of the Evening Star, Fielding, New Zealand, has thus expressed his appreciation of the way American producers showed their patriotism when war was declared:

THE MOTION PICTURE NEWS FOR MAY 5 INDICATES THE PATRIOTISM OF THE FILM PRODUCERS WHEN AMERICA DECLARED WAR. IT WAS POINTED OUT THAT SEVERAL NEW BIG PICTURES WOULD HAVE THE EFFECT OF RETARDING ENLISTING OF FIGHTERS. "VERY WELL, THEN," SAID THE PROPRIETORS; "WE WILL WITHDRAW THOSE FILMS." THE NEWS, WHICH IS A WONDERFUL RECORD OF THE TRADE, REPORTS A CLOSER ORGANIZATION OF PRODUCING INTERESTS.

"Raise Admissions?—Well, I Should Say Not!"

So Says E. F. Albee, Executive Head of the Keith Interests, Who Says He Has Not Raised the Price at the Door a Penny

"NO use to see me. I can't help you a bit. I see no reason at all to raise admission prices."

The speaker was E. F. Albee, of the Keith theatres. He was just about to leave his office—the head center of the most gigantic business in the theatre industry.

"Haven't admission prices been raised already in some Keith theatres?"

"Not much! We have not put up admissions and we don't intend to. There is no reason to do it. If the theatres want to raise anything let them raise salaries. I see some excuse for that, but no excuse at all for raising admissions."

"Other theatre owners talk in a different way, Mr. Albee. Why is——"

"Of course they do," interrupted the chief executive of the Keith interests; "they want the money."

"But pictures cost them more money. It costs more to produce them."

"It costs double what it cost to produce ten years ago," admitted Mr. Albee, "but that is no reason for raising admissions. Cost of production has gone up, but so have the number of admissions, the population of the towns, and the profits of running a theatre. Things were never better in the business than they are today."

"Is that true of the big cities as well as the small towns?"

"Certainly it is true. In the old days when we had a theatre in Fourteenth street, if another was started in Harlem, at 125th street, we felt sore about it. We were afraid it was going to send our business to the dogs. New York had 2,000,000 then and now we have 6,000,000. We have hundreds of theatres. Why, they stand side by side down the block. We don't care how many there are. More people pay at the box office than ever before—and they pay oftener. I tell you there is no excuse to raise admissions."

"Do you think that is true of the motion picture places—theatres that show nothing but pictures? You are not in the picture business exclusively, altogether?"

"In the picture business? I guess we are in the picture business!" put in Mr. Albee emphatically. "We have scores, many scores of houses that show nothing but pictures. I think this house is the leading exhibitor of motion pictures."

"And you have not raised prices to those theatres?"

"Not one penny—and we are not going to," responded Mr. Albee. Then he added by way of explanation: "I ought to say that we have made five and ten cent raises here and there, or perhaps lowered prices to a like extent here and there. These changes have nothing at all to do with the present situation. They are changes made for local reasons, and are incident to the business, going on all the time, this year and every year. What I am saying is that there is no reason, no general reason, to increase admissions."

What To Do with Cigarettes and Pennies

1. Pack cigarettes carefully in boxes of 100 (boxes can be secured from local tobacco stores) in which slightly moistened blotters in envelopes are placed to prevent cigarettes from drying.
2. Arrange with the commissary department of the camp where men from your section will go for distributing the cigarettes contributed at your theatre.
3. In case this is impossible, or in case you have superfluous cigarettes, send them by parcel post, carefully packed, directly to Motion Picture News, 729 Seventh Avenue, New York.
4. Pennies and other coins collected should be deposited at your bank and a check for the amount sent weekly, made payable to Motion Picture News. These checks will be turned over to the Our Boys in France Tobacco Fund for purchasing tobacco and cigarettes to be sent to our soldiers in France. Receipts for these packages (every 25 cents you send buys 45 cents worth of tobacco) will be sent to you directly by the soldiers who receive them. *You will receive a postcard message of thanks directly from the trenches for each 25 cents you contribute.*

   For example: If your cash contributions amount to $100 weekly, you will receive 400 cards. These should be displayed in your lobby *or, better still, sent out to your mailing list.*
5. Keep closely in touch with your local newspaper. Let the editor know your results and urge him to co-operate with you. It will mean more subscribers for his paper—more patrons for your theatre.
6. If you haven't sent for a "Drop a Penny" or a "Drop a Cigarette" card, send for it—*NOW!*

"Smokes" Fund Will Have Mighty Boost During Thanksgiving Week

THE motion picture division of the "Our Boys in France Tobacco Fund," will be given a strong impetus during the week of November 25, December 1, when it is hoped every motion picture theatre will take part in this splendid patriotic movement.

Next week, fifteen thousand letters will be mailed out to exhibitors all over the country, outlining the plan to them, and urging them to participate. The letter reads as follows:

Our Boys in France Tobacco Fund

DEAR SIR:

As you perhaps know, the MOTION PICTURE NEWS has started a nation-wide campaign to secure smokes for our boys in the trenches in France.

In co-operation with them we are arranging to observe Thanksgiving week as a "Smoke" week in the motion picture industry, and our specific request to you is that you will give a benefit during this week, the proceeds of which will go to "Our Boys in France Tobacco Fund."

If you agree to this, you can surely obtain the co-operation of some newspaper in your town, as most of them are now running tobacco funds for our soldiers. By this additional publicity you will be sure of packed houses, and the increased business and advertising will no doubt compensate you for any amount you contribute to the fund out of your receipts. According to the plan developed by the MOTION PICTURE NEWS, each motion picture theatre places a receptacle in their lobby for contributions of tobacco or money. This is an additional feature which you can adopt to good advantage not only in this "Smoke" week but throughout the war.

We enclose a card which we ask you to return with your signature. When we receive your signed agreement to co-operate in this "Smoke" week we will see that the name of your theatre is prominently featured in the MOTION PICTURE NEWS, and you will receive any advertising helps that we can furnish you in the shape of posters, etc. It is understood that all the money contributed will be sent in to the MOTION PICTURE NEWS, and credited in their columns to the theatres sending it.

As Thanksgiving is some weeks off, you will have plenty of time to line up your publicity campaign and to make your plans. This is your chance to take part in the most popular patriotic movement before the public, and to get big publicity for yourself.

Very truly yours,
"OUR BOYS IN FRANCE TOBACCO FUND."

The postcards to be returned by exhibitors are as follows:

"OUR BOYS IN FRANCE TOBACCO FUND" OF MOTION PICTURE NEWS.

GENTLEMEN:

We shall be glad to put our theatre behind the movement to adopt a "Smoke" week throughout the motion picture industry. Count on us to conduct such an enterprise during Thanksgiving week at our theatre and send us such helps as you have.

We will send any money contributed direct to the MOTION PICTURE NEWS to be turned in to "Our Boys in France Tobacco Fund."

Name .....
Address .....
.....

Kansas Exhibitors' Convention, Oct. 15-16

Meeting at Manhattan, Kan., with Train Excursion to Fort Riley and Auto Trip to Camp Funston, Nearby

THE Motion Picture Exhibitors' League of Kansas will have important matters of discussion before it at a semi-annual convention to be held Oct. 15-16 at Manhattan, Kan.

This is a town near a large cantonment, Camp Funston, and hotels are crowded. It is advisable for exhibitors, exchange and supply men, all of whom are invited, to make reservations in advance, to be sure of accommodations. Arrangements are being made for the largest convention ever held in Kansas. It is deemed essential that Kansas exhibitors, at any rate, should attent.

The Kansas State Agricultural College, at Manhattan, is responsible for the now famous film, "Winning with Wheat," and has taken much interest in the arrangements for the convention. The large gymnasium on the college grounds has been donated for the "movie ball."

J. J. Marshall, manager of the Marshall theatre, Manhattan, writes that efforts are being made to obtain motion picture stars for the meeting. They will attend the ball, of course, on the evening of the 16th.

Everybody at the convention is to be invited on a special trip over the M. C. & I. railway to Fort Riley. The Manhattan Motor Club has arranged an auto trip, including a visit to Camp Funston, ten miles away. The Holt Feature Film Company, of Manhattan, will film the convention activities.

Hotel reservations—under the circumstances necessary—may be made by writing direct to Mr. Marshall.

Plans for New Circuit Practically Completed

Plans for a new exhibitors' organization were formulated last week at a meeting held in New York by many of the most prominent men in the independent field. The new organization will be known as the Exhibitors' Co-operative Circuit. The details of the organization were not given out, but it is stated that the names of many of the big factors in the motion picture industry will appear on the roster when the final organization plans are announced next week.

It is announced that the plans of the new circuit have progressed to a point where the membership embraces almost every important film centre in the country, and with the completion of final details to be consummated at a special meeting to be held this week, the organization will be complete. A detailed announcement will be given out during the present week.

Marsden Quits Exchange to State Rights Films

Rufus D. Marsden, formerly manager of the Boston office of the K-E-S-E service, has resigned to enter the state rights field in New England. Mr. Marsden owns a large interest in the United Theatres Equipment Corporation, and he will also devote considerable of his attention to the exploitation of special features in the New England territory.

Michigan Exhibitors Lean Toward A. E. A.

The recently formed American Exhibitors' Association, which has been gaining momentum in the form of new members and supporters since its formation in Chicago, seems to have captured the whole State of Michigan, according to reports from Detroit last week, where it is said the new organization is "stronger than horseradish." A Detroit exhibitor, in speaking of the rapid development of the A. E. A., said: "No matter what exhibitor you talk to in Michigan, you will find him to be 'strong' for the new American Exhibitors' Association. The biggest exhibitors in the state believe that the association is conducting its activities along the right lines."

Both Detroit and Michigan charter associations have already affiliated with the new association, which leaves the M. P. E. L. of A. without representation in Michigan, it was stated in Detroit last week.

Injunction Against Inter-Ocean Feature Denied

An effort to block the presentation of the Russian feature, "Kerensky in the Russian Revolution of 1917," at Manager Schulman's Majestic theatre, First street and Second avenue, New York, last week, proved futile when the plea for an injunction against the film was heard before Justice Cohalan, of the Supreme Court. The Court ruled that the picture is not plagiarized from other pictures of the Russian revolution.

"Kerensky in the Russian Revolution of 1917" is controlled by the Inter-Ocean Film Corporation, and is being exploited as a state rights feature by M. S. Epstein.

Small Exhibitors May Escape Proposed Tax

Idea Prevalent That Houses Whose Admission Charge Is Under Twenty-five Cents Will Be Exempt—Film Men Hold Conference

THE idea that the motion picture theatres of the country charging an admission of twenty-five cents and under will be taxed in the bill now in Congress is not entertained by the leading exhibitors, nor by those of the exhibitors who have been in conference with the Senate Committee, according to developments in Washington last week. Although the bill has been changed from the original, and now includes the exemption of theatres charging a lower admission price than twenty-five cents, it is believed by those in a capacity privileged to speak that exemption will not include the houses charging less than twenty-five cents, even though some think that fifteen cents should be the minimum to be taxed.

In a conference with the Senate Committee last week concerning the proposed tax, the following representatives of the film business and picture theatres stated conditions very plainly to the Committee: Harry Crandall, president of the Crandall Amusement Company and an officer of the Government Board for mobilizing the motion picture interests; Tom Moore, president of the Moore Enterprises, and who has a controlling interest in the Exhibitors' Film Circuit; C. C. Pettijohn, of the Maryland Exhibitors' League, and Mr. Varnon, of the North Carolina Exhibitors. It was agreed that exemption of additional tax would be on admissions of twenty-five cents and under. Though the bill may go to the House with some changes, it is believed that it will not become a law, and that further conference will bring it to the original draft wherein the theatres under the twenty-five-cent limit will be exempt.

"The Senate committee very thoroughly understands the situation," said Mr. Crandall when asked about any change. "We feel very confident about that, though we are keeping very closely in touch with this matter. The motion picture industry is already hampered with many taxes, which are borne by the exhibitor, and lastly by the patrons of the theatres. Congress realizes that the motion picture house is the poor man's theatre, and as such does not come within the province of further taxation. We are charging as small admission price now as possible, and conduct a fair business."

Tom Moore spoke with the same confidence of exempting taxation of admissions of twenty-five cents and less. "It is not the purpose of the present tax bill to strike the little boys," he declared. "And the motion picture theatre comes within that range. We have discussed that matter thoroughly with the men of Congress, and have been assured that no further burden will be given us. The people could not stand it, for it is the people who would have to bear this tax. The world at large has come to regard amusement as a necessary relaxation at this time of depression, and this amusement is being furnished, to a very large extent, by the motion pictures."

New Photoplay Theatres Opening in Boston

Loew's Columbia Makes Gala Event of Opening, with Arbuckle Feature as Drawing Card—Castle Square Being Remodeled

THE immediate present in Boston is being used to great advantage by the motion picture industry, which is making great strides forward in this section of the country. The fact is forcibly evidenced by the several new photoplay houses which are being erected in the city and by enlargements and improvements in some of the exchanges. One theatre was given a grand opening last week, and others are now in the process of construction.

Marcus Loew's new Columbia theatre on Washington street has been completed after a year or more of work, which was greatly delayed by a devastating fire which visited the house last February after it had been nearly finished. The management celebrated the grand opening of the theatre Monday evening, September 24, with the house filled to capacity.

Great pains were taken by Manager Samuel D. Messing in arranging the premiere performance at the Columbia. The big feature of the program was the appearance of Roscoe "Fatty" Arbuckle, who accepted an invitation of Marcus Loew to come on to the Hub City to attend the opening of the house and speak a few words to the audience. The remainder of the program consisted of vaudeville acts, William S. Hart in "The Cold Deck," "Fatty" Arbuckle in "His Wedding Night," and the Hearst-Pathe News Weekly.

The Old Castle Square theatre, formerly the home of John Craig's stock company, is being remodeled and rebuilt into a moving picture house, which will be opened within a short time. Work on the reconstruction of theatre is progressing rapidly, and Allan Brothers, who own the house, believe that it will be ready for opening in a few weeks. The Castle Square is being made over into one of the finest photoplay houses in New England, and will be equipped with every possible modern device and equipment for the convenience of its patrons. The theatre is located in the South End, and will need to fight no opposition in that vicinity.

The largest film exchange in New England will open shortly on Pleasant street, and will be occupied by the World Film Corporation. It is probably one of the biggest exchange buildings in the country. Manager George M. A. Fecke, of the New England headquarters of the World organization, is highly pleased with the plans for his new exchange. The structure is already built, but needs several changes in the interior. Manager Fecke states that he believes he will get into his new offices about December 15. The Boston Exchange of the World Film Corporation for the past year or more has been sorely in need of larger quarters, owing to the tremendous increase in business attained by the Boston office, and these new quarters will adequately meet their needs.

Admission Prices Now Boosted Nationally

(*Concluded from page* 2513)

tion which has not gone up in price. Take carpets and I find I am paying $3.40 a yard for what could be bought for $1.25 a few years ago. In the summer refurnishing of theatres we must pay higher prices for labor and for each and every item of material. Wages have gone up, but I am ready to admit not enough considering the tremendous increase in the cost of living. Coal, supplies, settings, everything costs more.

"It will be apparent to any fair man that face to face with a situation like this the increase in prices of admissions would have come long ago but for the abnormal business. This postponed the day, but finally we had to come to it. I think myself that vaudeville and pictures should be separated. We should have vaudeville houses and picture houses. As it is now the man who goes to a show sees more than he can readily assimilate. It is like the table d'hote dinner—after a man eats one clear through from soup to nuts he is finished for that day and for several days afterward.

Public Looks for the Best

"We have been forced to keep on bettering the show because we could not help ourselves. Now that we have brought the public up to the point where the best is expected and demanded there is no going back. This is the reason I say that all I can see ahead is the possibility of a still larger admission price.

"Take Fourteenth street as an example. Fox has a theatre there and so have we. Fox put on a picture, and we put on a picture. Fox put on a comedy number and we put on a comedy number. Fox put on a news reel and we added a news reel. Now there are something like eight numbers on the bill and all the finest.

"Having educated the public up to it any reasonable person can see that the only way out for the owner, if he is to keep his head above water, is to put up the admission price a little—as little as is possible. Theatre men have no two opinions about the popular priced house. We all agree that the price ought to be low. If the price goes up it is because we cannot help ourselves in any other way."

Other Theatres in Line

A number of the Loew theatres have previously been reported as increasing their admission scale in the same proportion as the Moss Houses. Some of William Fox's theatres are also understood to have found it necessary, in order to maintain the high standard of shows, to put into effect a higher set of prices.

In Philadelphia, picture houses both in the outlying and downtown sections have raised prices with no falling off of patronage. The situation in Baltimore may be judged from a typical example—the announcement of the West End theatre from five to ten cents at matinees, and ten to fifteen cents at the night performances.

The Allen theatre, a big house in Calgary, Canada, recently made announcement of increase in admission prices from fifteen and twenty-five cents to twenty and thirty, taking a full page ad in the newspapers.

The Famous Players Film Service of Canada has put a higher scale of prices into effect in many of its Western Canadian theatres. In Edmonton in a one floor theatre, the scale went from ten and fifteen cents to fifteen and twenty-five. Increases in the same proportion have been put into effect in Calgary, Regina and other cities.

From correspondents it is learned the increase move is general throughout the country, and there have been no reports of a falling off in attendance.

WHAT CAN YOU DO FOR BETTER BUSINESS?

Are the people walking by your theatre and patronizing your competitor?

Of course you feel very sure that you are running "much better" films and that you have the "best" house, but still you are not getting the business.

Your film rental is higher than that of your rival, you have a greater seating capacity and you have everything the public *ought* to like. Get that word *ought?*

You can't fit a forty waist on a "perfect 36." If you don't know what we mean, ask your wife. In other words, you cannot sell the public an entertainment that the public is not looking for. Why not make it LOOK?

We want to hear from you fellows who are having the hardest rows to hoe. It takes harder work to help you, but that's what we are here for.

Don't sit back and wait for the crowds to come to your house. Take out the old lasso and pull 'em in.

Want to know how? Turn to pages 2527-2531—NOW!

Jerome Abrams, Philadelphia, Is Organizing for Foursquare

Jerome Abrams, Philadelphia manager for Foursquare Pictures, Inc., has just returned from a trip to Pittsburg, Cleveland and Cincinnati, establishing Foursquare exchanges in all these cities.

Theodore Bronsletter, well-known film man in his district, has been made Pittsburg manager. Others will be announced later. Mr. Abrams found things going at a lively clip and business far better than in the eastern end of Pennsylvania.

Alleged Chaplin Pirate Stopped by Court

Judge Hough, in the United States District Court of Southern New York, last week granted an injunction against an alleged name pirate of Charlie Chaplin and supplied the incentive which Chaplin has grasped to push what he characterizes as "a fight to the finish." In the injunction action it was claimed that unauthorized persons prepared two films featuring Chaplin's name, and that the high-salaried comedian had nothing at all to do with the production. According to Nathan Burkan, attorney for Chaplin, the injunction will not only restrain the imitators or pirates from offering the films for sale, but will mark the inauguration of similar suits against any imitators who may come to light.

Lamb Goes to Chicago for Extended Visit

H. W. Lamb, vice-president and general manager of the American Standard M. P. Corporation, has left for Chicago, where he expects to remain several weeks. His mission to the Windy City is to close a deal with distributors to handle their productions in this territory, and upon his return the company intends to announce its future plans and distributing methods, as well as the names of the exchanges throughout the country that will handle the American Standard program.

In speaking of the program Mr. Lamb said: "It is our intention to make pictures featuring some of the best known and well liked stars, actors and actresses, who have been known to the exhibitor in the past as box-office attractions. We are in a position to handle our productions and distribute them to the exhibitor at prices that will give him bigger profits."

"The Burglar" Begins Engagement at Park Theatre

"The Burglar," a World-Brady feature, with Madge Evans, Carlyle Blackwell and Evelyn Greeley in the leading roles, is beginning an engagement at the Park theatre, on Columbus Circle, which carries with it indications of unusual success. The screen drama follows closely the play of the same title by Augustus Thomas. The stage version of the story has been seen by many thousands of theatre patrons, many of whom, no doubt, will turn naturally to the film version. The production, directed by Harley Knoles, is thought by William A. Brady to be very nearly perfect, and the three leading roles are said to fit Mr. Blackwell, Miss Evans and Miss Greeley "as though the players had been melted and poured into them"—quoting Mr. Knoles.

American Establishes Exchange in Philadelphia

The latest State Rights exchange in the Philadelphia film world is the American Photoplay Company, which has established headquarters in the building just vacated by Mutual at 257-61 North Twelth street.

C. Schwarz, one of the pioneers in the Philadelphia cinema field through his long connection with Universal, and later with Masterpiece Film, in manager.

Famous Players-Lasky Plan Big Advertising Campaign

Appropriation of One Million Dollars Set Aside for Purpose—Newspapers, Magazines and Electric Signs Will Be Used—Local Exhibitors Should Reap the Full Benefit

WHAT is claimed to be one of the greatest advertising campaigns, in point of territory involved and money expended, that has ever been undertaken since the motion picture became one of the leading industries of the world, will be launched by the Famous Players-Lasky Corporation immediately, according to an announcement made last week.

The plans include the advertising of Artcraft and Paramount features in the principal newspapers and the leading national magazines and upon some of the most important electric signs in the chief cities of the United States. For this purpose Famous Players-Lasky have set aside the sum of $1,000,000 to be used in making Paramount and Artcraft pictures better known and more popular in every place where motion pictures are flashed across the screen.

Campaign Linked with Exhibitor

The most important feature of the campaign, it is announced, will not be the large sum set aside for securing the publicity, but the manner in which the campaign will be linked with the local exhibitor. The entire purpose of the advertising drive will be to pull the public into the local theatres, and all means have been planned for the purpose of hooking up the national and local advertising with the theatre in each instance. The campaign will be two-fold in its character because of the use of the two different types of mediums represented by the newspapers and the national magazines and the electric signs.

The cities in which every newspaper in town will carry the names of advertising space of Paramount and Artcraft stars under the Famous Players and Lasky banner include New York, Chicago, Brooklyn, Philadelphia, Boston, St. Louis, San Francisco, Detroit, Cleveland, Kansas City and about seventy others throughout the country. This means that the exhibitor will get valuable aid in 300 newspapers in the leading cities, with a combined reading circulation of over 19,000,000. This estimate is considered exceedingly low and conservative, as it is aimed by Famous Players-Lasky to bring their advertising in newspapers to the notice of nearly sixty million people.

Eighteen Magazines Included

The campaign in the magazines will be pushed in proportion to the rest of the plans for publicity. At least eighteen of these mediums will be used, among them The Saturday Evening Post, Cosmopolitan, and The Ladies' Home Journal. These three publications have a reading circulation estimated at about forty-two million. In addition to the three, Famous Players-Lasky intend to use the nationally circulated motion picture magazines which represent a wide percentage of motion picture fandom.

Directly on the heels of the newspaper and magazine advertising will come the electric sign publicity, admittedly one of the chief means of putting things before the public. The number of people attracted by these signs in the cities is estimated in the millions, and by constant repetition they get their message over with a punch, invariably. The message of Paramount and Artcraft will be flashed forth by these signs in New York, Chicago and several other of the leading cities.

In addition to these plans, which have been completed and now await only the order to begin putting them into effect, numerous other phases to the campaign are being perfected, but which are being withheld for the present. They will first be carefully worked out, it is announced, before the details are given out.

Trade-Mark Is Direct Link

The direct means of linking up the advertising lay-out directly with the exhibitor will be the distribution by Famous Players-Lasky of Paramount and Artcraft trade-marks from its exchanges, in order that every exhibitor in his advertising will be able to insert the trade-marks and thus tell the public that the pictures are to be presented in his particular theatre. The exchanges will also issue trade-mark posters for exhibitors to display outside the theatre. Animated trailers will accompany the trade-marks.

In charge of the entire campaign will be John C. Flinn, director of advertising and publicity of the Famous Players-Lasky Corporation. In the announcement made from his office last week, Mr. Flinn stated his intention of getting the extensive campaign under way during the early part of October, and he feels reasonably sure that the project will reach proportions never before attempted by producing companies. The venture will no doubt be worth many times over the amount of the initial expenditure.

Zukor Tells the Reason for Move

Adolph Zukor, president of the Famous Players-Lasky Corporation, in speaking of the launching of the advertising campaign, said: "This is the first time in the history of the industry that a producing and distributing concern has spent a million dollars for the purpose of telling the public of its stars and plays, but we are already accustomed to taking revolutionary steps. Our decision to expend this sum on advertising in a year is only another indication of our implicit faith in the wonderful future of motion pictures and in our stars, productions and organization. It is not a question of bragging about ourselves, but a conviction that the public ought to be told about what we have to offer. We confidently expect the exhibitor who is showing our productions to see the value of telling the public that our pictures can be seen at his theatre. We have made a long and careful survey of the situation and are very much pleased to find that the large majority of exhibitors who are showing our pictures are constant advertisers in their local papers. We have now worked out a plan whereby they will be able to link up their local advertising with our great national campaign and we are going to render every possible service in assisting them to do so."

AMERICAN FILM IN EGYPT

THE Léo Ellegard Film Agency, importers of film from all countries, Cairo, Egypt, write: "We shall esteem it a favor if you will put us in touch with American firms anxious to be represented in Egypt."

If any of the readers of MOTION PICTURE NEWS are interested we would suggest that they correspond direct.

American Exhibitors Meet for Discussion

A meeting of the Board of Directors of the recently formed American Exhibitors' Association has been called by President Jake Wells for October 4 at the headquarters in the Times Building, New York. Many matters of importance will be discussed at the meeting, after which it is expected that an announcement of vital interest to the exhibitors will be made

The rapid growth of the new association indicates that the exhibitor members have formed an organization founded upon business principles, and that something really worth while for the exhibitors will be accomplished. The fight that representatives of the association made in Washington against a prohibitive tax on motion picture theatres and the efforts now being made to reach a satisfactory agreement over the music tax, have demonstrated that the officers are working energetically in the cause of the exhibitor.

At the same time the announcement of the call for the meeting was made, it was also made known that Charles C. Pettijohn, general manager of the American Exhibitors' Association, went to Indianapolis on September 27 to attend a meeting of the directors of the Indiana local of the organization. Frank J. Rembusch, chairman of the organization committee of the A. E. A., and Mr. Pettijohn addressed the meeting of the Indiana directors and outlined to them the work already accomplished by the association.

Frank Burnham Bagley Dies

Frank Burnham Bagley, author and scenario writer, died recently at his home in East Orange, N. J., following an illness of four months. His first motion picture play, "His Perfect Day," was produced last year by Mr. and Mrs. Sidney Drew.

Select Pictures Run Full Week in Atlanta

Criterion Theatre Gets Clara Kimball Young, Norma Talmadge and Alice Brady Features — New Exchange in St. Louis

THE last week in motion picture circles, for Select pictures, was an unusually eventful, as well as busy one, with indications that there will be no cessation of activities on the part of the company for some time to come. Not the least important occasion of the week was the closing of a contract whereby Select pictures will go into Atlanta, Ga., for a full week's run, an unusual thing in that section. In addition to this announcement, work was begun on the first of Alice Brady's Select pictures, and C. E. Shurtleff, sales manager of Select pictures, went West to open an exchange in St. Louis.

Through the Atlanta representative, Walter Price, the contract was closed with Sig Samuels, proprietor of the Criterion theatre, Atlanta, to play the entire list of Select pictures during the coming year. The Criterion theatre is unique among picture houses in this section of the South, in that this theatre puts on feature plays for a solid week's run, and the one picture constitutes the entire program. The Criterion is a new house, situated on Peachtree street in the heart of Atlanta. The week-run feature was instituted by the owners about five months ago and has proved a success.

In the list of attractions which the Criterion gains from its new contract are the Select Series of Star Pictures, including the pictures of Clara Kimball Young and her own company, whose first picture is "Magda"; Norma Talmadge, beginning with her current release, "The Moth"; Constance Talmadge, whose "Scandal" has just been completed, and now a new Select Pictures star, Alice Brady. In addition are numerous single features distributed by Select, among which "The Public Be Damned" is the current release.

Work was begun last week in the Paragon studio at Fort Lee on the first of Alice Brady's Select pictures. The name of this production has been changed from "The Red Mouse" to "Her Silent Sacrifice." The former title was that under which the play by Henry W. J. Dam was produced when it was given its New York presentation. The scenario of "Her Silent Sacrifice" was prepared from this material by Eve Unsell. In the cast which is being selected to support Miss Brady are Robert Payson Gibbs, Henry Clive, Blanch Craig and Edmund Pardo. The production is being directed by Edward Jose.

C. E. Shurtleff, sales manager of Select Pictures, left New York last week on a trip of several days, the main object of which will be to open a Select exchange in St. Louis. This new branch is in addition to the eighteen Select exchanges now operating in the United States. The St. Louis exchange will be placed in charge of Edward W. Dustin, formerly of the Pathe organization and until recently the Triangle branch manager in St. Louis.

On the same train leaving New York and accompanying Mr. Shurtleff was A. H. Derham, comptroller for Select. Mr. Derham paid a short visit in St. Louis and then proceeded to Des Moines. In Des Moines and Kansas City the Select Pictures Corporation is taking over the former Selznick exchanges operated for Lewis J. Selznick Productions, Inc. A. H. Blank, the Middle West operator, has had direction of these exchanges in Kansas City and Des Moines. In the latter place Mr. Derham will conduct an auditing of accounts preparatory to the transfer of this branch to Select Pictures, which transfer will be made under Mr. Shurtleff's supervision.

Doubt Among Exhibitors Concerning Music Tax

Charles Pettijohn Makes Statement in Which He Shows Clear Way to Straighten Difficulty—Would Banish Misunderstanding

CHARLES PETTIJOHN, general manager of the American Exhibitors' Association, in commenting upon the music tax question last week, said: "There seems to be considerable doubt among exhibitors over the music tax question. The facts of the case as it stands today are more or less befuddled through misunderstanding among the exhibitors as to the rights of the publishers to demand a tax. The Supreme Court of the United States has rendered a decision in favor of the owners of copyright music enabling them to charge a license fee for the privilege of playing their music. Under the law they are in the right, but it is possible to reach an amicable arrangement with the publishers, I believe, whereby the exhibitors who wish to play their music will not suffer.

"The American Exhibitors' Association in several conferences held with gentlemen representing the American Society of Composers, Authors and Publishers has been making an effort to convince these gentlemen that their schedule of licenses as applying to motion picture houses is impractical and too high in price. In these conferences we are trying to do something for the motion picture exhibitor *who wants to play music controlled by this society*, a license for which must be procured.

"The motion picture exhibitor *who does not care to use this music*, and who would conduct his program without playing music coming within this class, can avoid the license by not using this music. The various trade papers have been, and, I understand, will continue to furnish information as to the companies and their music the use of which *does not require this license.*

"To sum the whole proposition up so there will be no further misunderstanding, we will endeavor, first, *to obtain what concessions we can for those exhibitors who desire to use music upon which a royalty must be paid*, and, second, *to furnish as much information as possible to the exhibitors who do not care to use this music*, letting them know just *what music can be played without paying a license.*"

Edward H. Griffith Becomes War Deputy

The latest individual in the motion picture industry to cast aside the mantle of business to enter his country's service is Edward H. Griffith, the director. He has left his work at the Edison Studios to become a representative of the War Department Commission on Training Camp Activities. It is said he was preparing for the production of a war drama, for which he made the scenario from a story, when notified that his experience as a motion picture producer and newspaperman could be of service to the Commission. Accordingly it was arranged to transfer the production to another director, and Griffith was appointed to the training camp post.

Pathe War Feature Booked by William Fox

The claim that Pathe's new official French war picture, "In the Wake of the Huns," is one of the best box office aids recently released in three reels, has been further borne out by the announcement this week that the feature has been booked by William Fox for his theatres.

In connection with the showing of the picture, M. Ratisbonne, delegate of the Cinematographic of the French army, and who represents his government in the matter, has issued the following statement: "'In the Wake of the Huns' is the title of the official French war picture of which Pathe Exchange, Inc., has been chosen as the American distributor and which they have announced for release September 23. There have been some patched up pictures put out spuriously as official French films and we wish to make it clear that the Pathe picture has the sanction of the French government and was taken by the Cinematographic Division of the French Army."

Maciste Is Very Much Alive, Says Raver

Henry Raver is very emphatic in denying the reported death of Maciste, the herculean player in "Cabiria," which report gained wide circulation last week after being given credence through a statement by a well-known film representative. It was announced that Maciste met death while fighting on the Italian battle front. In a statement this week Mr. Raver gave prominence to the contents of a telegram received from Italy in answer to his message of inquiry sent immediately after the report of Maciste's death was circulated. The telegram read: "Maciste enjoying his usual appetite."

It was Mr. Raver who first introduced Maciste to this country in "Cabiria," after which the giant star was also presented in "The Warrior."

Lesser Returns to the Coast

Sol L. Lesser, following out instructions of his physician that he must take a complete rest for at least thirty days, has returned to his home in San Francisco, having sufficiently recovered from his recent attack of typhoid fever to make the trip to the Coast. It is announced that he expects to return to New York in November.

Exhibitors Offer Operators Ten Per Cent Increase

Conditions and complications caused recently by the letters sent by the Motion Picture Operators to exhibitors who run more than one matinee a week in addition to the evening performance, demanding a wage increase based on the number of hours the operator works, more money for overtime and additional pay for the supper hour, are fast coming to a head, and it is expected the crisis will be reached in a manner that will be satisfactory to both sides.

The Motion Picture Exhibitors' League united to fight this proposition advanced by the operators, and, to better reach a debatable ground, a committee of nine was appointed to formulate a tentative proposition as a working basis. A special league meeting was held last week to hear what the committee had to offer, which was a flat wage scale of 62½ cents an hour for all theatres in the Cleveland district, with a minimum of four hours' work at each show. The suggestion was approved by the League, and it was resolved to present it to the operators' union.

At the meeting of the operators and exhibitors committees last week it was learned the former intend to demand a weekly wage increase, only of those houses which are notified by them of an increase, and an increase of one dollar for matinees on any day but Sunday. This caused the exhibitors to suggest that a supplementary offer be made to the operators, offering them ten per cent. increase for all houses in the Cleveland district covered by their letter of September 7. The suggestion was approved, and the next step is being awaited.

Crisis Corporation Is Awarded Damages

A precedent in legal circles of the industry was set last week when the Crisis Picture Corporation was awarded damages amounting to $141.15 against the American Express Company, in the Montclair District Court.

According to the complaint, the picture corporation on June 5 delivered to the American Express Company two boxes of film consigned to the Chambers Street theatre in Phillipsburg, N. J. The films were to be shown on June 6 and 7, it was said, and in the meantime the town had been thoroughly billed. There was no show on the dates set, because the films failed to arrive, it was claimed, and no trace of them could be found. Four days later the films were located at Buffalo, according to the complaint. Through the loss of the films, it was claimed, the manager of the theatre in Phillipsburg had to close his house.

Mrs. Dessez Begins Long Tour for Conquest

Mrs. Elizabeth Rickey Dessez, in charge of the community service department of the George Kleine System, left Chicago last week on an extended tour of the country in behalf of Conquest Programs. To Mrs. Dessez falls the function of promoting the interest of both exhibitors and theatre patrons in the Conquest pictures produced by Thomas A. Edison, Inc., and released through the George Kleine System.

A Progressive City Wants Progressive Producers

The wide-awake, up-and-coming Chamber of Commerce of Charleston, S. C., wants the ear of progressive producers for a moment. We have no axes to grind for Charleston, but their message is stated in a manly, businesslike way, deserving of thought:

IN LINE WITH OTHER PROGRESSIVE CITIES IN THIS SECTION, CHARLESTON, THRU THE CHAMBER OF COMMERCE, EXTENDS TO THE MOTION PICTURE PRODUCERS, A WELCOME, OFFERING ALL THE ADVANTAGES, CLIMATIC, SCENIC AND OTHERWISE, TO BE HAD IN THE SOUTH, AND MORE THAN OTHER PLACES IN THE WAY OF LOCATIONS, HISTORICAL, MILITARY AND NAVAL.

A SPECIAL DEPARTMENT IN CHARGE OF AN EXPERIENCED MOTION PICTURE MAN HAS BEEN ORGANIZED BY THE CHAMBER OF COMMERCE TO WAIT ON AND BE OF MATERIAL ASSISTANCE TO PRODUCERS WHILE THEY ARE WORKING IN THIS TERRITORY, AND INVITES CORRESPONDENCE WITH SUCH PRODUCERS AS CONTEMPLATE COMING SOUTH THIS SEASON. WE CAN ASSURE THEM OF A PLEASANT AND PROFITABLE STAY IN CHARLESTON.

Industry Augmented by Seven New Corporations

Corporation Trust Company Issues Announcement of Newly Formed Organizations in Three States for the Week Ending September 29

SEVEN new corporations for exploiting, manufacturing and exhibiting motion pictures were added to the industry the past week, according to records compiled and furnished by the Corporation Trust Company, of 15 Exchange place, Jersey City, N. J. This is considerad an excellent showing for the motion picture industry and indicates unusual confidence in the business, which rarely lets a week escape without marking up the entrance of several corporations and organizations into the field.

In the past week's growth, which was especially marked in New York, where five companies were formed to launch operations, the Zenith Film Corporation, of Wilmington, Del., heads the list with a capitalization of $150,000. Next in line is the Barre-Bowers Film Corporation, with a capital of $100,000, and which will undertake the general manufacture of motion picture films. The headquarters of this company are located in Jersey City.

Other organizations in the list are the Artco Productions, Inc., of New York; E. and B. Company, Inc., New York; S. C. and S. Amusement Co., Inc., Richmond Borough, New York; Emanee Film Company, New York; Gee Kay Amusement Corp., New York.

The complete list, with capitalizations and purpose of organization, together with incorporators, follows: Zenith Film Corporation, Wilmington, Del., capitalized at $150,000 for the manufacture of films and incorporated by J. Sanford Harger and W. John Haird of New York and Harold W. Jirka of Chicago.

Barre-Bowers Film Corporation, Jersey City, N. J., capital $100,000, for the purpose of manufacturing films and incorporated by Raoul Barre and Charles R. Bowers of New York and James A. Hamill of Jersey City.

Artco Productions, Inc., Manhattan, to handle moving pictures and with capital unnamed. Incorporated by Harry R. Raver, New York; Arthur B. Graham, Bayshore, Long Island, and Edward E. Gardner, New York.

E. and B. Company, Inc., capitalized at $5,000, to deal in moving pictures and theatrical productions. Headquarters in New York, with Louis D. Froehlich, Rose Rothenberg and Mary F. McCormick, all of New York, as incorporators.

S. C. and S. Amusement Company, Inc., Richmond Borough, capitalized at $45,000, to exploit motion pictures and vaudeville. Incorporators are Arthur E. Schaffer, Midland Beach, S. I.; John Crute, Newdorp, S. I., and Abraham B. Kaltman, Midland Beach, S. I.

Emanee Film Company, Manhattan, capitalized at $1,000, for the manufacture of motion picture films and exhibition of same. Hyman Edelstein, Brooklyn; Benjamin Schwartz, New York, and Harry I. Mintz, New York, are the incorporators.

Gee Kay Amusement Corporation, Manhattan, capitalized at $25,000 to deal in theatrical and motion picture exhibitions. Incorporators are Morris Knobel, Isidore Knobel and Fannie Stein, all of New York.

French Buyer Expected Here About October 10

What is expected to be an announcement of considerable interest to American producers of high-class photoplays is the statement by Inter-Allied Films, of 220 West 42nd street, that a French buyer is due in New York about October 10. The Frenchman expects to make purchases for France, Switzerland, Spain and Portugal.

National Board Shatters Delinquency Idea

Results of Investigations Show Industry Is Burdened by Discrediting Responsibility — Facts Vindicate Pictures

THAT the idea that much juvenile delinquency is traceable to motion pictures is erroneous has been practically proven by an investigating committee detailed to gather the facts by the National Board of Review of Motion Pictures. All accounts coming to the knowledge of this Board, concerning criminal action on the part of youngsters, have been thoroughly looked into, with the result that the following announcement has been made by H. F. Sherwood, assistant secretary of the Board:

"Two or three weeks ago the city press published a story of a Brooklyn boy who nearly hung himself while, it was stated, he was imitating a scene in the movies. Morris, twelve years of age, according to the accounts, in company with other boys, was re-enacting a film scene on the roof of a tenement house. He volunteered to be the "traitor." A gallows was erected on the roof, and so placed that the guilty person should hang over the edge. The facts as reported by the investigator of the National Board of Review were as follows: Morris said there were no boys on the roof except himself, and that he was playing with a rope. He placed the rope around his neck as he had seen it done in the picture, so that it would not fall to the backyard. In doing this, the other end of the rope caught around the chimney. He tripped, and knew nothing more until he regained consciousness in the hospital. The boys reported to be with him were interviewed and said they were elsewhere. One of them, however, who was on the fire-escape of the next house saw the accident, and screamed. Their statements were corroborated.

"It is to be noted from this report that the boy did not see any one actually hanged in a motion picture. As a matter of fact, it is doubtful if any motion picture company would attempt to show a film of a man in the act of being hung. It certainly would be eliminated by the National Board of Review.

"Sometimes investigation reveals that there was no foundation for the account whatsoever. This was true, for instance, of a case reported in a Kansas City paper. In the course of a half-column story, it was stated that a certain fifteen-year-old boy, after watching gentlemen burglars in the movies, had perpetrated at least thirty robberies. He was said to have made such a confession to the police. Inquiry of the appropriate city officials of Kansas City resulted in the statement that the boy had a record of crime before he was arrested for the robberies which were the basis of the article; that he had escaped from the detention home where he was awaiting trial; and that the detective who arrested the lad said that he could not recall any conversation that the boy had had with any person in which his career in crime was attributed to suggestion from motion picture films. This officer added that he felt that the reporter was responsible for the statement.

"This corroborates the results of other investigations which tend to show that many of the cases in which the films are blamed are those of youngsters who either already have a record of delinquency, or are mentally defective. Last year certain Wisconsin papers published stories regarding boys 'jailed as a result of lurid films inspiration.' The lads twelve years of age, when arrested for seven incendiary fires, had testified that they 'saw it in the movies.' Investigation revealed that one of the boys had been declared a mental defective."

Assistant Secretary Sherwood has also cited other cases that were reported in which motion pictures were blamed, and each of these were found to be greatly exaggerated or untrue. Concluding his statement, Mr. Sherwood said: "It might as well be held that circuses are to blame for the broken arms and legs of small boys, and the league baseball games are responsible for the cracked heads and bruised fingers of youthful baseball enthusiasts. The motion picture has been much maligned by those who credit it with being the chief motive for juvenile delinquency. The National Board of Review seeks to eliminate from motion pictures anything which, if imitated, would be a basis for crime."

It Might Pay Some Live Exhibitor Looking for a Place to Invest to Examine This Prospect

This is an extract from a letter received last week:

"IT DOESN'T DO MUCH GOOD TO WISH FOR THINGS, BUT ONE OF MY MOTION PICTURE THEATRE WISHES WOULD BE A NICE ONE IN OUR TOWN. THE PICTURE USED IN THE SIMPLEX ADVERTISEMENT LAST WEEK SHOWS A BEAUTIFUL INTERIOR. ONE IN OUR TOWN ONE FIFTH AS BEAUTIFUL — AND HOW HAPPY A BUNCH OF 'US FANS' WOULD BE!

"CHAS. E. CASTELL,
"MURRAY, OHIO."

Thomas Holding to Play Leads for Petrova

Thomas Holding, who was recently engaged by Madame Olga Petrova for the part of the Crown Prince of Belmark in the first of the eight pictures to be made by the Petrova Picture Company this year, has signed a contract with the star whereby he becomes her leading man for the next four pictures. A clause in the agreement gives her an option on his services for further pictures. It is announced that the first picture in which Mr. Holding will appear with the Polish star was completed this week and will be released about October 22.

Brenon Under Knife—Studio Work Stops

Herbert Brenon was operated on for appendicitis by Dr. John F. Erdmann a few days ago, and is progressing favorably.

Mr. Brenon has been in excellent health until lately when it is said, that strain and overwork in producing his latest photo-drama, "The Fall of the Romanoffs," now running at the Broadway theatre, aggravated the attack.

At the Post Graduate hospital he is under the care of Dr. Erdmann and two trained nurses. He has been obliged to cancel all work at his studio on Hudson Heights where Rupert Hughes' "Empty Pockets" is in course of production.

Mr. Brenon is one of the foremost figures in the motion picture industry. As a producer and director he stands in the first rank, and he is responsible for such successes as "Neptune's Daughter," "The Daughter of the Gods," "War Brides," "The Lone Wolf," and "The Fall of the Romanoffs," his latest triumph.

Cravath Sells $15,000 in Boxes for Rosemary Pageant

A first offering by the actors and actresses of the American stage to the Red Cross is the Rosemary Pageant at Huntington, L. I., Friday, October 5. Some of the artists portraying various figures in the groups of Allied Nations are:

Herald, Alice Fischer; Russia, Holbrook Blinn; Belgium, Ethel Barrymore; India, Norman Trevor; Australia, Ernest Glendenning; Armenia, Helen Ware; Italy, Shelley Hull; Poland, Mrs. Richard Bennett; New Russia, Eva le Gallienne; Portugal, Frank Keenan; Roumania, Philip Tonge; Canada, William Faversham; America, Marjorie Rambeau; Japan, Michio Ito; Liberty, Gladys Hanson; Justice, Howard Kyle; Servia, Tyrone Power; England, E. H. Sothern; France, Rita Jolivet.

The pageant got its first financial start at the Piping Rock Horse Show, when Paul D. Cravath addressed the throng at the show and introduced H. P. Davison, chairman of the Red Cross War Council, who made an emphatic address on the importance of this Rosemary Pageant. After Mr. Davison's speech, Mr. Cravath addressed the audience and in ten minutes' time sold $15,000 worth of boxes.

Norma Talmadge Finishes New Feature

Norma Talmadge is taking a few days' rest away from the studio, following the completion of the final scenes of "The Secret of the Storm Country," by Grace Miller White. Within a few days Miss Talmadge expects to begin work on her next production.

This latest Talmadge feature will be released following "The Moth." It is a sequel to "Tess of the Storm Country," by the same author, which has also been presented on the screen. Most of the scenes for the "Secret of the Storm Country" were made in Ithaca, where Miss Talmadge and her entire company spent two or three weeks among the scenes where the original scenes of the story were laid.

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"The Red Ace," Universal's Latest Serial Highly Praised by Louella O. Parsons in the Chicago Herald....2555

Managing Editor of News Weds Ex-Governor Glynn's Niece

Robert Emmett Welsh, managing editor of the MOTION PICTURE NEWS, was married on Thursday morning of last week to Miss Cecelia Hickey, daughter of Mr. and Mrs. John Hickey, Valatie, N. Y., suburb of Albany. The ceremony was performed at the Catholic Church, Valatie, the home of the bride. The attendants were Miss Jane Cusack, Poughkeepsie, N. Y., and Joseph L. Kelley, New York. After the ceremony, a wedding breakfast was served at the home of the bride, and Mr. and Mrs. Welsh left for Atlantic City where they will spend their honeymoon. They will be at home, Elmhurst, L. I., after October 15.

The bride is a niece of Ex-Governor Martin H. Glynn, of New York. She was graduated from Mount St. Vincent's Seminary, Poughkeepsie, and is an accomplished vocalist. Mr. Welsh is a well-known newspaper man and for the past five years has been engaged in publicity and editorial work in the motion picture business. About a year ago, Mr. Welsh became managing editor of the MOTION PICTURE NEWS. Today he is one of the best known and most popular editors of the motion picture trade paper field.

Moving Picture World Reporter Volunteers

Ben H. Grimm, a Moving Picture World reporter, has put on the khaki as a volunteer. He has been assigned to Depot Company H. S. E. R. C., at Camp Alfred Vail, Little Silver, N. J.

While on the trade paper Grimm had been in charge of the States Rights department and had made himself well liked all over the city. He had been a reporter on the New York American and the Evening Journal and had worked for Metro on the Coast before joining the staff of the World.

In and Out of Town

Mathew Teplitz, of the Specialty Film Company, Pittsburgh, was in New York last week. Mr. Teplitz looked at some of the current productions offered on the independent market. He returned to Pittsburgh Saturday.

H. W. Lamb, American Standard Motion Picture Corporation, left last week for Chicago in the interest of the company's exchanges in the Middle West. He will return this week.

M. H. Hoffman, Hoffman Foursquare Pictures Corporation, returned to New York last week after a business trip to Chicago.

Sol Lesser, who has been confined to Dr. Sterns' sanitarium for some time, has sufficiently recovered to leave for his business interests on the Coast. He left last week.

Herbert Brenon has suffered a breakdown after the completion of his late production, "The Fall of the Romanoffs." He is confined to his home with sickness.

C. A. Willat, Technicolor Motion Pictures Corporation, left last week for Lake Champlain, where he will spend the weekend. He will return to New York this week.

E. V. Carrick, special representative of the Educational Film Corporation, is reported to have arrived in London. Mr. Carrick before returning to New York will visit the large cities of Europe in the interest of Educational Film.

Joseph Drumm returned from Chicago last week, where he disposed of some Middle West territory for "The Planter."

Harry Grossman, after several days' stay in Chicago on business, returned to New York last week.

William Steiner, Photodramas, Inc., went to Chicago last week in the interest of the company.

George Penny, Dallas, Tex., who has Government contracts for the erection of cantonment buildings in the Southwest, arrived in New York last week for the purpose of making arrangements for taking pictures of the work.

Julius Singer, Universal, returned to New York last week from a business trip through Ohio and the Middle West.

Fred Beecroft, advertising manager, MOTION PICTURE NEWS, was in Chicago for a few days last week in the interest of this publication.

Succeeds Late H. J. Brock as Manager of Theatre Co.

It is announced that E. Cronyn, formerly vice-president of the company which controls the Strand and York theatres, Toronto, is to become president, taking the place of the late Henry J. Brock of Buffalo, who was killed in a recent automobile accident. It is understood that there will not be any changes made in the management of these local houses.

EXHIBITOR SERVICE BUREAU

A department devoted to the problems of every theatre manager

Make the Serial Star Aid You

Mutual Tells the Exhibitor to Capitalize on Popularity of Helen Holmes — Use of Photographs

MUTUAL is one of the veteran producers of serials and one of the most successful. Its current continued story is Helen Holmes in "The Lost Express," which is being released in fifteen chapters. This is the way that Mutual explains its serial policy: "The one thing that counts in every motion picture production is the money at the box-office window." Mutual's conclusion as to the best way to produce that result is "to render service to the exhibitor."

Mutual conducts no extensive newspaper advertising campaigns, although in connection with "The Lost Express" it has issued a special co-operative plan of advertising in which the exhibitor takes part. Mutual opposes the general advertising campaigns as "shooting in the dark."

In the first place Mutual calls especial attention to the popularity of the star, for Helen Holmes is appearing in the serials which Mutual is putting out now. These are made by the Signal Film Corporation and the pictures are directed by the star's husband, J. P. MacGowan. Railroad adventures are used for these stories, taking advantage of the wonderful popularity that Miss Holmes won while she was appearing in "The Hazards of Helen," probably the most popular short reel subjects ever issued.

Every bit of the advertising, window display, billboards, etc., carries the name of Miss Holmes very prominently. Mutual urges that exhibitors feature pictures of the star everywhere possible, in the newspapers, house programs, and with every announcement made.

Mutual's sales force is working with the exhibitors who book "The Lost Express" by carrying suggestions from one exhibitor to another, aiding in the application of the various ideas which have proved successful in exploiting Helen Holmes pictures. Through the Home Office Bulletin the salesmen are kept informed on the various ideas that are worked out in other territories, each salesman and branch manager thus becoming a purveyor of exploitation ideas for his territory.

This is especially strong if the service men impress upon the exhibitor the manner in which to deal with his particular patronage. We have already discussed in connection with other serials the methods of keeping up interest. In some respects we took the cart before the horse.

Mutual's road forces are urged to impress on the exhibitor the necessity of starting the chaptered story off with a bang. Exhibitors are advised to do their local advertising for at least two weeks in advance of the opening of the first episode. With that in view Mutual offers the showmen free twenty-four sheet posters on "The Lost Express."

We believe that the exploitation of the star herself is the strongest card to use where a player is so well known in connection with serials as is Miss Holmes. Especially if you have played before serials in which she has appeared. Here the showman has a chance for a series of cards to be mailed to his patrons. He would suggest sending out one of regulation postal-card size, simply saying "Helen Holmes is Coming Again." Simply add the name of the theatre. This should be followed up by other "teaser" ideas; feature the title and her hunt for the lost train. A series of five postal cards, printed and addressed will cost you a very small amount, probably a total of seven cents a patron, remarkably cheap for getting a crowded house for the opening episode.

Here is a warning in connection with the first performance of a serial. Stop this thing of "papering" your house—of giving free admission to practically everyone who wants to come. In the first place there is no better way of cheapening a serial in the minds of your patrons than to admit them free to the first episode.

It would be far better to spend this ten cents that you would get for admission in souvenirs or in advance advertising. There isn't a bit of sense in going to expense to advertise a serial, work up the interest of the public and then practically announce that you are going to let everyone see the first chapter without paying admission. Of course such announcements are rarely made openly, but scores of theatres distribute these hundreds of passes. A lot of them think that they are getting away with it, but they are not. The motion picture fan is in a class by himself. He seems to be able to accumulate information in very mysterious ways. There seems to be a special "little bird" flitting around to tell him everything.

There is no surer way to disgust your paid patron than to have him find that his neighbors all around him haven't paid a dime to enter the house. And especially is this true of neighborhood theatres and small city houses where the serial does its heaviest business.

Figure it out for yourself. Suppose you count on playing to a thousand people on the first episode at ten cents admission. Don't you think it would be a great deal better to charge admission and spend the hundred in exploitation?

We think it would be much better business method to double the amount and spend a couple of hundred.

Instead of discouraging your audiences by letting them know that you are trying in inveigle them into your theatre, you are spending your money to convince them that you are going to show something that they cannot afford to miss. And while the patron who is admitted free may come back to the second episode as a paid patron, again, he may not. The chances are a great deal greater that if he has come to see the first episode because he is convinced that it is worth seeing, that he is a great deal more apt to be a constant attendant during the life of the story.

We don't believe for a moment in "bunk" advertising, or in exaggeration. But the free policy is as bad.

Try this idea as one advance method of creating interest in the serial. (We are not discussing general exploitation ideas for advance use here, because we have taken them up in previous articles of this series.) Mutual is furnishing a special cut of Helen Holmes for use as a program cover. Get your printer to use a heavy plate paper on this cover and you will be able to get an almost photographic effect. If your theatre is in a small town, even go to the trouble of sending to the "city" to get this printed. Either have the Mutual furnish you an interesting story of the career of the star, or write to the Exhibitors Service Bureau and we will supply it for you, and devote two inside pages of your program to this. If you are not issuing a program regularly, have a special little booklet gotten up. Then advertise on your screen the fact that you are going to give this booklet to all who will ask for it. Don't try to devote too much of this booklet to telling about "The Lost Express" itself. Remember, here you are trying to capitalize the popularity of the star and excite interest in her and you have ample material to work on.

This plan can be worked with any of the better known serial stars.

We are great believers in the actual photograph idea. Especially if you ever had any experience in conducting the photoplay department of a big newspaper or working on a trade publication, you would be struck by the desire of the fans for photographs of the players. You would find that bunches of your friends were imploring you to get these pictures for them. You can do that for your patrons at a reasonable expense, for any of the companies will supply you with these at cost. All the better if you can get pictures showing the star in the role in which she appears in the particular serial.

Were we conducting the exploitation of serials we would use this photographic plan with every serial. Here is a way that it can be used to insure attendance at at least the first two episodes. In the first place advertise your plan through your various meth-

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How Mutual Plays on Helen Holmes' Popularity With the Fans

In featuring "The Lost Express," Mutual advises the exhibitors to use a lot of paper and offers to furnish the twenty-four sheets free to those who will post them. Note that the name of the star is featured above the name of the story. Below at the left is a cut for program cover and at the right how two theatres feature the name of Miss Holmes.

Views of the Two Sides of Kashin's Lobby Display, the City Theatre. Depth of the Corridor Made it Impossible to Photograph the Whole Effect in a Single Picture

Kashin, Famed for Lobby Displays Shows His First Work in Manhattan

M. Kashin, Who is "Showing" New York with His Lobby Displays

KASHIN has come to New York.

Men who have followed the recent developments of the industry carefully and thinking readers of the MOTION PICTURE NEWS will understand.

In the spring of 1916 M. Kashin, an advertising man, took hold of the Midway theatre in Montreal, a theatre that was having a rocky road because of poor business conditions. But to the situation he brought brains, ideas. He centered on his lobby displays. Readers of the NEWS are familiar with his work there through the numerous illustrated articles printed in these columns.

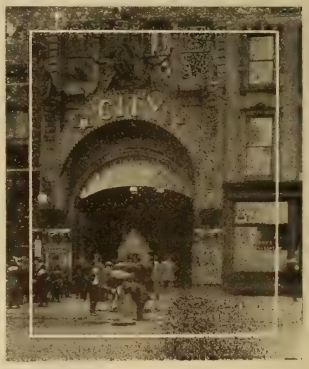
His splendid work attracted the attention of the whole industry, and especially that of William Fox who finally induced Mr. Kashin to come to New York and take hold of the lobby displays of several of his metropolitan theatres. For several weeks Mr. Kashin has been directing the lobby displays at the Comedy theatre, in the Williamsburg section of Brooklyn, a community of largely foreign population. He came to Manhattan with his initial display at Fox's City theatre, Fourteenth street, near Broadway.

And the display made New York sit up and take notice. Mr. Kashin brought something that New York had never seen before and the display on a single picture showed by box office receipts that lobby displays, properly conceived and executed along definite lines are big money getters. Fourteenth street was literally jammed with people; word of mouth advertising brought people from all parts of the city to see the novelty. And the novelty has come to stay.

Lobby display has long been a more or less legendary thing. It has consisted mainly in hanging up a lot of posters haphazardly, massing a bunch of lithographs with little idea for the effect and certainly without the intention of carrying out any specific idea. Mr. Kashin, as those who observe the displays at the City theatre will find, picks out one idea from the feature picture and advertises it. He gets the theme of the picture—the spirit of it.

New York exhibitors read about the work of Mr. Kashin in Montreal but most of them concluded that "it wouldn't work." But it has.

At the City theatre Mr. Kashin had a difficult task because the lobby is narrow and deep. It is one of the most artistic in the city and as one faces the ornamentation one wonders why its artistic appeal should be sacrificed to the human appeal that the Kashin displays make. But the artistic lobby makes the same appeal all the time; the Kashin idea makes a striking appeal on each particular picture.



Front of City Theatre During Kashin Display

"The Haunted House," a Triangle picture, was the first attraction which was used for a display. Mr. Kashin's task was to change the sameness of the lobby to an appealing ballyhoo that would not offend the most critical patron of this high-class theatre. Care was taken to see that every detail suggested realism and that the spectator should forget the "built" effect.

A replica of an old residence was constructed in the lobby, with strange shadow figures appearing at every window and colored flashes producing an eerie effect. This was accomplished by using an ordinary "Flasher." The box-office itself was part of the old building. All around the lobby, as far as the eye ranged, showing even the roof of the house, the age-worn walls suggested a mystery, which was further brought home by the legends printed on the curious old bulletin boards which were worker in to appear a natural part of the whole effect. Even the old cracked door was numbered "13."

A startling effect was attained, yet everything was in perfect harmony. It commanded the immediate attention of the

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Taking a Tip from Wise Men

WE clip an advertisement from the daily papers. Its keynote is "In the Grasp of Today."

It's a railroad advertisement, but it's one that ought to make every motion-picture exhibitor think.

This railroad is spending lots of money in the daily papers telling the public that it is up to the opportunity of the moment. The Pullman company, once cursed as the most selfish of trusts, is spending hundreds of thousands of dollars in telling of the evolution of the sleeping car.

Here are two corporations that are not only doing things, but keep impressing the public that they are doing things.

"The industry is still in its infancy." How long have we been hearing this expression as applied to the motion picture? It's time to forget that infancy stuff. The trouble with so many of the showmen of the country is that they are treating their business as they would treat a child—with a whole lot of pampering and goo-goo nonsense.

The prophecy of long ago has been crystalized into fact; the future has become today and the motion picture industry is here as an enormous vital thing requiring your very best thought and your most serious work. The motion picture industry has already evolved, but have you?

Aren't you following the same lines of management that you followed five or ten years ago? In other words, have you grown up with the industry?

Every day is giving you more opportunity to get in with the leaders. The EXHIBITORS' SERVICE BUREAU is one of these opportunities, and you're most welcome here.

Up Go the Prices

IT is inevitable that the admission price of picture theatres must increase. It is needless to point out the increase in the cost of manufacturing, in the price of everything that goes into pictures. Rents are higher and it is costing you more to exhibit your pictures.

But you needn't expect to be able to automatically raise your price, if you follow the same once-trodden paths of yesterday.

The public is willing to pay more for better pictures, better exhibited, more intelligently exploited.

The manufacturers are giving you better pictures. But are you showing them in the same old way, following the same old idea that the patrons ought to come to your theatre while you are really doing nothing more to make them come than you did before?

Were it possible for the producers to increase the quality of their pictures two hundred per cent over night, you would not get a cent more out of them if you followed yesterday's methods.

It's a mighty good thing to let TODAY get hold of you. When you get in Today's grasp you may find that the newcomer is going to shake you up a bit, jar your self-confidence and get you to thinking how you can battle along with to-day on even terms.

You have got to get out and do things if you expect to keep up.

Every portion of the industry is progressing, every ROW.

portion except those showmen who are willing to sit back and say that they made money in 1912 by doing this and that and then continue to follow the methods of BURIED TIME.

We know one showman who controls a bunch of theatres. He had been one of the first exhibitors in the city. His name came to be one of the big ones in the industry. If it were mentioned here everyone who has been connected with exhibition for the past eight or ten years would know him. He was successful at the start, built his lone house into a chain of them and for a time practically controlled the city.

The Three Ingredients

BUT others entered the field with theatres of equal or a little better class, but they put thought behind their enterprise, service into their method and intelligence into their exploitation.

Directly the business of the original gentleman began to decline while the newer houses succeeded. This exhibitor declared that the other fellows couldn't last. He took a half hour to show the writer to a mathematical certainty that they couldn't afford to spend the money they were spending.

In the first place they had orchestras. They used quarter pages of advertising instead of an inch. They put efficiency into their houses, even if it did cost something.

Then became a gradual awakening. At first, the original exhibitor couldn't see why the other fellows progressed. He reasoned that he was the first on the ground, that he was giving better pictures than he used to give (but ONLY because the producers had raised the quality of their product), and that he had much finer houses. And he couldn't see why he didn't make money as he used to make it.

The logical ending to this story might have been the bankruptcy court. But it wasn't. The exhibitor got a sudden jolt. He woke up. He's in the procession with the rest of them now, but he had to take a bitter dose and follow the methods of his rivals. He did more. He bettered them.

Last week we commented on the attitude of showmen who "read with interest" stories about what others were doing to better themselves, pronounced the idea very fine and all that, but simply concluded that they couldn't do it.

We are here to show you how you can use all of these progressive suggestions in a more or less modified scale. You can get the benefit out of every good thing that any exhibitor does anywhere. *You cannot reproduce the Rialto orchestra in a theatre in a small town that has a seating capacity of 300, but there are a whole lot of Mr. Rothapfel's ideas that you can use—you can get a lot of stimulus*—THE GASOLINE OF THE PICTURE BUSINESS.

Come out in the open and let us talk about TODAY.

Watch the ideas that others are using and adapt them to yourself.

And you people that are springing ideas, new thought, putting new energy into the business, let us hear from you.

At least jump into TODAY.

BETTER STILL IF YOU CAN LIGHT INTO TOMOR-

Your Idea and Ours

HERE is the best advertisement of the week that has been brought to our attention. It is the work of the Strand theatre, Cleveland, O., and features "The Sin Woman." Note the liberal amount of white space used in this advertisement and

the small amount of reading matter. Without any suggestive detail the display attracts the curiosity of the reader with the sketch of Eve, while the black and white effect makes the advertisement stand out beyond all others appearing on the same pages in the Sunday Cleveland papers.

When you want to say something in an advertisement, say it, but don't try to tell your patrons all about the picture all at once.

THIS photograph was sent to us to show what a big business Mary Pickford did in "Rebecca of Sunnybrook Farm" during its showing at the Columbia theatre, Dayton, O. The picture was taken on the night

of the fourth day of the showing, and Manager C. J. Gross reports that it is the best picture in which the star has ever appeared.

However, this photograph suggests even more than this. Note the way that the manager has arranged his sidewalk electric sign so that it will not interfere with the front appearance of the theatre. The sign, at one side of the theatre, will attract the attention of persons going up and down the street and at the same time the full artistic effect of the front of the house is retained.

Some theatres might be called "the home of comedy—of errors."

PALACE THEATRE, Racine, Wis., believes in doing things on a big scale, and so when Manager Arthur Friedman booked the Paramount, Artcraft, Goldwyn and Metro productions for his house he did not expect the worth of the pictures alone to carry them over, but proceeded to exploit his attractions by page announcements in the newspapers. The one illustrated here is a dignified announcement of the attractions for the season, and one that is bound to make a deep impression upon

PALACE
GRAND OPENING
Of the Second
Fall and Winter Season
Week Beginning
Sunday, Sept. 16th
1917 1918
A Step Forward
A BANNER WEEK OF EXTRAORDINARY ATTRACTIONS
OUR SUCCESS
WE HAVE PURCHASED THE FRANCHISES
Paramount - Artcraft - Goldwyn - Metro
PALACE

the public. This advertisement also announces the increase of admission prices from ten to fifteen cents, but Manager Friedman, before reaching that point in his announcement, has made such a convincing statement of the attractions he is going to offer that we predict there will be no loss of revenue in the advance.

When you are doing something big, it pays to do it in a big way.

MANAGER C. E. OELRICH, of the Tourney theatre, McPherson, Kan., shows that he is alive to the day by a clever Red Cross course of pictures which he is showing at his theatre. There are five pictures included, and the charge for the ticket

The
RED CROSS
COURSE OF CLASSICS
Tourney Theatre
McPherson, Kansas.
Price—(full course)—$1.00
Good Only on Date of Coupons.

Oliver Goldsmith's
"Vicar of Wakefield"
FRIDAY, OCT. 19TH.

Shakespeare's
"Romeo and Juliet"
FRIDAY, OCT. 12TH.

The British Governments' Production
"The Tanks"
FRIDAY, OCT. 5TH.

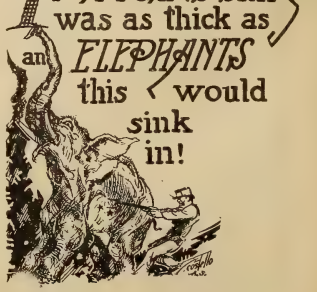
Pathe's Hand-Colored
"Life of Our Saviour"
FRIDAY, SEPT. 28TH.

Chas. Dickens'
"A Tale of Two Cities"
FRIDAY, SEPT. 21ST.

is one dollar, half of the proceeds going to the Red Cross. It is easy to see that the Tourney will immediately have the fullest co-operation of the Red Cross workers in his town, and it is not strange to find that practically every citizen bought one of these course tickets, thus supplying capacity crowds each Friday. The productions shown are named on the ticket illustrated here. Manager C. S. Edwards, Jr., of Pathe's Kansas City Exchange, who brings this to our attention, points out that three of the five pictures that are included are released by Pathe. This idea will go anywhere, no matter the size of the city, and no matter the class of the house. It will make you new patrons, and will stamp you in the minds of the public as an enterprising and patriotic exhibitor.

Take advantage of what is happening today; ancient history will care for itself.

POLI'S theatre, Scranton, Pa., has evolved the idea of mailing out a folder with each attraction. Poli's changes



What Live Wires Are Doing

the bill twice a week, featuring moving pictures, but with vaudeville added. The booklet is four pages ten by eleven inches and the opening page is devoted to the current attraction. The second and third pages are occupied with two coming bills. On the back of the folder, as it is ready to mail is the question: "Where Are You Going TONIGHT?" while the address side carries the design reproduced herewith.

IN-attention to your patrons to-day will probably keep a number of them OUT of your theatre tomorrow.

MANAGER H. M. THOMAS, of the Strand theatre, Omaha, tried the novelty of advertising one of his Douglas Fairbanks pictures without using the name of the star. This style of advertising was

used only once, but it served to pack the theatre. Even the few who did not know the player made it a point to pass by the theatre and solve the riddle, and a considerable percentage of these bought tickets.

This sort of "stunt" advertising is all right once in a while, but it is a question whether a logically written display would not have brought even more new patrons into the theatre.

If you worry more about your patrons and less about your competitors you're likely to find your rival left too far behind to even think about.

HERE is one of the best advertisements submitted during the week. In showing the Vitagraph feature, "Womanhood," the Rialto theatre, Columbia, S. C., used

"WOMANHOOD"
The Glory of the Nation
RIALTO THEATRE
"The Coolest Theatre in Columbia"
ARMY AND NAVY HEADS USE BIG WAR PICTURES TO BOOM ENLISTMENT
"WOMANHOOD, GLORY OF NATION," IS VITAL AND PATRIOTIC DRAMA
PRICES:
Adults 25c, Children 10c
RIALTO THEATRE
Monday and Tuesday
"WOMANHOOD"
The Glory of the Nation

whole pages for advertising space and achieved excellent results without any special designs, merely using the matter furnished him by the exchange and having the compositor set this in attractive style. In the display space he used as few words as possible, attracting the direct attention to the name of the picture and to his theatre, and then to the prices. The reproduction of "news" matter has been so arranged as not to force the reader to go through with it unless he is sufficiently interested in the pictures. The cuts are stock cuts furnished him by his exchange.

"JUST RIGHT SORT OF MATERIAL" FOUND IN SERVICE SECTION

John P. McConville, publicity and service manager of the Famous Players Film Company of New England, writes:

"Permit me to take occasion to compliment you on the general excellence of the new department you have established known as 'Exhibitors' Service Bureau.'

"Carefully and capably edited and full of just the right sort of material that should be of practical help to exhibitors, particularly in solving their advertising probems, it is a concrete example of really valuable co-operative service; something which will surely be appreciated by theatre managers everywhere."

Here is a splendid example of maintaining simplicity in lobby display and getting the punch over. This was used by the Strand theatre, Denver, during the showing of the Mutual production, "Reputation." Note the emphasis given the name of the production in the larger letters and the repetition of it through the lobby. Note the striking manner in which the three-sheet of Edna Goodrich was used, especially the cut-out over the ticket office.

Seeing the Rialto with Rothapfel

SEEING "a moving picture show" is one thing; seeing the Rialto show is quite another, and seeing the Rialto with Rothapfel brings one in the closest possible focus with the perfection that may be wrought by the exhibitor.

We found Mr. Rothapfel in the place where he always stands when he sees the performance through for the first time on Sunday afternoon. Nervous, watchful, as he stands there with two of his staff, he seems to see everything that goes on all over the house. At one moment he ordered a note taken with a slight change in the lighting effect on the stage, and an instant later was sending an usher after some one who was about to open one of the emergency exit doors at the side of the house.

He has spent the past week "thinking" this performance. He has spent nights inspecting pictures, he has seen fifteen or twenty reels from which to select the Rialto Animated Weekly, he has used hours arranging the musical score, the lighting effects, every little detail. It is expected that he would be "on his nerves" at the first public exhibition. Mr. Rothapfel is his own sternest critic and he is equally insistent that his assistants shall carry their work out to the finest point.

At one moment one of the soloists came from out the parted curtains just a bar of music too soon, although Mr. Rothapfel had just sent word to the stage manager how it should be arranged. Quick as a flash he caught the error and sent one of his aides to inquire why his directions were not followed. We'll bet it didn't occur again. Possibly no one in the audience noticed it, and the average exhibitor will say that a little slip like that doesn't matter. *They think that the director of the Rialto is "too fussy" about these little things. It's the little things that make the successful theatre.*

Rothapfel is the personification of interest in his patrons. If the exhibitors who read these Reviews of the Rialto with Rothapfel will get a little of this interest out of them they will have taken a step forward in their business.

The bill at the Rialto for the week beginning September 30 is as near perfection as can be reached in picture presentation. In the first place the orchestra has been permanently increased to fifty pieces and under the direction of Dr. Riesenfeld the effect is even more striking than before. There is greater flexibility, the tone variation power is increased, even though this is slight when one remembers the brilliant interpretations of the past.

Douglas Fairbanks in "The Man from Painted Post" is to feature. It will not be the purpose of this department to review the feature picture, this appearing as usual under the heading of "Screen Examinations." Mr. Rothapfel has achieved another novelty in the announcement and closing of the feature through animated cartoon effects, showing two boys opening and closing the doors. The music theme is excellent, with "My Maryland" brought in with an "old home" touch.

"Roumanian Rhapsody in A" is the splendid opening overture that held the capacity audience without a whisper and the big orchestra with its wonderful string melody literally sang the delight into the hearers. Selections from "The Pink Lady" was the other orchestra number. Both of the soloists this week sing in English, Greek Evans, baritone, rendering "I Want What I Want," and Florence Enneking, soprano, "At Dawning." In connection with this song Mr. Rothapfel achieved another of his artistic effects with a waterfall, and the dawning effect carried out with the marvellously mobile lighting system of the Rialto.

Special music was arranged by Mr. Rothapfel for the Rialto Animated Magazine. This is considerably longer this week than usual. Mr. Rothapfel finds that the interest in these features is growing, and he spends hours in going over all the weeklies and culling the most interesting features. In addition to this he himself went to West Point, Saturday, and took pictures of the visit of the Japanese commission and the review of the cadets. It was a "scoop" on the world. With the martial music it gave a thrill to the audience that brought a constant roar of applause.

One of the cleverest and timeliest bits was the presentation of a few feet of film showing Guynemer, the famous French aviator, who was recently lost. Every light in the theatre went out and as the soft organ music accompanied the picture the audience paid a most striking tribute to the lost birdman.

Another patriotic thrill came with the showing of Escoba winning the Futurity and the announcement that the owner, now serving in France, had given the winnings to the Red Cross. Rothapfel puts over these pictures of patriotism with a punch. The music has a great deal to do with it; the selection more.

Do you know that two weeks ago when films showing Americai troops parading in London before King George that the audience actually stood up to the playing of —the "Star Spangled Banner?"—no—of "God Save the King." That is some picture and music presentation power.

"The Development of the Watch" was another one of the highly interesting features of the magazine, and an especially strong effect was given when at the end, under the heading of "German Watches" was shown one which, closed, represented a death head. The audience immediately "got it" with a roar.

Launching of a cargo ship at Ashtabula, O.; Washington society girls and their mascot they sent to Pershing; Lifting the Quebec bridge; Human Caterpillar at San Francisco; scenes in Cashmere, India; Inter-class scrap at Case School, and the Jap commission at City Hall.

"Seals and Pelicans," made by Educational Films, is one of the most remarkable animal studies that have been shown in a long time.

The presentation is rounded out with Mr. and Mrs. Sidney Drew in "The Joy of Freedom," a clever little sketch. "I like the Drew comedies because they are so human," said Mr. Rothapfel. "They get right into the home."

And for an hour after this review of the performance the writer discussed with Mr. Rothapfel means whereby exhibitors all over the country can profit from the exhibition that he is given—even to the house with two hundred seats. We are going to discuss some of them here from week to week.

If every exhibitor in the country could "See the Rialto with Rothapfel" there would be a revolution in motion pictures. They cannot, so we are going to bring you as close to this wonderful man of ideas and accomplishments here each week.

Deception to Draw Money for the Moment Poor Business Policy for Exhibitors

This is the third of a series of articles by W. A. Bach, who is touring the Universal film exchanges in principal cities inaugurating service bureaus. After visiting Chicago Mr. Bach is now in Detroit.

I've noticed a little trick resorted to in Chicago and also in Detroit, that to some exhibitors may spell "showmanship," but to the thinking, far-sighted man would indicate a business suicide.

In Chicago, one house in the Loop is situated opposite a new house of somewhat larger dimensions than the former theatre. The new house is using new film of early run and is advertising heavily.

The smaller house eagerly watches the bookings of its bigger neighbor, and as soon as the advertising appears, indicating that Chaplin, Hart, Pickford, or whoever it may be, will be shown in their latest film play, the smaller house gets busy.

Within a short time on the smaller theatre, a big flaring sign will appear as follows for fictitous example:

CHARLES CHAPLIN,
star of
"THE IMMIGRANT,"
will appear in
"The Champion."

The big house will be showing "The Immigrant," and the little house an old release by the same man.

Of course, the argument is that the advertising is quite truthful, and it is up to the patron, but unfortunately as the greatest showman of them all said: "You can't fool all the people all the time," there is bound to come a day of reckoning.

And the fact that the above trick was mentioned to me by no less than five people, who patronize movies very liberally, show that this man's payment is almost due.

J. Maurice Ridge, Publicity Director, Famous Players, Cincinnati

Publicity Man Gives Special Aid to "Little Fellow"

J. Maurice Ridge is doing excellent work as the publicity manager for Famous Players Film Service in the Cincinnati territory. Mr. Ridge brought to the film industry long experience in the newspaper game, so essential to success in the publicity field. At the time of entering the industry he was the political editor of one of the Cincinnati newspapers and his familiarity with conditions and understanding of the field enabled him to get prompt results.

During the past two years the Cincinnati office has helped a great many of the exhibitors of that territory to keep their heads above the water. A special effort is being made to assist those managers who have had no experience as showmen but who have gone into the business from various walks of life. Mr. Ridge makes an effort to get into personal touch with these men and solve their individual problems. The office realizes that the "little fellows" are really the ones in the greatest need of advice.

12-Page Newspaper Starts Newark Theatre Opening

One of the largest special editions of a newspaper ever issued in connection with the opening of a playhouse, was that of the Newark Star Eagle of September 22, marking the first showing of pictures at the Newark theatre.

The Newark theatre section included twelve solid pages, every line of the reading matter and every inch of the advertising referring to the house. There is a full description of the theatre, sketches of the men responsible for its erection, the Spiegel Brothers, sketches of J. B. McNally, the manager, and of the heads of the various departments.

Many of those who had part in constructing the house and equipping it are represented in the advertising.

Is This Your Theatre?

In this column the Exhibitors' Service Bureau will print comment from week to week on theatres actually visited; pointing out faults found and commendable features. The name of the theatre will not be mentioned, but if it applies to you and you want improvement, write to this department.

Theatre C is located in a mining town with a possible appeal to about 8,000 persons within a radius of three miles—really a group of some five or six villages. With the exception of an airdome, operated only in summer and under the same ownership, this is the only theatre in this territory.

This theatre is well located, on one of the two principal streets, a few doors from the other main street. The building itself is well constructed, specially built for picture purposes and could be made very attractive in appearance. However, posters are pasted haphazardly all over the front of the house, covering not only the pictures he was then showing, but others days in advance.

The house is some forty feet in width and has a lobby about four feet in depth. This was filled with one sheets, pasted on boards which not only were unattractive, but which actually interfered with a person reaching the ticket booth. The young lady who was selling tickets was very attractive and seemed to have fully grasped her duties. She was courteous and wide awake. But there the service of the house ended.

A popularity contest was then in progress. At the entrance there were five young girls, all pleading for the checks as votes. It would probably be all right for the patron to be asked for his check by some one he knew, but in the case of a stranger and especially where one is set upon by a half dozen charming little girls it is embarrassing to say the least. In addition to these there was one usher, in his shirt sleeves, and three other boys. It was impossible to tell which one was the usher. The house was comparatively empty at the time, but this usher made no attempt to find what location the patron desired, but proceeded to lead him as far as possible down the aisle, that is, if the patron would follow. We ducked into one of the back seats and got much amusement watching others do the same thing. In each instance the usher would majestically stroll down to the front of the house and then turn around to find that he was all alone.

Some ushers insist upon filling the front of the house first and never think of asking patrons where they wish to sit. And the service idea might be carried still further if the usher would remember the sort of seats that the regular patrons like. It is not a great tax on the brain.

We say that we ducked into a seat. But we didn't stay there, for we found the said seat so sadly out of repair that it threatened to hurl us to the floor. We tried another one, a row or two away—with the same result. The manager of this theatre probably never sat through a performance himself and so he didn't know anything about the condition of his seats.

The interior of the house was neatly and simply decorated, the lighting was good, the clock placed far enough away from the screen to prevent annoyance, and the general arrangement good—EXCEPT

At the right of the screen there was a door presumably leading into the manager's private office, and four times during the showing of a five-reel feature the door was opened, letting a flood of daylight on to the screen.

The impression given of the projection was that it was run by a small boy. The feature film broke six times in the five reels, and during the intermission there were sounds of considerable converse from the operating room, and now and then an exclamation that would not look well in print.

In the row immediately in front of where we finally sat, after finding a seat that didn't "bend over," were three children, all of whom stood up in their seats while their mothers and the lone usher ignored the rights of those who sat behind. The usher was only concerned in "getting 'em in" and apparently getting them in as far as possible.

There was a "tin pan" automatic piano of the sort that plays a certain number of tunes and then plays the list over again. At one point, where the mother of the heroine was dying and leaving the charge to the daughter to live a pure life, the automatic played "It's a Long, Long Way to Tipperary."

This theatre was located in a town where there is no daily newspaper, where the only organ is a weekly "county" paper in which the theatre does not advertise. Yet there was not a slide on the screen to tell of any of the coming attractions, though we were advised where we could get the best ice cream and a few other things. The manager seemed content to let the front of the house, with its here and there posters, inform the public about what was coming.

And our party had come seventeen miles in an automobile to attend the show. But we came only to see "a movie show," for we hadn't the slightest way of knowing in advance what we were going to see.

Is this your theatre?

Information an Aid

The Page Amusement Company, Des Moines, says:

"We have been constant readers of your state rights department and we certainly appreciate the information we get from it."

Ready Made Ad-Talks

"The Painted Doll," Russian-Made Picture Tragedy Enacted by Cast of Great Talent

(*Pathe Six-Reel Production*)

"The Painted Doll" is of special interest to patrons of the ——— theatre, as it is the first of a newly acquired set of Russian pictures which the Pathe Company is now presenting. These pictures were made by the Russian Art Film Company in Moscow, Russia, and in many respects offer a striking contrast to our own domestic made pictures. The members of the casts have been trained since childhood in the artifices of the stage. Only those of special talent and ability survive the rigid tests imposed by the Russian teachers and as a consequence patrons of the Royal theatres of Russia have long enjoyed the best in acting offered on the stage. The principal players of "The Painted Doll," Ivan Mozakin, Mme. Lesinko, Tanya Fetner and P. F. Sharoff, have all been recruited from the stage and of course have had the benefit of this rigid schooling. Russian authors never believe in soft soaping the truth. And so their stories are worked out logically, often, as in this case, to a tragic ending. "The Painted Doll" tells a strong story of a woman who took the easiest way, who lived in a world of falseness and deceit and who awoke too late to the fact that she was nothing more than a pupet of the man she believed loved her. It is ably performed by the above mentioned players and will be shown to patrons of the ——— theatre on ——— of ——— week.

Vivian Martin in "Sunset Trail"—Story of How Mother and Daughter Find Happiness

(*Paramount Five-Reel Production*)

The "Sunset Trail" is the picture in which Vivian Martin will be seen next at the ——— theatre. Miss Martin who has been always to advantage in some of the biggest and best productions on the screen is featured in this late one from the Lasasky Studios releasing on the Paramount program. She presents the part of Bess Aiken, who lives in the mountains of California. The settlement is thinly populated and Bess longs for people of her own age with which to associate. Her mother, even though she was young to an elderly man, is also dissatisfied with the lonely life in California. Before her marriage she was one of the brightest stars on the stage and it was her fondest hope to again shine behind the footlights. Vernon Hall, a nephew, Kirke, are camping in the mountains nearby. The love romance that develops from the meeting of Bess and her mother with the campers brings about a great change in the lives of both and both are given the happiness they have wished. Miss Martin is seen in a role that gives her every opportunity to appear at her best before the camera. Gifted with a pleasing personality, Miss Martin has only to act her own natural self, to entertain. She attempts to in her latest picture. The scenario was written by Beulah Marie Dix, who has to her credit some of the best stories ever adapted to the screen. With Miss Martin in the supporting cast are Henry A. Barrows, Harrison Ford, Charles Ogle, Carmen Phillips and Billy Elmer.

Vivian Martin will be seen on the screen of the ——— theatre on ——— of ——— week in "Sunset Trail," the crowning success of Miss Martin's career on the screen.

Age and Youth Appear in This Thanhouser —Frederick Warde and Badgley Kids Star

(*Pathe Five-Reel Production*)

Wholesome sentiment is seldom to be found in pictures of the present age, and for this reason "The Heart of Ezra Greer" should come as a welcome change to patrons of the ——— theatre. Frederick Warde, veteran character actor essays the featured role, and in his support appear two of the cleverest children on the screen, Helen and Gerald Badgley. The contrast between Mr. Warde and the two juveniles, popularly known as the Thanhouser kidlets, is one of the most unusual yet seen on the screen and is responsible for some of the most delightful comedy and deepest pathos imaginable. Lloyd Lonergan, author, has furnished a fine vehicle for the three principals. Mr. Warde is cast as a valet who has slaved all his life to rear his only daughter in comfort. Just at the height of his happiness when he believes her coming home to him after school commencement he receives word that she has run away with a certain young man and that later he has deserted her. This delicate situation is artfully unraveled when the old valet hires himself out to the thoughtless youth and by his wise counsel proves the means of the fellow's making. Sentiment, however, does not play the only part in "The Heart of Ezra Greer" There are scenes of Broadway night life that portray an entirely different sort of action and help considerably to enliven the picture. It will be shown at the ——— theatre on ——— of ——— week.

A Postcard!

A Line from You Will Be Of Great Assistance to Us In Learning Just What You Would Like to Have These READY-MADE AD-TALKS Do for You If They Are Not Working in the Right Direction, Something Is Wrong They Are Written with Your Interest And That of the Patron in View A Postcard!

Margery Wilson Stars in "Wild Sumac" Gripping Story of the Great Northwest

(*Triangle Five-Reel Production*)

A remarkable combination of talent is responsible for the production "Wild Sumac," shortly to be seen at the ——— theatre. Margery Wilson is its star. Ever since her remarkable portrayal of the French girl in D. W. Griffith's "Intolerance" Miss Wilson has been rapidly climbing the ladder to fame. As the girl in "Wild Sumac" charged with a murder of which she is innocent and of which she is exonerated only by the merest possible chance, Miss Wilson plays with an appeal that is truly stirring. Elaine Sterne furnished her with the role. It was Miss Sterne who won the Vitagraph-Sun scenario contest several years ago and by so doing established an enviable reputation for herself throughout the trade. Jack Cunningham prepared the scenario from the story and William V. Mong directed. Mr. Mong is noted for his special ability to stage pictures calling for an atmosphere of the great northwest and "Wild Sumac" will add much to his reputation along this line. The picture is full of the strongest kind of action, the suspense is admirably upheld and the acting from Miss Wilson down through all the other parts, great and small, is of the best. "Wild Sumac" will be shown at the ——— theatre on ——— of ——— week and patrons are urged not to miss this unusually good offering.

Roy Stewart in "One Shot Ross," Western Drama, Typifies "Sure-Hit Gun Expert"

(*Triangle Five-Reel Production*)

A real, live story of the West with romance, "sure-hit" experts with the gun, sensational stage "hold-ups" and the reformations of a wild, lawless town by "One Shot" Ross, champion "two-gun" man of the West—this in brief is what you will see on the screen of the ——— theatre when "One Shot Ross," a five-part Triangle production, featuring Roy Stewart, supported by Josie Sedgwick. This is a "corking" good Western drama and the management of the ——— theatre has no hesitancy in extending an invitation to the public to see this production when it is shown ——— week for he feels assured that everyone, young and old, man and woman, will find enjoyment with every flash of the scenes in "One Shot Ross" on the screen. Mr. Stewart makes an ideal Westerner. He has every quality that goes to make for strong, impressive dramatic action, and he is never more at home than when presenting the type of the Western plains. Jack Richardson, Louis Durham, William Ellingford and Leo Willis are in the supporting cast, and together they make possible sixty-odd minutes of screen entertainment that is seldom equalled and rarely excelled. "One Shot" Ross is a character with whom you all will be pleased, for he is the man who loves justice and who will fight for right, even at the risk of his own life. There is a pleasing love romance running through the story that is nicely contrasted with the more "heavy" element which typifies the Western atmosphere. You will all find entertainment in this offering.

Old Fairy Tale Revived on the Screen "Aladdin" Capital Fun for All Ages

(*Fox Eight-Reel Production*)

Everyone of you know the story of "Aladdin and the Wonderful Lamp." If you don't know it you haven't been properly brought up. But there is the old adage—"Never too late to learn." William Fox presents a wonderful visualization of this old fairy tale, so delightful, so faithful to the illusion that those of us who are acquainted with it have painted in our mind's eye that it is like greeting an old friend to see it on the screen. The clever Fox kiddies have practically all the leading parts in "Aladdin and the Wonderful Lamp" and duplicate their wonderful performances in "Jack and the Beanstalk." They are all extremely clever. Francis Carpenter as Aladdin, Virginia Lee Corbin as the Princess and Violet Radcliffe, dressed in boys' clothes and assuming the role of the villainous magician, are the principal juvenile players and contribute the best work that any children have ever given to the screen. Naturally "Aladdin" is just right for your children It is a picture that they will revel in from the very opening scene to the very last when Aladdin clasps the faithful little Princess in his arms just after she has been rescued from the villain. But it is by no means exclusively a children's picture. In fact, what picture enacted by kiddies fails to please the mature portion of the audience? C. M. and S. A. Franklin, directors, who have specialized in children's pictures for some time past, had charge of the production of this one and it can safely be acclaimed their best effort. The settings of ancient Bagdad are lavish in the extreme and are not to be compared with even the most pretentious scenes in a five-reel production. Bernard McConville furnished an excellent story for the Franklin brothers to work upon, adhering strictly to the old fairy tale. This special attraction will be seen at the ——— theatre on ——— of ——— week.

Maxine Elliott, Stage Favorite, Makes Bow to Screen in "Fighting Odds"

(*Goldwyn Seven-Reel Production*)

Maxine Elliott, known the world over for her masterful impersonations of Shakespearian roles, both in this country and abroad, and who is one of the best known actresses of the legitimate stage is to be seen on the screen of the ——— theatre in a seven-part drama, titled, "Fighting Odds." The story was written by Roi Cooper Megrue and Irvin S. Cobb, with reputations in the world of authors equally as great as that of Miss Elliott's on the stage. This will be Miss Elliott's first appearance in pictures. Like many another who has left the speaking stage for work before the camera, Miss Elliott has won instant success. Bringing to the screen all those dramatic qualities which won her success behind the footlights, she puts a certain strength and naturalness into her work that demands high praise from all who see her. The story is one telling of the unscrupulous methods often employed by unprincipled financiers and promoters of the business world today to gain their ends and to amass fortunes. Miss Elliott presents the part of Mrs. Copley, wife of a successful automobile manufacturer, who is led into a crooked business deal by one whom he trusted. His success in the business world excites the envy of John Blake and Blake succeeds in drawing him into a fake merger, which in the end results in Copley serving a term in prison. But Blake is made to suffer dearly for his crooked part in the deal and justice prevails.

Maxine Elliott, one of the best known interpreters of Shakespearian roles on the speaking stage, at the ——— theatre on ——— of ——— week in "Fighting Odds."

Most Talented Child Actress on Screen—Little Mary McAlister in "Young Mother Hubbard"

(*Perfection Five-Reel Production*)

Little Mary McAlister, the most talented child actress on the screen, is featured in "Young Mother Hubbard," a five-part drama to be shown on the screen of the ——— theatre on ——— of ——— week. This little screen actress has been seen by the millions of picture lovers and has afforded entertainment only equalled in its dramatic qualities in exhibitions by older and more experienced artists of the screen and stage. Little Miss McAlister needs no introduction. She has been seen to advantage in both short and full length features. Her work in the "Do Children Count? series will bear out the above statement. In her latest work she portrays the character of little, Mona Fairflax, whose mother's death left her in charge of three brothers and sisters. She is shown to the country-side as Young Mother Hubbard. Her stepfather, in debt and discouraged with life, leaves little Mona and her brothers and sisters, and Mona, being the oldest, determines to provide the best she can for the family. Her efforts, however, are frustrated by the arrival of the director of the Children's Welfare Society. Mona begs with the authorities for permission to remain at the old home for another night. Late at night she harnesses the old horse and she and her little family leave. The children fall asleep and the horse stops in front of a rich man's house, the owner of the farm on which she had lived. When the Welfare Society

insists upon them leaving, the rich man says that he will adopt the entire family.

At the ——— theatre on ——— of next week, "Young Mother Hubbard," with Little Mary McAlister in the featured role.

Gail Kane in "Southern Pride"—A Heart-Interest Screen Drama of Genuine Interest

(Mutual Five-Reel Production)

Gail Kane is one of the prime favorites of the silent drama. She will be seen on ——— of ——— week at the ——— theatre in "Southern Pride," a five-reel Mutual release. In the cast supporting Miss Kane are Cora Drew, Jack Vosburgh, Robert Klein, Spottiswoode Aitken, George Periolat and Lewis J. Cody. "Southern Pride" teaches a lesson—one that all will be the better for having learned. Miss Kane presents the part of Lucie De Montrond who, with her brother, Francois, a man of expensive tastes and habits, lives with their aunt in the South. The brother has fallen victim to the wiles of a woman of questionable character whose demands for money and elegant clothes causes Francois to steal, and in so doing he unwittingly places his sister in an embarrassing situation. Of aristocratic parentage but with little money with which to keep up appearances, the De Montronds sought a rich husband for Lucie. Robert Orme is in love with Lucie, but the aunt discourages marriage because young Orme, although of an aristocratic family, is not wealthy. Lucie's brother, Francois, steals certain jewels given to her by a rich suitor whom she does not love, and when he learns of this he attempts to force her to marry him or return the jewels. The story is brought to a most satisfying climax and as seen on the screen will afford sixty-odd minutes of real, genuine entertainment.

Gail Kane, one of the best known actresses on the screen, will be seen at the ——— theatre on ——— of ——— week in "Southern Pride." Something different.

"The Girl Angle," with Anita King Featured —A Picture of the West Seen at a New Angle

(Mutual Five-Reel Production)

Western dramas never fail to please because, no matter in what form of plot they are presented on the screen, there is a certain strain of human interest running through the story told, that appeals to both young and old alike. "The Girl Angle," released on the Mutual program, with Anita King in the featured role, tells a story of the Southwest. Maud Wainwright is the character presented by Miss King, and a more likable person than Miss King is not to be found among our favarites on the screen. Maud Wainwright, because she has had an unfortunate affair with one whom she loved, leaves her home and friends and goes to the Southwest, resolved to forget men. She takes a homestead and settles down to what she hopes to be a life free from the attentions of all men. Maud is pretty, however, and it is not long before she becomes the centre of attraction and "Three Gun" Smith, the "bad man" of the country, determines that she will respond to his advances. The sheriff, too, likes Maud, and under the pretext of protecting her, forces his attentions. It develpes that the sheriff is a "wolf in lamb's clothing," and that the so-called "bad man" is a trusted employee of the government. How Maud is made to reconsider her resolve to forget men is told in this picture of the West.

"The Girl Angle," with Anita King in the leading part, is to be seen on the screen of the ——— theatre on ——— of ——— week. Your interest will be held throughout the run of this, one of the best of current releases.

Stillman Theatre Celebrates Its Birthday at Cleveland

Stillman theatre, Cleveland, known as "the theatre beautiful," celebrated its first birthday on Sept. 30.

Just one year before a capacity crowd of handsomely gowned women and men in evening dress, representing Cleveland society, E. H. Sothern's first photodrama was shown, and since that time none but the highest class of photodrama. The theatre was frankly an experiment at first, and it did not succeed as well as expected financially. Only recently it came under the direction of Marcus Loew, whose first step was to lower the prices. The Stillman had been charging from 25 cents up to $2 for special attractions, and Mr. Loew changed them to 10 to 25 cents for all bookings. Mr. Loew does not depend on any special program, but books the best pictures that he can secure.

Kashin, Famed for Lobby Displays, Shows His First Work in Manhattan

(Continued from page 2524)

passerby, but yet it did not jar. As the writer stood before the entrance it seemed that three out of every four of the thousands of people who passed along Fourteenth street stopped to closely inspect the display. They did not merely give the design a look and pass on, but went through the lobby critically reading the sales arguments of Mr. Kashin. At a comparatively dull hour of the afternoon the writer counted thirty-seven inspecting the lobby at the same time. A considerable portion of these bought tickets. There was a continual stream of people into the house at a time the patronage is not ordinarily very heavy. While we do not know the comparative figures, we are not afraid to say that this display was the cause for records being smashed.

We asked Mr. Kashin to outline his policy in making this display and he replied:

"The why and wherefore of my lobby displays is best expressed in the words of the late O. Henry, who wrote the following sound philosophy regarding the American rubber industry:

"'New York is the Caoutchouc City. There is a tribe abroad wonderfully composed like the Martians, solely of eyes and means of locomotion. These devotees of curiosity swarm, like flies, in a moment in a struggling, breathless circle about the scene of an unusual occurrence. If a workman opens a manhole, if a street car runs over a man from North Tarrytown, if a little boy drops an egg on his way home from the grocery, if a casual house or two drops into the subway, if a lady loses a nickel through a hole in the lisle thread, if the police drag a telephone and a racing chart forth from an Ibsen Society reading-room, if Senator Depew or Mr. Chuck Connors walks out to take the air—if any of these incidents or accidents takes place, you will see the mad, irresistible rush of the 'rubber' tribe to the spot.

"I quote Henry extensively, because I am simply trying to show my theory in the words of a standard writer.

"The first link in the chain of my advertising ideas is that humanity is curious, and if we were not all curious to a greater or lesser degree, Mr. Edison would not be as valuable to the world as he is, nor would I be putting out fronts for theatres. That's the first step.

"The next thing is that seldom is the advertising matter furnished you for a film in conformity with your ideas or the needs of your theatre. Every man differs from his fellow-professional, and if you are a conscientious advertiser you will not put into practice the ideas you think are wrong.

"After that comes a far more important development: How to treat the subject before you. I try to do this simply by adhering to the *theme* of the film, and speaking of this theme to the public in a *novel* way.

"After all, advertising and selling are two words that ought to be one. The first requisite for a sale is to gain access to your prospective purchaser. I gain access readily to the public because of the fact that they are curious. My success will only come provided I make use of the right arguments and do that in the right way, that is, with clarity and novelty.

"Ninety per cent. of film theatres use illogical methods. Their fronts are great big confusions of posters and photos. You do not know what is playing today, and you may get the impression that today's feature is playing tomorrow, or vice versa. The advertiser should concentrate.

"I used the word clarity before. One must be understood. Speak to your patrons in their language. Do they like the sensational or the high-brow stuff? It is very difficult for me to speak in general terms. What I did in Montreal, or Brooklyn, or New York City, had to be dished up in different ways. In Montreal, because of the French element, I would have to advertise 'Camille,' in one manner; at the Comedy, on Grand street, Brooklyn, I would have to deal with the human side of the play, and make an appeal to the heart and passion, for the human heart knows no language, and Grand street is very cosmopolitan; on Fourteenth street, at Fox's City theatre, New York, I have to become metropolitan and make an appeal both to the senses and intelligence."

EXCHANGE WOULD EMPLOY SERVICE ARTICLE AMONG PATRONS

L. H. Grandjean, in charge of a special publicity campaign that is being launched by the Southern Metro Pictures Corporation, New Orleans, sends us this request:

"Have read with interest 'The Curse of Manana.' I would like to call this article to the attention of our mailing list. Can you supply me with three hundred copies?"

Capitalizing Popularity of Serial Star

(Continued from page 2522)

ods, announcing that at the showing of the first episode you will issue coupons, good for a picture of Miss Holmes, and that these photographs will be distributed at the showing of the second episode. You will be surprised at the results you get.

Where you have a serial star of great popularity, do not merely capitalize on that popularity for advance interest, but boost that popularity to make her bring you more patrons and to keep them.

Naturally the interest of serials depends on the thrills. We will discuss the utilization of the sensational and mysterious next week in connection with the Paramount serial, "Who Is 'Number One'?"

LIVE NEWS FROM THE PRODUCERS

Brawny, Masterful Wilfred Lucas Has a Part Here That He Should Thoroughly Enjoy. The Scenes Are From Commodore Blackton's First Paramount Release, "The Judgment House," Based on Gilbert Parker's Novel

Blackton Completes His Second Parker Story

"The Judgment House," Well Within Schedule, Will Be Released First—"The World for Sale" Will Follow Shortly After

J. STUART BLACKTON has lived up to his prediction, and has completed the second of his Sir Gilbert Parker stories for Paramount well ahead of the release date set for the first. Although it had been planned to release "The World for Sale" first, Mr. Blackton decided that the second one finished, "The Judgment House," should be given a presentation earlier owing to the fact that it contains much military material. At this time, when the whole country is alive with military movements, "The Judgment House" should prove quite timely. A battle during the Boer war is reproduced with what is said to be almost startling fidelity, and a great number of extra people were used in the scenes.

Commodore Blackton, it is said, was fortunate enough to secure the services of trained troops prior to the edict which made it impossible to employ them in motion pictures. The peaceful hills and valleys of Staten Island were transformed temporarily into a veritable vortex of flame and smoke of battle.

Another advantage that Commodore Blackton experienced in producing these two pictures was the presence of Sir Gilbert Parker during the process of filming them. He watched virtually every move that was made with keen interest and was able to suggest many points of great value.

Another recommendation is the excellence of the casts chosen for the productions. "The Judgment House" possesses almost an all-star cast. Conway Tearle, Violet Heming, Wilfred Lucas and Florence Deshon, every one enjoying a reputation for splendid work on the screen, appear in the cast. "The World for Sale" has Conway Tearle and Ann Little as the leading players, with a cast of types chosen particularly because of their suitability to the picturesque roles.

The human quality, love interest, situations that are unique and yet appeal powerfully to the emotions—all these things are included in the stories by Sir Gilbert Parker and have been transferred to the screen under the careful supervision of Commodore Blackton, who is a stickler for accuracy. A number of new effects, some of which have never before been used in a photodrama, are promised in these productions.

Metro-Yorke Acquires Rights to Elliott Novel

For the story of the first Metro wonderplay starring Harold Lockwood he will make in Metro's New York studio, where he and his staff moved from the West Coast, Fred J. Balshofer, president of the Yorke Film Corporation, has acquired the rights to Francis Perry Elliott's novel, "Love Me for Myself Alone."

Mr. Balshofer expects to begin photographing the story this week. The piece is a comedy-drama and in it Lockwood has a part said to be particularly well suited to his line of work.

"Beautiful Adventure" Serves Ann Murdock

The Empire All Star Corporation is well under way with the production of "The Beautiful Adventure," with Ann Murdock in the star role, supported by David Powell.

The story was written by R. de Flers and A. de Caillavet, French authors who have a number of comedies to their credit.

"The Beautiful Adventure" tells a pretty, romantic love story that, for all its Gallic piquancy, is said to be as dainty as a fairy tale.

"Rasputin" and "The Burglar" on Regular Program

By way of making good the forecasts made by World Film in the past sixteen months, William A. Brady announced last week that "Rasputin, the Black Monk," in seven reels, and "The Burglar," which follows it, in six reels, will be placed on the regular World program at regular World prices.

"In doing this," said Mr. Brady, "we leave no room for flaws." "Rasputin," continued Mr. Brady, "by the crowds it has drawn in New York and by the laudations it has received from newspapers, has already established its right to rank.

"We intended to permit this photoplay to run on at the Park theatre throughout the period of our lease, which we had succeeded in extending for this purpose, but we could not find another suitable theatre just now in which to show 'The Burglar,' and so determined to curtail the run of the Russian picture."

Tower of Babel Used in Metro's "Draft 258"

A huge reproduction of the Tower of Babel was erected on Long Island for use in "Draft 258," Metro's patriotic feature which will shortly be presented on the screen for the approval of the general public. The picture will be released as a special feature, starring Mabel Taliaferro and directed by William Christy Cabanne. Mr. Cabanne also wrote the story, in collaboration with June Mathis. The feature is a successor to Metro's former patriotic picture, "The Slacker."

Two New Features Purchased by Jewel Co.

Officials of the Jewel Productions, Inc., last week announced the purchase of two new features to add to the list already secured by that company. The first one is "The Boss of Powderville," by Thomas Addison; the second the Lois Weber production of "The Price of a Good Time." Up to the present time Jewel Productions has bought besides these features "Come Through," "Sirens of the Sea," "Pay Me," "The Man Without a Country," and "The Co-Respondent."

Mildred Harris Hailed as Genuine "Find"

Mildred Harris, who plays the leading role in the new Lois Weber production, "The Price of a Good Time," which will shortly be presented under the Jewel banner, is declared by Miss Weber as a "real" find. Miss Harris has had little experience before the camera, but was selected without hesitation for the role of Linne, the department store heroine, in Miss Weber's new production, which has been scenarioized from a story in a popular magazine.

Pathe's Tremendous Resources Turned into Features

J. A. Berst Announces "Pathe Plays" on Star Series Plan—Mrs. Vernon Castle, Pearl White, Fannie Ward, Bessie Love, Bryant Washburn, Frank Keenan and Others in Leads

J. A. BERST, vice-president and manager of Pathe Exchange, Inc., announces that pictures, starring Mrs. Vernon Castle, Pearl White, Fannie Ward, Bessie Love, Bryant Washburn and Frank Keenan will be released as "Pathe Plays" under the star series plan. Exhibitors may book all the "Pathe Plays," featuring all "Pathe Plays" stars, or all the pictures featuring any one or more of them.

"Pathe Plays" will be in every way comparable to the biggest features on the market today and Pathe hopes to make this the new standard by which features should be judged.

"The Vicar of Wakefield," "Les Miserables," "Today" and "The Mad Love" are classed as neither Pathe Plays nor Gold Roosters as "Super-Features."

Russian Repertoire Also

The Pathe feature program will include a series of special Russian Art Films released every four weeks. They are beautiful in production, so powerful in story and so remarkable in acting that they are confidently expected to create a sensation.

The first in "Russian Repertoire" will be "The Painted Doll," a powerful drama which is said to have a truly remarkable "punch."

"Pathe Plays" will be accompanied by a heavy direct-to-the public advertising campaign conducted as actual and definite cooperation with exhibitors.

The name "Pathe Plays" is always to be used in two words in the plural and whenever printed will appear in a distinctive style of script designed by a great American type expert.

Until further notice, pictures starring Gladys Hulette, Antonio Moreno, and Baby Marie Osborne will be "Gold Rooster Plays." They will continue one each week up to the program released October 14. Thereafter they will be released intermittently. October 14 will see the release of the first of the "Pathe Plays," and the program will also include a remarkably strong five-reel "Gold Rooster Play."

J. A. Berst on New Plan

This does not mean that the Pathe program will always include two features, though it will do so very often. J. A. Berst says:

"We have been years equipping our plants so that we make all our own raw stock. This is a great advantage. We even make our own cameras. We make our great printing machines, the only ones of their kind in the world. The result is that we can print a reel of news film in about one-fifth the time that any one else can print it. This means that we can get out our News Weekly days ahead of any one else.

"Our News reel business has doubled in the last year. It is going to double again. We are a much bigger publishing concern today than the Saturday Evening Post and we are going to be still bigger.

"Nobody can catch us, because years ago Mr. Pathe perfected the machines that enable us to turn out thousands of feet of film while others turn out hundreds. In other words, like Ford and Ingersoll, we have the machinery which others don't have and the business of others would not justify them in spending the cost of installation, even if these machines of ours were for sale, which they are not."

"Millions are wasted annually because of imperfect business methods and systems in the exchanges. In fact, three exchanges could handle all the business of New York better than the present forty exchanges, if the three were run according to the proper system. The exhibitors pay for these thirty-seven superfluous exchanges. So the system which we are building up is a very big and important thing to exhibitors.

"Today practically every motion picture theatre in the United States runs the Pathe News; 8,000 run Pathe serials, and are going to do the same thing with features."

Stars on the Program

The first of the Pathe Plays will be Mrs. Vernon Castle in "Stranded in Arcady," by Francis Lynde, scheduled for release October 14. Francis Lynde is one of the most popular writers of this kind of fiction.

It is reported that Fannie Ward's first picture under the Pathe Plays banner will be the famous A. H. Woods's stage success, "The Yellow Ticket." By the terms of her contract with Pathe she receives one of the biggest salaries ever paid a picture star. It is reported that by an arrangement with A. H. Woods and Pathe, Miss Ward is to appear in the leading roles of "Common Clay" and "Innocence," in addition to "The Yellow Ticket." George Fitzmaurice, "the man who makes one hit after another," will be her director.

Frank Keenan, it is stated, will immediately begin work in Pathe Plays. He made his biggest screen success in Thomas H. Ince's "The Crab" and "The Bride of Hate." He was also starred in "The Thoroughbred" and "The Sin Ye Do."

Bessie Love was a success in Triangle pictures as Douglas Fairbanks's leading woman, in "The Good Bad-Man," "Reggie Mixes In," "The Mystery of the Leaping Fish," etc. Then she played with De Wolf Hopper in "Stranded," and then with Wilfred Lucas in "Hell-to-Pay Austin."

Bryant Washburn has made a series of personal triumphs during the past six or eight months, thereby earning his reputation which qualifies him as a "Pathe Plays" star.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

Pathe Has a Formidable Line Up

Irene Castle | Bryant Washburn | Fannie Ward | Frank Keenan | Pearl White

Guaranteed to Increase Any Man's Blood Pressure Are Certain Oriental Scenes in Theda Bara's Film Version of the Seductive Cleopatra. The Play is Certain to Arouse Comment, and it is Equally Certain to Pack Theatres Wherever it is Projected

Marty McHale Pitches One to Picture Fans

As a Producer with Tris Speaker of the Clevelands He Produces a Baseball Picture for State Rights Sale

MARTY McHALE, former Yankee pitcher, announces a five-part novelty feature for state rights consumption, entitled "The Baseball Revue of 1917." Directed by Tom MacAvoy, the picture offers every diamond celebrity of both major leagues in an intimate and original series of views.

Christened Martin H. McHale and born in Stoneham, Mass., twenty-seven years ago, McHale is a product of the University of Maine, where he figured prominently in college athletics. After practising law for a season, he received a bid from the Boston American Baseball Club, the result of his fame as a college pitcher.

Following a highly successful two years as twirler for the Hub team, McHale was purchased at a record price by the New York Yankees, ten thousand dollars changing hands in the transaction.

While pitching a game for the Cleveland American League team the star hurler wrenched his back, which accident cut short a career on the diamond which had placed him with the top notchers. In the fall of 1911, he organized the Red Sox Quartette and with the redoubtable Rube Marquard, played all of the big time vaudeville houses in the country.

Acceding to the wishes of his managers, the following season McHale joined hands with Mike Donlin, New York diamond idol, and the pair were diverting vaudeville audiences with their skit when the former conceived the idea of producing a feature film woven around the personalities of the celebrities of the national pastime. The Baseball Revue of 1917, termed an epic of bat and ball, was the result.

Sponsored by McHale and Tris Speaker, the famous player of the Cleveland Club, the Athletic Feature Film Company was formed and offices opened at 218 West Forty-second street, New York. The picture will be ready for the state rights market this week and already several tentative offers have been received from prominent buyers.

While McHale has already planned a series of athletic novelties in film to follow the Baseball Revue of 1917, it is his intention to again join the Cleveland Club next season as one of the regular twirling staff. Speaker, associated with McHale in the new company, appears prominently throughout the five reels.

"Shooting" Liberty Recalls Years Gone By

Eugene Morin, a Metro photographer, has had his memory refreshed by taking pictures at the Statue of Liberty, in New York Harbor, recently for scenes in Metro's patriotic production, "Draft 258." He recalled that the first time he photographed "Miss Liberty" was in Paris in 1878. The head of the giant statue was on exhibition at the Universal Exposition in Paris. Morin, then a boy of twelve years, photographed it. This was the first picture he had ever taken and it was a good exposure. Now almost forty years later when he again photographed the Statue of Liberty, it vividly recalled his first effort in his profession.

Jewel Changes Broadway Presentation Date

The Jewel Productions, Inc., through a change in arrangements, has announced that the date of the presentation at the Broadway Theater, New York, on October 7 of the new Lois Weber production, "The Price of a Good Time," has been changed. Instead, it is announced, the same company at the same theater on the same date will present Elaine Hammerstein in "The Co-Respondent," a Ralph Ince production, from the play of the same name by Alice Leah Pollack and Rita Weiman.

Fox Introduces Innovation

William Fox, in announcing last week the completion by Fox Film of an allegorical film play which he has termed the "photodramatic poem," has come to the fore with another innovation. This new picture, which is announced as an unusual one, is to be released under the title of "Conscience," with Gladys Brockwell as star. Bertram Bracken directed the feature. The release date set is September 30.

"Jack and Jill" Feature for Pickford-Huff

Jack Pickford and Louise Huff will lose no time in getting to work upon their next Paramount production following the presentation of their current one, "The Ghost House," announced for release on October 1. The picture selected upon which they will center their attention, and in which they will star jointly, has been written especially for them by Margaret Turnbull, arranged for the screen by Gardner Hunting and directed by William D. Taylor. The title, "Jack and Jill," is enough in itself to draw unusual attention.

The "Mother Goose" title, however, is not to be taken literally, for this is anything but a fairy tale, according to report. It is derived from the fact that the two young people, whose fortunes are followed in the story, are inseparable, have been since childhood, and as a consequence they have been dubbed "Jack and Jill." Primarily, it is the story of a lad who is seeking lightweight honors in the squared circle—but there's a lot more to it besides and from all indications the story is one of the most "plotful" in which the duo have as yet appeared. The picture takes on the aspects of a western drama in spots because there are cowpunchers involved and some Mexican bandit troubles complicate matters.

The pictures in which Jack Pickford and Louise Huff have hitherto appeared as co-stars include "Great Expectations," "Seventeen," "The Varmint," "Freckles," etc. All of these were adaptations from novels. "Jack and Jill" is to be released early in November.

Triangle Spends $500,000 at Culver City Studios

H. O. Davis on the Bridge Is Driving Huge Machine to Its Limit in Speed—Trying to Surpass Record of All Other Producing Companies—Soon to Be Three Months Ahead

First Glance, it Looks Like Ringling's Big Top at 5 in the A. M. However, This is the New Comedy Stage, 304 x 80, Going Up on the Triangle Culver City Lot

IN an effort to make its Culver City studio the largest picture-producing plant in the world the Triangle Film Corporation is rushing improvements that will cost aproximately $500,000 and will increase the area of the plant to 26 acres.

A force of about three hundred carpenters and mechanics now are erecting a closed comedy stage 304 feet by 80 feet. Among the other structures to be built will be two glass and concrete drama stages, 250 by 60 feet, a scene dock 304 by 20 feet, a three-story, concrete electric power plant, a camera vault with lockers and accommodations for twenty-five camera men and their assistants, and a branch office of the engineering and production department.

The dressing room building, which extends the length of the present plant, will be extended along the entire twenty-six acres and will contain modern dressing-rooms and offices for 600 players and directors. The new drama stages will cost $50,000 each and the comedy stage $20,000. The scene dock will be equipped with two big concrete traps in the floor for use in making "water stuff" and producing under-light effects.

H. O. Davis Supervises

All of the construction work is being done under the direction of H. H. Barter, engineering and technical director of the corporation, directly supervised by general manager and vice-president H. O. Davis.

With elaborate sets crowding the stages and every available space in the eleven-acre studio, directors shooting day and night, the production department working on a 24-hour schedule and hundreds of players taking time off only to eat and sleep, the Culver City plant is shipping East at the rate of from two to four five-reelers weekly. Soon the producing plant will be about three months ahead.

The best proof that no time is being lost in attaining this mark was furnished when Auditor H. R. Hough announced that a scene painter whose weekly wages averages about $30 drew $72 in overtime last payday, and a carpenter's helper listed on the payroll at $18 separated the cashier from $54 the same week.

Half a score of companies working at Culver City and the Hartville ranch studio are expected to set a new production record for fall and early winter. Every stage on the big lot at Culver City is in use, two companies are at work at Hartville, and another company is working on a water piece at San Pedro Harbor.

Novelties in Production

Something new in "vamping" will be shown when Director Walter Edwards's picture, "The Fuel of Life," on which he is now at work, is released. In this story the wife is the victim of a "business vampire." Belle Bennett is being featured in this picture, with Texas Guinan playing a prominent role.

Some surprising photography is promised in "Up or Down?" which Director Lynn Reynolds is now completing at Santa Barbara. Reynolds has worked scenic miracles in this picture. The play features George Hernandez.

One of the handsomest homes ever set up on a Triangle stage is being used by Director E. Mason Hopper in his new picture, "Blue Blood," in which Alma Ruebens is being featured.

Director Jack Dillon is busy on a comedy drama, "Indiscreet Corrine," in which Olive Thomas is being featured. In this picture a pampered society girl seeks adventure in the garb of a café dancer, lying skillfully to manufacture for herself a past which in the end comes near costing her life's happiness.

Other New Features

The thrilling adventures of a newspaper man, drugged and forced to pose as a millionaire after he has been fired from his paper for falling down on a story, is the plot of the picture, "External Circumstances," being made under the direction of Ferris Hartman with Charles Gunn in a leading role.

Director Cliff Smith is working on a Western drama, "The Guardian of El Dorado," in which Roy Stewart is being featured, portraying the young sheriff who was the first of many elected to the post to collect his initial month's pay.

Direcor William Gittens, latest addition to the Triangle forces, is at work on a seafaring picture which will include many difficult water stunts, among them being a battle at sea between a sailor and a shark.

The following October productions have just been completed: "One Shot Ross," directed by Cliff Smith and featuring Roy Stewart; "Doing Her Bit," directed by Jack Conway and featuring Ruth Stonehouse; "Wild Sumac," directed by William V. Mong and featuring Margery Wilson; "The Firefly of Tough Luck," directed by E. Mason Hopper and featuring Alma Ruebens; "The Stainless Barrier," directed by Thomas E. Heffron and featuring Irene Hunt.

And This is How the New Triangle Studios Will Appear When H. O. Davis Has His Plans Worked Out to a Conclusion

M. Emile Chautard and Clara Kimball Young Go Over the Script of a New Play for the Select Pictures Co.

J. A. Berst, for Pathe, Saw Russian Film

Deal to Distribute Art Pictures Was Made with N. S. Kaplan After This Review—Twenty-six Plays Included

TWENTY-FIVE five and six-reel productions, the so-called Russian Art Films, will be delivered to Pathe in completing the deal described in last week's MOTION PICTURE NEWS. The transfer will be made before N. S. Kaplan returns to Moscow.

Before Pathe decided to distribute these pictures the head of the company, J. A. Berst, reviewed them in person. He was impressed with the truly wonderful acting, the strong series, the fine lighting effects and photoplay, the costly sets and able direction.

It is announced that Mr. Kaplan will make more pictures in Russia and that these too will be distributed by Pathe. Mr. Berst says:

"In these Russian Art Pictures appear the most famous celebrities of the Russian theatre, a theatre that is in no way inferior to the greatest in any land. They also embody the thought of the leaders of Russian literature—Tolstoy, Dostoevsky, Turgenieff, Pushkin, Ostrovsky, Andrieff and Sienkiewiecz. Thus a national literature already known to lovers of good books in every land will be disclosed to millions of persons who up to now have lacked the opportunity to become familiar with it.

"Among the pictures are such masterpieces as Tolstoy's 'War and Peace,' Sienkiewicz's 'The Deluge,' Dostoevsky's 'Nicholas Stravrogin' Ostrovsky's 'The Busy Inn,' Pushkin's 'The Queen of Spades' and many others.

"A racial intensity of thought and depth of emotion that is eye-opening are apparent in all these stories. When one considers they are interpreted by artists of the caliber of Mozukin who plays the heroic roles at the Imperial Dramatic theatre at Moscow, a theatre which is subsidized by the government and which draws Russia's best talent; Mme. Gzovskaia of the Dramatic Art theatre, a star so great that when she is billed to appear the house is sold out weeks in advance; Vera Cholodnaia, formerly of the Moscow Imperial theatre who may be said to be Russia's national beauty; Mme. V. A. Karalli, prima ballerina of the Ballet Russe of Moscow and Petrograd, idol of the Russian nation; Mme. Orlova, the most delightful of ingenues; Tatiana Pavlova of the Petrograd Dramatic theatre; Mme. Karabanova, the beauty of the Kief Dramatic theatre; Mme. Lisenka, the queen of Russian motion pictures; M. Rimski, who was lent by the Rusian Imperial theatre for this work, and Mme. Lesienko, of the Moscow Art theatre, one appreciates the great wealth of talent, accomplishment and beauty which thus becomes available for the amusement and instruction of the American public.

"Many of these names mean little to that public at the present time, but they are names which ring throughout Europe as being leaders in their field."

"The Spreading Dawn" Follows Diary, Page by Page

Another departure is made by Goldwyn in the handling of Jane Cowl's first starring vehicle, "The Spreading Dawn."

This play, adapted from the Saturday Evening Post story by Basil King and directed by Larry Trimble, is really the dramatization of a diary presumably kept by a New York society belle of the 'sixties. The action follows this diary through, page by page, from cover to cover.

Dorothy Bernard Rejoins Wm. Fox Company

Dorothy Bernard has returned to the Fox forces in the Eastern studios at Fort Lee, N. J. Miss Bernard is before the camera in the role of Eponine in "Les Miserables," the massive production starring William Farnum. Jewel Carmen plays Cosette. Frank Lloyd is the director.

Miss Bernard's last production for William Fox was "Sporting Blood," which was by Bertram Bracken, now directing Gladys Brockwell in California.

Eleven pictures stand to Miss Bernard's credit. In some of these she was featured. Her screen record for Fox Film Corporation includes "A Soldier's Oath," "Fighting Blood," "The Bondman," "A Man of Sorrow," "The Broken Law," "The Little Gypsy," "The Song of Hate," "Dr. Rameau," "Princess Romanoff," "Sins of Men," and "Sporting Blood."

"Bon Voyage" to Sir Gilbert Parker

Sir Gilbert Parker, British novelist, whose works have been translated to the screen for Paramount by J. Stuart Blackton, is en route for his home in England. He was bidden God-speed by numerous friends in this country, among them Commodore Blackton and his family, whose guest Sir Gilbert has been on several occasions. He said:

"I am confident that motion pictures have not as yet reached the apex of their excellence. This is not to say that they have not made wonderful strides forward, as I believe the screen versions of my own books, made under Commodore Blackton's supervision, will evidence, together with many other fine pictures I have seen."

Morey Returns to Studio Following Vacation

Harry Morey, Vitagraph star, has returned to the studio in Brooklyn, following his vacation, and is at work on the script for a new play, the title of which has not been announced.

During his rest Morey made an auto tour of upper New York State, spending only a day or two in each place. He is tanned and hardened by his four weeks of outdoor life, looks a picture of health and says he feels up to the hardest work Vitagraph can hand him. He delayed his return in order to visit Niagara Falls on his way back to New York. Incidentally, Morey has many interesting tales of his trip to tell to interested friends.

Name Chosen for Alice Brady's Next Picture

"A Maid of Belgium" is the name chosen for Alice Brady's next World-Picture, with the first scenes laid in that war-torn little country across the seas at the outbreak of the conflict. The heroine goes mad when the roof is shot from over her head and her relatives are killed. An American tourist and his wife find the wandering waif and smuggle her to their home in America, where she is the innocent cause of a separation between her rescuers.

Petrova Director Gets Greenwich Village Artists

Practically all the artists in Washington Square were corralled recently for one of the scenes for the first Petrova picture. Among them are many well-known magazine cover illustrators.

The set for which Bobby North, Mme. Petrova's studio manager, scoured New York in search of real artists, is laid in a large atelier in Paris where dozens of art students are sketching from one model. Since their easels are shown toward the audience, Mme. Petrova and Director George Irving decided that ordinary "supers" would not do and that real artists must be secured. The opportunity to be photographed while actually at work on a pastel or wash drawing appealed very strongly to those who have already arrived, as well as to the "near artists" of Greenwich Village and Washington Square, and they flocked to take part in Petrova's picture.

Falcon Produces Prize Ring-Society Story

The current Falcon feature, "The Climber," released through General Film, is being hailed as one of the really novel productions of the day. It is not often that a screen hero climbs back into society through the ropes of the prize ring, but Henry King, as William Beerdheim Van Broon, does that very thing in this feature. The story of how he accomplished the unusual feat is said to make the production one of the most entertaining of the Falcon series. It is filled with action and is blessed with a swiftly moving plot.

Henry King is cast excellently as the hard-hitting Van Vroon, and is ably assisted in the picture by a supporting cast which includes Lucille Pietz, Bert Ensminger, Bruce Smith, Leah Gibbs, Arma Carlton, Mollie McConnell and Ruth Lackaye. King performs the double role of star and director, under the supervision of H. M. and E. D. Horkheimer. Following "The Climber," Falcon will release through General Film "The Understudy," with Ethel Ritchie and Neal Harding featured.

Theda Bara's "Camille" Presented First Time Sept. 30

The first presentation of the first Theda Bara Superpicture, "Camille," was announced by William Fox to take place on September 30, when the feature was scheduled to take the screen at the Academy of Music. The direction of the picture was by J. Gordon Edwards, and the supporting cast for Miss Bara was carefully selected.

The picture is described as a "masterpiece of films from a masterpiece of fiction." "Camille" has been well known as a novel, a play and an opera for fifty years. Actresses of the legitimate stage have all sought the role because of its histrionic possibilities. Miss Bara's impersonation of the woman rebelling against the narrowness of convention is said to be particularly suited to her emotional qualities.

Mr. Fox has given the picture an especially fine setting.

Proper Niche for the Screen Drama is Named

Has Developed Into Eighth Art of the World by Making Rapid and Unequaled Progress Along Right Path

(By SAMUEL S. HUTCHINSON)

Pres. S. S. Hutchinson, American Film Company

AS far back as 1907 I believed that the motion picture art would eventually become the eighth art—the Screen Art. From the very first moment of my interest in screen drama I have been a firm believer in the theory that there is nothing that literature has done that cannot be reproduced upon the screen. Anything that can be put in type can be put in pictures, with the added values of pantomimic expression and motion.

The art of the motion picture drama has progressed more rapidly and more eventfully than any other important movement of this era. It was not so many years ago that the plan to produce photoplays of a thousand feet of film aroused derisive laughter. If I had broached the plan I had in mind at that time, of some day presenting photoplays of five reels, I suppose they would have quickly read me out of the ranks of the screen business for disseminating revolutionary ideas.

There were no definite plots in the pictures at that time. In fact, the general public then regarded motion pictures rather in the light of a transitory amusement for the less intelligent class of the public who demanded a cheap amusement.

I have always maintained that the public is not only endowed with intelligence, but with a large percentage of decency. I go to considerable trouble and expense in selecting and producing plays for this type of audience, and it has invariably produced desirable results in our accounting department. So much for the man who declares that clean plays do not pay. They do pay—both in money and in self respect. As long as I am president of the American Film Company we will produce no other brand of picture. Our company has maintained this attitude from the very first of the film business, when the pictures were largely chaotic and had little plot value and less continuity of purpose.

Time and effort have wrought the changes for which we hoped. We have brought more and better creative forces into play. We have seen the best of our stage folk come over to the screen; we have the trained writers who formerly sneered at the scenario. We demand not only the best of scenarios for our people, but trained workers in every line who who know and appreciate the value of applied technique.

I admit no limitation to screen literature. We have developed a most definite and decided screen literature, which has made and maintained for itself a place in art. It is a wonderful development of the pantomime with all its crudities softened and diffused by the motion and the depth of the shadow art. Add to this the dramatic values of the screen and we have, in my mind, the eighth art which is practically an expert combination of all that is most desirable and selective in the other seven.

With the Thrill of the Good, Old-fashioned Plays When a Man Was a Man and the Blockhouse On the Hill Figured Prominently, Ruth Clifford and Monroe Salisbury Come To Bluebird Screens In "The Desire Of a Moth"

"Madame Who," Bessie Barriscale's Second Paralta Production is Completed, and is Said to be a Beautiful, Dramatic Work—by Far Her Best Endeavor. Howard Hickman Leads the Supporting Cast

Mary Charlson Engaged to Play Leads for Walthall

MARY CHARLSON, who appeared opposite Henry B. Walthall in many of his Essanay pictures, has been engaged as leading woman with the Henry B. Walthall Pictures Corporation. The productions of this company, it is announced, will be made under the executive direction of Paralta Plays, Inc.

Miss Charlson has had a wide and varied experience in the hall of drama. Her father was one of the "heavies" of his time in Ireland, and she made her first appearance while yet a baby in arms. Since that time she has been connected with the stage until her entrance into pictures.

Speaking of her work in the silent drama, Miss Charlson said: "It was about seven years ago that I first went into pictures, playing with the old Reliance Company in New York, after which I joined the Vitagraph forces, remaining with them for two years and then went with Lubin. I have appeared in a number of feature pictures for the World Film Company and for the Selig Company, and joined the Essanay Company, where I received my first opportunity to play leads with Mr. Walthall, which was about a year ago.

"My work today is vastly different from what it was with the Vitagraph Company, for I was with them at the time when the wild West pictures were at the height of their popularity, and I appeared in many roles as a dashing girl of the plains"

Among some of the pictures in which she has appeared with Mr Walthall are "Burning the Candle," "The Saint's Adventure," "The Truant Soul," and "Little Shoes." She has also appeared in "Mr. Barnes of New York," "The Prince Chap," "Sealed Lips," "Passers-By" and "The Country that God Forgot."

Billy West Discloses Strange and Adventurous Career

THE varied and interesting career, both professional and private, of Billy West, the King-Bee comedian, who is starred in productions of that company, has come to light, through the unconcealed interest of his many admirers who consider his screen work among the most popular in the picture industry. Were his adventures and experiences put into book form there is no doubt the result would be a narrative bordering fiction, and equally as interesting.

West's remarkable adventures, as he remembers them, can be traced back to Russia, the land of his birth in 1895, where the murdering of his aunt before his very eyes gave him the most vivid recollection of his life. Shortly after that he fled to London, where he received his education and took up the study of medicine. However, before finishing his studies in medicine, West came to America and took up aviation. It is told by his friends that one flight cured him of all ambitions along that line, and a little later he stumbled into vaudeville as a character comedian. His first venture into motion pictures was a failure, supposedly through the inexperience of his backers, but he stuck to the industry and was later featured in Unicorn pictures. Then came a five-year contract with King-Bee, and it seems that the varied career of Billy West will not settle down into the accustomed routine of motion picture life.

"Land of the Free" Title of Beban Picture

George Beban's next Paramount feature will be called "The Land of the Free," and is a revival of the playlet of the same name which was written by Wm. C. DeMille several years ago and produced in New York. The picturization is the first of the two additional productions in which Mr. Beban will star for Paramount.

The character of Luigi Ricardo, a typical New York Italian, will afford Mr. Beban a role that, it is said, will be, if anything, more effective than any in which he has hitherto appeared. It is a characterization which gives the delineator of Latin types broad scope for his dramatic powers.

A strong supporting cast has been chosen to portray the other characters, and, naturally, the idea will be greatly enlarged upon.

Essanay Makes Travesty on Mother Hubbard

Old Mother Hubbard, of the nursery rhyme, has been put into a travesty in the shape of a five-reel comedy drama by Essanay for its six-year-old star, Little Mary McAlister. The picture sets forth, in the lightest vein, the theory that times have changed but little since Old Mother Hubbard's time. The picture is called "Young Mother Hubbard," and will be released on the Perfection Pictures program October 29.

"Young Mother Hubbard" presents Little Mary in the role of an impoverished child whose renegade parents have deserted her. Undaunted by the terrors of her plight, the child "adopts" a baby she finds on a doorstep and starts "housekeeping" in a drygoods box. Forthwith child welware workers of the type that neglect their own homes in order to pry into others, seek to interfere. How Mary successfully battles them off, with the aid of her dog, "Bobo," and eventually wins hapiness and love completes the picture story.

Elliott Dexter Appears with Elsie Ferguson

Elliott Dexter has returned to the Artcraft fold. The announcement of his return was made last week, when it was made known he will be cast in the leading role opposite Elsie Ferguson in her next picture, "The Rise of Jennie Cushing." Mr. Dexter's last work with Artcraft was opposite Mary Pickford in "A Romance of the Redwoods." In Miss Ferguson's second Artcraft picture, Dexter will appear in the role of a young artist who falls in love with Jennie Cushing.

In the supporting cast to Miss Ferguson are other well-known players, including Fania Marinoff, Frank Goldsmith, Callie Delatorre, Mae Bates, Edith McAlpin, Isabel Vernon, Blanche Craig, James Cogan and Marie Burk. The production is being staged at the Fort Lee studios of the Famous Players-Lasky Company under the direction of Maurice Tourneur, who also directed Miss Ferguson's initial Artcraft picture, "Barbary Sheep."

Bessie Barriscale at Work on "Within the Cup"

Bessie Barriscale finished work on "Madam Who," Harold MacGrath's military secret service romance, and four days' later began the production of her third Paralta picture, "Within the Cup," under the direction of Raymond B. West.

The story of this play was written by Monte M. Katterjohn, and relates the career of a daring young literary woman. The atmosphere is strictly Bohemian. The opening scenes are laid in the Latin Quarter in Paris, and then shift to old Greenwich Village, New York.

Clara K. Young Donates to "Militia of Mercy"

Clara Kimball Young, it was announced last week, has formed a Unit for the "Militia of Mercy," and through personal help and donations has made possible the complete outfitting of some of the "boys" in the service.

Membership in the Unit increased so rapidly that it was found necessary to appoint the following officers: Treasurer, Gertrude Monroe; secretary, Mrs. J. H. Lehnberg; instructress in charge of work, Mrs. Frank Farrington, and among the lads who are to benefit by Miss Young's patriotic service are George Merlo, actor; James Ewens Ewens, assistant director; Thos. Brennen, stage hand; Joe Comasa, stage hand; Howard Kapp, film printer—all formerly connected with the studios.

Paris of 1832 Reproduced by William Fox

In the Fort Lee studio of William Fox carpenters are erecting a cross-section of a part of Paris of 1832. Nine city blocks of the St. Antoine district are being reproduced. This will be the setting for the Fox production of "Les Miserables," Victor Hugo's masterpiece.

In the setting are cobble streets. Care has been taken to obtain cobbles old and worn by the constant passing of heavy-laden carts, and drains have been set down in hollows that the streets of Paris may not be overfull of puddles.

Paramount Officials Touring at Los Angeles

Hiram Abrams, president of Paramount, and Ben Schulberg, general manager, arrived in Los Angeles Friday from New York. A reception was tendered them at the station by Jesse L. Lasky, Cecil B. deMille and other executives of the Famous Players-Lasky Corporation engaged in work at the Coast studios. Friday and Saturday were spent in visiting the several plants where pictures are made for Paramount and Artcraft programs.

On Saturday Messrs. Abrams and Schulberg spent several hours at the Mack Sennet studios, and in the afternoon they were guests of Thomas H. Ince at his studio.

Messrs. Abrams and Schulberg came direct to the Coast from New York, and from here will start on their tour of the country, which provides a visit to the principal cities made in the interest of subjects released by Paramount.

Famous Players-Lasky Buy Paragon Studios

Paramount and Artcraft Pictures to Be Produced in a Permanent Home Provided with Best Daylight Facilities

THE Paragon studio and printing plant at Fort Lee, N. J., have been purchased by the Famous Players-Lasky Corporation. The company comes into possession of what is admitted by technical experts to be the best equipped daylight studio in the world. It will be used for both Paramount and Artcraft productions. Both these organizations have been working at the Paragon studio already, but the actual purchase was not made known. The newly acquired plant will be the Famous Players-Lasky Eastern studio, to distinguish it from the Famous Players studio in New York.

The studio has immense floor space to put on more spectacular scenes and interiors even more elaborate than those which have been seen in Paramount and Artcraft productions. The building is 200 x 200 and there is approximately 20,000 feet floor space, exclusive of the work rooms and offices. The glass roof at the peak is 75 feet from the floor. Underneath the floor boards is a concrete base which obviates danger of jarring which sometimes ruins an important scene. There are two revolving stages and a steel bridge which travels the length of the studio, enabling the cameraman to photograph from any desired angle of elevation.

A 20-foot terrace extends around the entire plant and in the side walls are sliding panels permitting of the use of this terrace for additional floor space when required. This admits of numerous striking effects. The printing plant adjoins the studio and is said to be the largest in the country.

Among the more recent productions made or under way for Paramount and Artcraft at the Fort Lee plant may be mentioned "Arms and the Girl," Billie Burke's second Paramount picture; "Barbary Sheep," in which Elsie Ferguson has made such a remarkable success for Artcraft. Lina Cavalieri is working there now under Director Emile Chautard on her first Paramount offering, "The Eternal Temptress." Maurice Tourneur has just completed "The Rise of Jennie Cushing" for Artcraft, starring Elsie Ferguson, at the former Paragon studio.

The acquisition of the Paragon plant will greatly facilitate production work in the East for both Paramount and Artcraft. Not only the studio itself but the lot surrounding it is of particular value, because of its natural adaptability to scenic features. There are trees and gullies which serve admirably in many productions, and there is so much room that battle scenes may be staged—such episodes as the invasion of a Belgian town as shown in "Arms and the Girl," and for which a small army of extras was employed.

Edward Earle Begins Work on New Five-Reeler

Work on the second picture in which Edward Earle will be directed by Wesley Ruggles has been begun by Greater Vitagraph. The feature is called "The Agony Column," and is a five-reel subject adapted from the story in The Saturday Evening Post.

Percy Standing, who plays a prominent role in Earle's supporting cast, has been accepted for service in the Royal Flying Corps of Canada, and just as soon as he finishes this picture will go to Canada and enter training. Earle, who played the role of an American aviator in "For France," twice tried to enlist in the Royal Flying Corps of Canada, but in both instances was rejected on account of eyesight and other physical defects.

Essanay-Chaplin Comedy Features Auto Chase

"A Jitney Elopement," the second of the new prints of Charlie Chaplin's Essanay comedies being released monthly through the General Film Company, has as a feature an automobile chase, ending when one machine falls into the ocean. To carefully balance this thrilling side of the film a vein of romance runs throughout the story, and this, with the style of comedy that put Chaplin on the road to fame, gives the picture a general appeal that is counted upon by Essanay to make it universally liked.

"We knew he was a girl all the time!" Ruth Stonehouse, in Butterfly's "The Edge of the Law," dresses as a boy, looks like a girl and is quite as attractive as usual

Harold Lockwood Enjoying Out-Door Life, While Engaged in Making New Metro Pictures

Goldwyn Hurries Out Trade Prints of "The Manxman"

TRADE prints of Hall Caine's greatest story, "The Manxman," are being placed in all Goldwyn offices throughout North America this week. Early next week exhibitors in the various territories will be invited to see George Loane Tucker's production, which is now available to all exhibitors under the policy of wide open bookings.

Brand-new prints have been shipped to all the Western and Coast points, and there will be no delay in the trade presentations, in which, judging by inquiries received, exhibitors everywhere are much interested.

The successful run of this production for a month at the Criterion theatre, New York, and Marcus Loew's instant booking of "The Manxman" for sixty-two days in his various theatres, Goldwyn says, has whetted the exhibitor appetite everywhere. It is by no means a regular thing for a production to make money during the so-called "successful runs" in New York. When the exceptional picture comes that closes its New York run with a profit the trade throughout the country promptly discover the fact from authentic sources of their own.

Every Goldwyn office in the United States and Canada will now be able to answer the many inquiries they have received by showings of the production itself.

Mary Pickford's "Little Princess" Ready in November

PRESIDENT WALTER E. GREENE, of Artcraft, last week announced that the next Mary Pickford feature, "A Little Princess," will be released in November, and that the picture is rapidly nearing completion at the Lasky studio in Hollywood, Cal., under the direction of Marshall Neilan. The latter also staged Miss Pickford's latest feature, "Rebecca of Sunnybrook Farm." The original book of "A Little Princess" is from the pen of Frances Hodgson Burnett, who dramatized the story in 1903 for production at that time in New York on the speaking stage.

In "A Little Princess," Mary Pickford plays another role from child life, depicting the story of Sara Crewe, a girl of just about the same age of Rebecca, in which roles she excels.

Paramount, in announcing "A Little Princess" as a feature for Miss Pickford, is emphasizing the popularity of Frances Burnett as a writer. For almost half a century she has been writing novels, one of which "Little Lord Fauntleroy," is particularly well known.

The adventures of Mary Pickford as Sara Crewe in the role of a scullery maid, her lonely position and craving for companionship of girls of her own age, are said to be remindful of the adventures of Oliver Twist in the Dickens story of that name.

Mme. Cavalieri's Initial Paramount Soon to Be Ready

"THE Eternal Temptress," Mme. Fred de Gressac's photodrama written for Lina Cavalieri, to be a Paramount Picture, is under way in real earnest. Interiors are engrossing the most of their attention, and while these are being taken Venice and Rome are being constructed just outside.

There is a genuinely exotic atmosphere about the studio, partially the result of the palpably foreign nature of the sets and the structures that are being built. There are several exceedingly rich interiors with heavy carved and gilded furniture, quaint tapestries, old world hangings.

When the Church of San Marco is reproduced on the studio lot, the Grand Canal and the Bridge of Sighs, together with the haunts of the thieves and riff-raff of Rome, it will certainly look like a corner taken bodily out of Italy and transplanted in quiet old Fort Lee.

Mme. Cavalieri and her director converse almost exclusively in French, though the famous diva and internationally famed beauty is acquiring English rapidly and speaks it with the most delicious accent imaginable.

Studio employees have good-naturedly dubbed Mme. Cavalieri's section "The Latin Quarter."

"The Eternal Temptress" will be ready well in advance of its release date, though every care is being taken to make it as perfect as human skill and technique, together with artistry of the first degree, can make it.

"Married in Name Only," Released by Ivan Films

"Married In Name Only" has been announced for release through Ivan Film Productions. Among other things which are said to make the production an exceptional one is a large cast of prominent stars.

The production expected is to show vividly the nobility as well as frailty of human nature. The situations are intensified by the fact that throughout the play eugenic principles are said to be masterfully interwoven. In a word, this novel feature necessitates powerful, yet also most delicate, direction, and the artistic demand on the cast is an exacting one.

Milton Sills was accorded the stellar role by his characterization of the part of Joseph Stanton in "The Honor System." Marie Shotwell and Gretchen Hartman are co-starred with Mr. Sills. Miss Shotwell's record both on the spoken and silent drama is such that Mr. Lawrence chose her as the vehicle to convey the part he ascribed to her. Among other players, Stanley Walpole as the youthful lover, Tom Burroughs as the doctor and Elean Hume, his daughter, have parts which should stand out eminently.

Strong Theme in "The Love Doctor," Vitagraph Play

"The Love Doctor," Vitagraph play in which Earle Williams takes leading part, contains an unusual theme, dealing with the efforts of a skilled surgeon to interchange the brain cells of two girls—one to whose intense love he remains impassive and the other who is unresponsive to his affection—purporting to restore nature's balance.

How the doctor comes to grief through his meddling with destiny is graphically told in this new Blue Ribbon feature.

Benj. Chapin Influenced by Lincoln Adage

Benjamin Chapin, producer and star of The Lincoln Cycle, may not have thought before he entered pictures that great lengths of time must be given to production of them. But now, if there is one man who believes in taking time to get perfect picture results it is Chapin. He is influenced greatly by Lincoln's statement that "Nothing is lost by taking time to perfect a good thing."

Mr. Chapin, in commenting upon his productions, said: "No one can accuse me of rushing through a single picture of the Lincoln Cycle Productions. I might have pushed them through in less time, but preferred to spend the extra time and cash to get better results.

"There was no such thing as film producing in Lincoln's day, but his adage sounds as though especially meant for picture producers. It's rush—rush—rush as a rule in the picture studio. Producers are continually confronted with the evidence that thoroughness is essential to perfection, but they think themselves exceptions who can speed and still be thorough. That studio bugaboo, 'Overhead,' forces speed.

"You can't force an apple blossom into a ripe apple in four weeks when nature requires four months. Both nature and art require time for logical development. In picture producing, perhaps more than in any other artistic line, one must devote the time logically necessary."

Kate Price and Billy Ruge Featured Jointly

In the fourth of the series of Sparkle comedies just finished by the Jaxon Film Corporation for release through General, new principals will be featured Billy Ruge and Kate Price, well known to screen fans, will appear jointly on the screen in Sparkle comedies during the coming weeks. Miss Price won much popularity while playing in comedies with John Bunny. Sparkle releases in this new series are "Week End Shopping," "Pals," "Ambition," "In High Speed," "Monkey-Maid-Man" and "A Bargain—$37.50." As usual the Sparkle releases are offered in groups of six, one being available each week. The first subject is announced for October 1.

Ruth Allen Signs Contract with Fairbanks

Douglas Fairbanks announced last week, through the publicity department of Artcraft, that Ruth Allen, connected with the scenario staff for several months past, has been promoted to editor of this department, which includes as writers Anita Loos and Keene Thompson. Miss Allen has had literary training in Europe and a practical education in this country. The contract just signed by Mr. Fairbanks and Miss Allen covers a period of two years.

"In Miss Allen," said Douglas, "we have an editor who is capable in every respect to encourage new writers who show possibilities for unusual development. She is prepared to give immediate consideration to scenarios that could serve as the basis of Fairbanks photoplays."

Dare-devil George Larkin is to be Seen in New Kalem Releases of "Grant, Police Reporter"

Kalem to Release One Reel Features Weekly

Series Embraces Four New Episodes of "Grant, Police Reporter," Featuring George Larkin and Ollie Kirkby—Start October 18

THE Kalem Company describes four new episodes of "Grant, Police Reporter," to be released weekly, beginning October 18, as one reel features. They will have George Larkin and Ollie Kirkby in the principal roles.

The pictures are entitled "The Mystery of Room 422," "A Deal in Bonds," "The Sign of the Scarf" and "The Man with the Limp."

"Exhibitors will be interested to learn," said William Wright of the Kalem Company, "that these four pictures were specially selected from the series because of their extraordinary merit and held for release as separate one-reel features. It will behoove exhibitors to visit their nearest General Film office and see the four pictures for themselves. If they are unable to do so they can take my word that these special episodes are all that we claim for them—namely, genuine features in one reel. Of the thirty odd plots which Robert Welles Ritchie wrote for "Grant, Police Reporter," he regarded these four his best work.

"The press in commenting on our 'Stingaree' series," continued Mr. Wright, "frequently remarked that many of the two-reel episodes are superior to many so-called 'super features' in quality of story and production. Now we have combined in one reel all the elements that went to make the 'Stingaree' pictures genuine features.

"In view of the popularity of the 'Grant' series, exhibitors booking these four new episodes will do well to advertise them as features. The wise know that length does not make quality. They will not have a disappointed patron the day they show the new 'Grants.'"

Emmy Lynn Makes Debut in "The Torture of Silence"

"THE TORTURE OF SILENCE," a strong play released as a Pathe "Gold Rooster," introduces a new star, Emmy Lynn. Those who have attended a pre-view say she has beauty and emotional talent equal to that shown by some of the recognized leaders on the screen.

The story is that of the young wife of a celebrated surgeon who is wrapped up in his profession and gives to it such application that of necessity his home life suffers. The young wife is, in consequence, unhappy. Her only relief from a life which is fast becoming intolerable seems to lie in a handsome young man, the friend of her husband.

He resists her pleadings to take her away with him and writes her a letter to that effect telling her that his friendship with the husband will not permit him to betray the confidence reposed in him. In a struggle at his house the young man is accidentally shot and dies.

Some time later there is born to the doctor and his wife a child whom they idolize. Bound together by the child they are again happy together. A dealer in books has purchased the library of the dead man. Between the leaves of one of the books is found the letter of the wife urging the young man to elope with her. This letter is made the means of blackmail upon the woman and wonderful results follow.

The Moral Is: Always Keep Your Hand on Your Watch Pocket When Conversing With Maidens Who Dress Their Hair in This Volcanic Fashion. Here Are Seen Eddie Polo, Priscilla Dean and Emery Johnson in Universal's Successful Serial, "The Gray Ghost"

First Mae Murray Dance Film Meets Official Approval

THE first of the Mae Murray dance films, to be used as "trailer" on regular Bluebirds, arrived at headquarters last week and met the approval of Bluebird executives. Miss Murray was a dancer in vaudeville, as well as in New York's dancing cafés, before she became a member of Ziegfeld's "Follies."

Bluebird intends to introduce her to the program, on November 5, as star of "Princess Virtue," but will, meanwhile, create interest in her arrival by the presentation of her dance films, as an adjunct to the regular releases that proceed "Princess Virtue" on the program. In working out the idea her director, Robert Z. Leonard, has applied a little story to each dance, thus creating a short subject comprising interesting pantomime.

Miss Murray will have one of these introductory films for each of her features, previous to presenting her different photodramas in the Bluebird series. She will have the short film carry a dance and story that fits into the character she is to play, whether it be a society belle, a ragamuffin or a hoyden. The idea was tried in conjunction with "Princess Virtue."

Viola Dana to Have Two Directors at Coast Studios

VIOLA DANA, youngest star among Metro players who rank in the star class, is making plans to depart in the near future for California, where she will continue in Metro wonderplays, under the double director system.

John H. Collins and William C. Dowlan are the two directors who will endeavor to keep this little star busy. Mr. Collins will complete one picture with Miss Dana as star, then retiring to cut and assemble his picture, while Mr. Dowlan begins and completes the direction of the star in her next Metro multiple-reel feature.

The first feature on which Miss Dana will be engaged on her arrival at the Pacific coast studios will be "The Winding Trail," under the direction of Mr. Dowlan, who is now completing a six-act wonderplay, "The Outsider," with Emmy Wehlen as star. "The Winding Trail" is an original story, the work of Katherine Kavanaugh and June Mathis in collaboration. Its scenes are laid in a Western mining camp. Miss Dana will play the part of a high-class vaudeville entertainer who, for reasons of her own, goes to the mining camp and pretends to be an ordinary dance hall girl.

When "The Winding Trail" is completed, Miss Dana will at once begin work on a screen version of Myrtle Reed's story, "A Weaver of Dreams," under the direction of John H. Collins, who is now completing the direction of the little star in a screen version of Joseph Arthur's old-time stage success, "Blue Jeans."

Edgar Lewis Picture, "The Sign Invisible," Ready Soon

"The Sign Invisible," a feature on which Edgar Lewis has been working, will be ready soon for the market. The story was prepared by Anthony P. Kelly, who wrote Mr. Lewis's previous picture, "The Bar Sinister."

Mitchell Lewis, who was in "The Bar Sinister" and Rex Beach's "The Barrier," has a role of even greater power in this latest production, it is said. It is one of the principal parts in the story.

"The Sign Invisible" was made at Fort Ticonderoga, on Lake Champlain. Practically all its scenes are exteriors.

Bluebird will Feature Published Narratives

The management of Bluebird photoplays has come to the conclusion that printed stories, either in book form or as magazine features, make the best photoplays. With that determination arrived at, arrangements have been made to show screen versions of popular novels and fiction narratives in a majority of future releases. Several of the more important contracts have been announced.

"Anthony the Absolute," by F. Hopkinson Smith, along with "The Old-Fashioned Gentleman," by Richard Harding Davis, will become Rupert Julian productions with Ruth Clifford starred and Monroe Salisbury featured. Another story by the late Mr. Davis will be prepared by Joseph De Grasse, with Franklyn Farnum the star of "The Scarlet Car."

Mae Murray will have Louise Winter's novel, "Princess Virtue," as her first Bluebird subject. "One Clear Call," from the pen of Samuel Merwin, will be presented by Carmel Myers as her second Bluebird. "Heart's Blood," a story from the pen of Elaine Sterne, will have Dorothy Phillips as its star when it reaches the screen shortly after the new year begins.

"The Desire of the Moth," created by Rupert Julian, with Ruth Clifford the star will be presented Oct. 22, and "The Girl by the Roadside," from Varick Vanardy's pen, will become a Violet Mersereau Bluebird during December.

"Follies" Girls Help Ann Pennington Out

Ann Pennington mixed business and pleasure in her new Paramount picture, "The Antics of Ann," by taking her "gang" from the "Follies" with her over to the Famous Players Studio recently to break them in as screen players. As a result the studio has been more like a girl's seminary than a motion picture plant.

"I was surprised," smiled Miss Pennington, "to discover that a lot of the 'Follies' girls didn't want to work in pictures —whether they were bashful or what, I don't know. Anyhow, where at first I was very particular and bent on selecting each and every one with an eye to their exceptional prettiness or grace, I had to be less exacting before I finished. So I went around pointing my finger at every girl in the chorus, saying: 'Do you want to work in my picture? And you? And you?' Still, I think I got a pretty nice looking crowd—what do you think?"

Work is progressing splendidly on the "Antics of Ann," which will be an October release.

New Fox Production Under Way Last Week

A new William Fox production was begun last week in the West Coast Studios, with Richard Stanton supervising. The cast includes Enid Markey, Frankie Lee and Fanny Midgley. Miss Markey was leading woman opposite George Walsh in "The Yankee Way," and Frankie Lee has been seen to advantage is several Fox features. This picture will mark the debut of Miss Midgley as a William Fox player.

Hutchinson Favors Further American Expansion

Right at the time when the majority of the producers are looking for experts to show them how to cut down expenses, Samuel S. Hutchinson, president of the American Film Company, Inc., has come forward with the announcement that he is in favor of a plan that will include largely increased expenditures for his company. The announcement was made at the home offices of American, in Chicago, after Mr. Hutchinson had returned from an extensive survey of the studios in Santa Barbara.

In regard to the plan Mr. Hutchinson said: "We expect to put all our productions on a still higher basis in point of quality, and to keep our pictures at the standard of excellence for which we plan will mean the expenditure of even larger sums of money than we have been using in the past. Our aim is always for the very best that can be produced in pictures, and while we do not intend to throw away any money, we expect our expenses to keep pace with the standard we have always set in the picture world.

"I have recently added Margarita Fischer to our stars and this gives us an organization of the highest class of screen artists, comprising Miss Fischer, Mary Miles Minter, Juliette Day, William Russell and Gail Kane."

Exposition Indian Village Used for "John Burt"

William Wolbert, director of Alfred Whitman and Mary Anderson in Blue Ribbon features at the Western studio of Vitagraph, is producing a five-reel romance adapted from Frederick Upham Adams's novel, "John Burt." Mr. Whitman plays the title-role while Mary Anderson has the feminine lead. Philo McCullough is the heavy.

W. S. Smith, manager of the Vitagraph studio in Hollywood, made arrangements for taking scenes in the Indian village which is still standing on the grounds of the San Diego Exposition.

Commodore Blackton Engages Paul Doucet

In completing the cast for "Judgment House," by Sir Gilbert Parker, Commodore J. Stuart Blackton has engaged Paul Doucet, under special contract, to take the role of Adrian Fellowes. The novel from which the picture is to be built is well known, and is expected to prove equally as popular in film form as it was in book form. The part of Adrian Fellowes is generally credited with being difficult to handle, inasmuch as it embodies the psychology of the modern super-selfish man of good address. Mr. Doucet was the last one in the large cast to be engaged by Commodore Blackton. Others in the cast are Violet Heming, Wilfred Lucas, Conway Tearle, Florence Deshon, Lucille Hamill and others well known for good work on the screen. The production in its entirety is under the personal supervision of Commodore Blackton, and it will be his first release on the Paramount program.

Not a New Magazine Cover by Neysa McMein, But a "Hitherto Unpublished Pose" of Norma Talmadge, Selznick Seeress.

Theda Bara Takes Rest Following "Red Rose"

Theda Bara is resting for a few days, having completed her work in "The Red Rose." It is announced that Miss Bara will make another feature in the West, and possibly more after that.

Kerrigan an Oil Operator in Latest Picture

J. Warren Kerrigan has recovered from the broken leg he suffered several weeks ago at Santa Barbara and is back at the Paralta Studios, at Hollywood, at work on a feature to be incorporated into his second Paralta play, "Turn of a Card," which was substantially finished at the time he was injured.

Mr. Kerrigan plays an interprising young operator in the Oklahoma oil fields. He conceived the idea of introducing a big sensational reality—the "shooting" of a well, a rioting mob and the firing of the well, which proves a "gusher."

R. Holmes Paul, technical director of the Paralta staff, seeking a location, secured permisssion to erect his sets in the famous La Brea oil district, which is not far from the Paralta Studios in Hollywood.

MacQuarrie Assigned to Bison Productions

Henry McRae, production manager at Universal City, has assigned Murdock MacQuarrie to the company of which Neal Hart is the star. He will begin work in a few days on a two-reel Western Bison called "The Keeper of Hellgate." In this picture the leading female part opposite Hart will be handled by Eileen Sedgwick, who has done much daring work in wild animal pictures.

MacQuarrie, while affiliated with the Universal Company several years ago, produced a large number of dramas which were released under the Gold Seal and Big U brands. McRae is placing every facility at MacQuarrie's command in order to help the new director make Bison photoplays of high quality.

The Question Is: Will Billie Throw the Salt Cellar at the Insulting German, or Will Billie Not? Miss Burke and Tom Meighan are Together in a New Paramount Play, "Arms and the Girl"

So She Hung Her Clothes In a Hickory Bath-House and Went Right Into the Water! Mae Murray Spurns Ardent Wooers and Does Other Interesting Things In Her New Bluebird, "Princess Virtue"

Albert E. Smith Keeps Notebook of Titles

Albert E. Smith, president of Vitagraph, in a recent discussion of the various factors that enter into the work of "putting over" a picture, expressed the conviction that half the battle is won with an effective title. Mr. Smith says:

"Personally, I keep a notebook containing hundreds of titles, and very often one of these titles itself has suggested the possibility of a story. And that is the first essential of a title, that it should contain a suggestion and that it should immediately suggest a wealth of possibilities to the reader and suggest them immediately."

Wallace Reid Plans to Visit Maine Woods

According to an announcement made last week by Jesse L. Lasky, vice president of the Famous Players-Lasky Corporation, Wallace Reid will come East in the near future. He is to film "Nan of Music Mountain," by Frank Spearman, while on the West coast and then will hurry eastward to do "The Source." The chief reason for the change in location is because much of the picture has its locale in the Maine woods. Supporting him in the picture will be Ann Little, who will also appear with him in other features.

Arbuckle Arranges to Return to the West

To escape the cold and snow of an Eastern winter, Roscoe "Fatty" Arbuckle announced last week that he will hasten back to the sunshine of California immediately following the completion of his latest Paramount-Arbuckle comedy, "Oh, Doctor," which is scheduled for release on September 30. Further announcements as to what the comedian will undertake when he reaches the West have not been made.

Claire Whitney Engaged for "Shirley Kaye"

Claire Whitney has been placed under contract for the motion picture version of "Shirley Kaye," the second Clara Kimball Young production by her own organization, under the management of Harry I. Garson.

Miss Whitney is cast in the role of Daisy Magen, the young girl who wishes to break into society through the influence of Shirley Kaye, played by Miss Young. Screen successes in which Miss Whitney has been presented include "The Nigger," with William Farnum; "The Plunderer," "Under Two Flags," and "The Ruling Passion," in which she had the lead character.

Essanay Progresses on George Ade Fables

Production work of the new series of Essanay-Ade Fables in Slang, which are being distributed by General Film, has reached an advanced mark, according to an announcement made last week. The eighth picture of the series, under the title of "The Film-Fed Family," has been completed.

The first eight subjects of this series and the principal featured players are as follows: "The Twelve Cylinder Speed of the Leisure Class," George Bean and Frankie Raymond; "The Wandering Boy and the Wayward Parents," Rodney LaRock; "What Transpires After the Wind-Up," Rodney LaRock; "The Fable of the Speedy Sprite," Virginia Valli; "Prince Fortunatus Who Moved Away from Easy Street and Silas the Saver Who Moved In," R. Paul Harvey, U. K. Houpt, Katherine Amos and John Cossar; "All That Triangle Stuff as Sized Up by the Meal Ticket" and "The Film-Fed Family."

Wm. S. Davis Joins Metro Directing Staff

William S. Davis, motion picture director, has been added to Metro's directing staff. His first work for Metro will be the direction of a multiple-reel Super-Feature starring Emily Stevens, a screen version of Blair Hall's story, "Alias Mrs. Jessop."

Mr. Davis has written almost every feature he has ever produced. He knows both stage and screen from every angle, having been identified with the theatre since his boyhood. His latest affiliation was with the Fox Company. Among the features produced were "Slander," "Destruction," "Dr. Rameau," "The Fool's Revenge," "The Straight Way," "The Family Stain," "The Victim" and "Jealousy," among the stars represented being Mme. Kalich, Theda Bara, Frederick Perry, Virginia Pearson and Valeska Suratt.

Alice Howell Is Injecting a New Type of Humor Into Century Comedies

A Charming New Glimpse Of Barbara Castleton, Who Is Presented By Harry Berg

To Film Battle of Shark and Man

William Gittens, well known in the film world, has been engaged as director at the Triangle Culver City studio. Gittens's first picture calls for a fight at sea between a shark and a man. Monte Blue, expert horseman and swimmer, who was at one time swimming instructor in the United States Navy, will work with Gittens and will battle the shark, armed only with a sailor's knife.

"I know of few other swimmers in the country who would attempt this feat," said Gittens.

Peggy Adams Permanent with Victor Moore

Victor Moore's leading lady continues to be Peggy Adams, and it appears that she is now firmly entrenched as a feature with the Klever Komedy organization. Miss Adams, a brunette, was engaged by Director Chester De Vonde to play the lead in one Victor Moore comedy, but her one week has extended into several, with countless more in sight.

General Film Makes a Splash with "Camille"

Helen Hesperia, International Screen Star, Plays Lead in This Six-Reel Drama—Exceptional Film Promised

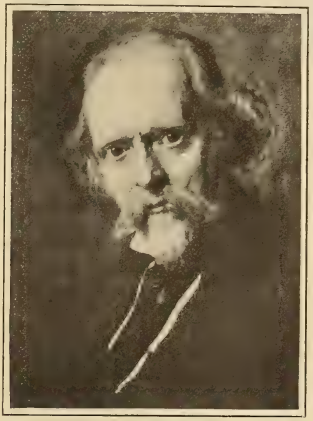
WHAT is promised as the most classic characterization of Camille ever presented in motion pictures is that done by Helen Hesperia, the Italian screen star, in the six-reel production of "Camille" made for release through the General Film Company, and which is scheduled for release this week. As an attraction which should appeal to the exhibitor in search of a profit-making feature, this subject is especially recommended by General as being in a class by itself.

Some of the best photographic work yet done in pictures is claimed for this production of "Camille." The costuming is rated as lavish, and great care was exercised in setting the masterpiece in the atmosphere which Dumas himself employed in working out the story.

Aside from the promised magnificent way in which "Camille" has been staged and filmed, the outstanding feature of the picture is said to be the acting of Miss Hesperia, who found excellent opportunity for surpassing emotional work. Miss Hesperia has been in the limelight of popular favor since she began work, four years ago, under the direction of the Milano Film Company in a series of twelve feature productions.

In "Camille" Miss Hesperia is supported by a cast said to be fully capable of keeping the pace she has set in the staging.

The production is controlled by the Hanover Film Company, Captain Charles E. Kimball, managing director.



One of the Few Existing Men Who Resemble Wm. Shakespeare Is Hall Caine. His Novel, "The Woman Thou Gavest Me," Goes Shortly Upon the Screen Under Herbert Brenon's Expert Direction

New Producing Company Started in California

A new company to be financed by Los Angeles attorneys is being organized for the production of comedies for General Film program Bud Duncan and Henry Murdock, featured in Kalem Ham comedies for many months, together with Mildred Davis, are to be the leads The company has been named California Cinema Corporation, and production is to be started at an early date

New Series of Jaxon Comedies Completed

General Film Company is very much pleased with the new series of Jaxon comedies, which, it has been announced, have been recently completed by the Jaxon Film Corporation for release through General. The new series consists of six new subjects in which clean humor is offered by Pokes and Jabs. The subjects in the latest series are "From Bad to Worse," "A Day Off," "How It Happened," "Too Much Alike," "Barnyard Frolics" and "Breaking In."

Allan Dwan Joins Fairbanks Directing Staff

Resigns from Triangle to Alternate with John Emerson in Staging Artcraft Productions for the "Smiling Comedian"

MORE motion picture history, in the directing end of the industry, was made last week, when the announcement was made that Douglas Fairbanks has engaged Allan Dwan to alternate with John Emerson in the making of Artcraft features in which the "smiling comedian" is starred.

Director Dwan is one of the best known men in his line in the motion picture industry. His Famous Players pictures, followed by some of the most successful screen productions in which Fairbanks appeared, placed Dwan among the leaders, which was no doubt the reason Triangle put him in charge of its Eastern productions. Dwan has tendered his resignation to take immediate effect, and is due to land in California the middle of October to begin work on a new Fairbanks picture.

Both Dwan and Emerson now have sole charge of the Fairbanks-Artcraft productions, although each will work independently on their respective releases.

This new arrangement will give each director four weeks to work on his scenario, and three weeks to produce the pictures. While Emerson is staging a release, Dwan has those four weeks to develop his scenario, order sets, select his cast, then Douglas takes a week's vacation, and is ready for the new director.

The new arrangement should work out well, for both Fairbanks and the exhibitor. The latter will naturally get better pictures, because the proper time has been given to the development of the scenario.

Thus Does Gladys Brockwell Lure Men In "Conscience," Her Newest Foxfilm

Important People Taking Part in the Rosemary Red Cross Pageant. Left to Right: William Faversham, Rita Jolivet, F. H. Sothern, Thomas Wood Stevens and Daniel Frohman. Mr. Frohman Is Casting Director

Emily Stevens Begins New Metro Production

Will Be Multiple Reel Screen Version of the Story, "Alias Mrs. Jessop"—Star Appears in Two Character Roles

EMILY STEVENS has begun work at the Metro Studio in West Sixty-first street, New York, on a multiple-reel screen version of Blair Hall's story, "Alias Mrs. Jessop," which is expected by Metro to rival the forthcoming special production de luxe, "A Sleeping Memory."

In "Alias Mrs. Jessop" the star will be called upon to act the parts of both Janet Ford and Lillian Ford, cousins, their physical similarity being their only resemblance to each other. It is described as a sort of Dr. Jekyll and Mr. Hyde story, with two sets of mannerisms necessary on the part of the star. The opportunities for dramatic development are naturally many in a production of this kind. The story was adopted for the screen by Albert Shelby Le Vino.

The production will be directed by William S. Davis, and will serve to introduce Mr. Davis as a member of Metro's directing staff de luxe. He has established a reputation as a writer and director of feature photodramas with the Fox, Life Photo, Republic, Edison, Yankee and Biograph companies. Harry Franklin, long associated with Edwin Carewe as assistant director in Metro productions, will aid Mr. Davis. The screen version of "Alias Mrs. Jessop" will be produced under the personal supervision of Maxwell Karger, general manager of the Metro Studio.

Howard Hall will play the part of Sir Anthony Jessop, opposite the star. Mr. Hall appeared in "The Barrier," "The Human Orchid" and "According to Law." Before coming to the screen he was a stage star in his own right, touring the country in his own companies. Eldine Steuart will play the appealing role of the boy. Arthur Martinelli, one of Metro's "boss" cameramen, has charge of the photographing of the new feature.

Some of the scenes of the Blair Hall story are laid in America, and some in England. Homes of luxury are contrasted with poor surroundings.

Alice Brady Has an Ambitious Future. She Will Appear In Eight Select Picture Productions Per Year

Night Camp Scenes in Paralta's "Madam Who"

Bessie Barriscale's second Paralta Plays, "Madam Who," founded on Harold McGrath's sensational military secret service story of the same title, adapted to the screen by Monte M. Katterjohn, was recently completed at the Paralta Studios, in Hollywood, and the first print forwarded to New York.

A private projection of the new photoplay was made last Monday evening for Carl Anderson, president of Paralta, and other officers and attaches of this organization. It made a most profound impression on all who saw it.

While the story is told in an atmosphere of camp, trench and battle, the war interest is entirely secondary to the powerful dramatic portrayal of a determined young woman who becomes a military secret service agent to avenge the death of her father and brothers, who have lost their lives in action.

The night camp scenes, the view of a burning city as it is being evacuated by a defeated army, and the rioting and pillage of the lawless, freed from all restraint, are sensational incidents which have been staged with wonderful realism.

Clyde De Vinna, who did the photographic work, has greatly added to his reputation in "Madam Who," which will be Miss Barriscale's first Paralta release. Grace Miller White's "Rose o' Paradise" will follow this production, which, in turn, will be followed by her third Paralta play, "Within the Cup," by Monte M. Katterjohn.

Harvey Clark Has a "Dorg"

Harvey Clark, character actor of the American Film Company, has acquired a prize-winning canine of the St. Bernard brand. One good thing about a St. Bernard—you cannot carry it under your am.

Ten Five-Reel Pictures in October for Mutual

Ten five-reel productions with "big stars only" are scheduled for release in October by the Mutual Film Corporation under its schedule of "two a week," which was inaugurated September 1, 1917.

Three stars are especially mentioned, Olive Tell in "The Unforeseen," October 22; Anita King in "The Girl Angle," October 8; Edna Goodrich in "Queen X," October 1, and in "A Daughter of Maryland," October 29.

Mary Miles Minter also has two October releases, "Her Country's Call," October 1, and "Peggy Leads the Way," October 29.

Other releases are Gail Kane in "Southern Bride," October 8; Ann Murdock in "The Beautiful Adventure," October 15; Juliette Day in "The Calendar Girl," October 15, and William Russell in "The Sea Master," October 22.

Little Ruth Everdale in "Lucky Jim"

Ruth Everdale, the baby actress of the American Film Company, who will be remembered for her work in "Souls in Pawn," with Gail Kane, plays an important part in support of William Russell in "Lucky Jim," an early release.

Views from Gaumont's Coming "Under-Sea Productions"

Marie Dressler Begins Work in Her Hollywood Studio

MARIE DRESSLER has established herself comfortably in her own studio at Hollywood, Cal., and has begun selecting players for her second comedy, to be distributed through Goldwyn. The name of the piece has not been announced, and little is known of it outside of the fact that the scenario was prepared by Miss Dressler herself.

Goldwyn, in an announcement, assures that the comedy will be of the popular Tillie type in which the comedienne is so well known. The opinion prevails among those who have seen the first comedy Miss Dressler made for Goldwyn, called "The Scrublady," that her comedies will become popular throughout the country. The release date set for "The Scrublady" is Oct. 28.

Several innovations in studio procedure will make Miss Dressler's Los Angeles workrooms out of the ordinary. Following out her own ideas, the comedienne proposes to engage a small but select company for each of her productions and to keep the members together day after day until the picture is completed. Every one who has a part will be required to familiarize himself or herself with the script, so that there can be no excuse for the "blind" playing so often observable when actors are asked to take part in detached scenes and incidents in a story they know nothing about.

News of Triangle's Script Department

Jack Cunningham, Triangle script editor, took his first vacation in three years last week when he went to San Luis Obispo for a Friday to Monday rest.

In between the daylight and darkness on both sides of the day Cunningham has managed to squeeze two original stories out of his system in the past month as a little recreation from his task of editing scenarios for the Culver City production plant.

Alvin H. Nietz, Western writer for Triangle, has just finished his second script for Director Cliff Smith and Roy Stewart and has been added to the permanent staff of the Culver City writers.

Forestry Bureau Work in Universal Magazine

Universal's Arrangements with U. S. Dept. of Agriculture and Museum of Natural History Will Provide Interesting Subjects

UNIVERSAL has announced that, under the terms of the contract recently entered into with the Government, the first official pictures from the U. S. Department of Agriculture will be released shortly in the Screen Magazine. They will include some studies of the work of the forestry bureau in preventing and fighting fires in the big forest reserves under government control. Other timely subjects will show the new methods of preserving vegetables by drying and by utilizing the cold pack.

In addition to the materilal that will appear in the Screen Magazine, special reels are now being edited and titled for release within an early date.

Universal has also made an arrangement with the American Museum of Natural History which will make it possible to secure pictures of many unique subjects that the museum has in its possession. The first of these will be shown in an issue of the Screen Magazine released about the middle of October. D. C. Crawford and Mlle. Semene, his associate, have helped the editor of the magazine secure some fine studies of the designs and color schemes of the ancient fabrics recently secured from the tombs of the aborigines of Peru, who lived a thousand years before the Incas. Artists are shown at work copying these unique designs, which are to furnish the sartorial effects of the smartest dresses to be made during the coming year. New ideas in opera coats are also shown in process of evolution from the magnificent fur garments of the primitive races of Siberia. Many other equally interesting and up-to-the-minute ideas will find expression in the Screen Magazine as a result of the progressive policy that is being put into effect.

"Better Yet" Is to Be New Mutual Policy

Samuel S. Hutchinson, After Trip to Santa Barbara, Announces Intention to Add Largely to Expenditures

SAMUEL S. HUTCHINSON, president of the American Film Company, Inc., who has just returned to the home offices at 6227 Broadway, Chicago, from an extensive survey of the studios in Santa Barbara, has declared himself for a general plan that will include largely increased expenditures for the company. He says:

"We expect to put all our productions on a still higher basis in point of quality. To keep our pictures at the standard of excellence for which we plan, will mean the expenditure of even larger sums of money than we have been using in the past. Our aim is always for the very best that can be produced in pictures, and while we do not intend to throw away any money, we expect our expenses to keep pace with the standard we have always set in the picture world.

"I have recently added Margarita Fischer to our stars and this gives us an organization of the highest class of screen artists, comprising Miss Fischer, Mary Miles Minter, Juliette Day, William Russell and Gail Kane. In order to reach their best development each department connected with our picture production must maintain a corresponding degree of quality of direction as well as production.

"Efficiency is bound to be high priced; but we intend to have only the most artistic talent, trained writers, capable directors, expert cameramen, and altogether a highly efficient technical and construction staff in all our companies."

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

"Follow Me!—Over the Top!" If Gladys Brockwell, Fox Star, Gave That Command, it is Safe to Say that Her Following Would be Amazing

Slum Location for Next Sunshine Feature

The Sunshine Film Company of this city has decided to produce another feature picture. William Buckley, director of that company, has just returned to this city following a trip to New York where he purchased a scenario entitled "The Future Generation," in seven reels.

Many of the locations are exteriors in the slums. They will therefore be taken in that section of Chicago best suited. The members of the cast have not yet been decided upon. The Sunshine Company recently produced and put on the market a picture entitled "S. O. S."

Edna Goodrich's New Photoplay, "Her Second Husband"

"Her Second Husband," from the story by Hamilton Smith, a New York writer of note, has been chosen as the next Mutual production, starring Edna Goodrich. "American Maid" is nearing completion at Mutual's Long Island Studios, under the direction of Albert Capellani.

Lessons in Riding for Clarence Burton

Clarence Burton, in support of William Russell, in "Lucky Jim," has been doing some industrious riding lately. His new role requires a rider of ability; but Clarence was a bit out of practice for a finished rider and he has put in some strenuous mornings on board an equine fleet.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

Merit Film Corporation to Widen Operations

Manager Chadwick, of Ivan Productions, Will Supervise Management, and Ivan Releases Will Be Exploited by Merit

DURING the coming year the scope of the operations of the Merit Film Corporation will be much enlarged, it was announced last week. By special arrangement the management of the exchange will be supervised by I. E. Chadwick, general manager of the Ivan Film Productions, and the exchange proper will be conducted by Mr. Willis, who for some time has been manager of the Boston branch of the Merit Company, where he made a record for himself.

All Ivan releases, both regular and special, will be exploited by the Merit Film Corporation. Moreover, there are some special deals pending for productions of other companies which will be concluded in time for the fall season. The fact that I. E. Chadwick is stepping in closer relations with the exchange is considered in itself a guarantee that the exhibitors in the territory controlled by the Merit Film Corporation will get a progressive and square deal.

Mutual Gets Quick Response from Its Better Pictures

SERVICE and a high standard of production have won appreciation from exhibitors in all sections of the country, judging from the letters arriving at the executive offices of the Mutual Film Corporation.

Mutual's "two a week" releasing policy, bringing to the screen the Charles Frohman plays, has been accompanied by determination to render every possible service to exhibitors.

Careful watch has been kept on the physical condition of the film. It is a well established fact in the industry that no Mutual exchange ever sends out a film of any length in anything but the most perfect physical condition. Some of the letters say:

J. C. Flack, Conneaut O.: Just a word in regard to your service. I have been a Mutual exhibitor ever since there was a Mutual Film Corporation.

Thomas B. Thom, Albert Lea, Minn.: The announcement that we are to show a Jackie Saunders picture is sufficient to pack the house. I wish we could have more Saunders pictures.

M. H. Whitham, Buffalo, N. Y.: I am offering this little note as a token of appreciation to the Mutual Film Corporation for its efforts in putting the film situation on a higher plane.

C. J. Woodmansee, New Ulm, Minn.: Many of our patrons pronounced "Souls in Pawn" one of the best features they had ever seen.

Paul A. Fenyvessy, Rochester, N. Y.: I played "The Masked Heart," starring William Russell, last Saturday, and it certainly was a clean-up for me.

Stage Drama Chosen as Pauline Frederick Feature

THE Famous Players-Lasky Corporation this week announced the new feature in which Pauline Frederick will be presented immediately following her appearance in the Paramount production of "The Hungry Heart." The new production will be called "Mrs. Dane's Defense," and is from the drama of that name by Henry Arthur Jones, English dramatist. The play was one of the most successful of its kind and was said by some to be among the most striking of the "realistic" problem plays, imparting many thrills to its audiences. The title-role on the speaking stage was created by Margaret Anglin.

The Paramount adaptation of "Mrs. Dane's Defense" was directed by Hugh Ford, who is said to have taken especial care to make it as nearly perfect as possible. The scenic background is expected to be one of the features of the picture. Much care has also been exercised in selecting the cast and in costuming the characters. Revelations in gowns are promised in this picture.

As announced by Paramount, "The Hungry Heart" will be released prior to "Mrs. Dane's Defense" in November. The feature was directed by Robert G. Vignola.

Mary Anderson and Alfred Whitman Both Pack Guns in Greater Vitagraph's Recent Film Romance, "Sunlight's Last Raid"

ADVANCE OFFERINGS OF THE PROGRAMS

Mitchel Lewis and His Mother Appear In Edgar Lewis's New Photoplay, "The Sign Invisible"

"Best Authors" Policy Rules "Vita" Program

Alfred Henry Lewis, Frederick Upham Andrews, Robert W. Chambers and O. Henry Are Names on Current Releases

ADHERING to the "best authors" policy outlined by Albert E. Smith, president, Vitagraph in twenty-eight days will release the following:

October 15.—"Dear Shot Baker," the first of the Wolfville series, which is being made from the stories of Alfred Henry Lewis.

October 22.—"The Botton of the Well," a mystery play, from the book of the same title, by Frederick Upham Adams.

November 5.—"The Fettered Woman," an adaptation for "Anne's Bridge," one of the best known of the Robert W. Chambers romances.

November 12.—"I Will Repay," an adaptation of the celebrated O. Henry story, "A Municipal Report."

"Dead Shot Baker," in which William Duncan and Carol Holloway are featured, is declared to be one of the finest Western pictures ever filmed, remarkable for its daredevil riding scenes and its wonderful lighting effects. It was made at the Vitagraph Western Studio in Hollywood, Mr. Duncan directing the production in addition to playing the leading role.

"The Bottom of the Well," a powerful melodrama in which a millionaire mill owner is tried for his own murder, brings to the Vitagraph program an extraordinary production. It was directed by John Robertson, and presents an all-star cast headed by Evart Overton. Others in the company are Ned Finley, Agnes Ayres, Alice Terry, Adele De Garde, Herbert Pryor, Robert Gaillard and Bigelow Cooke.

"The Fettered Woman" presents Alice Joyce, supported by Webster Campbell and Templar Saxe, in a splendid adaptation of the Robert W. Chambers novel, "Anne's Bridge." The play was directed by Tom Terriss, and is notable for the scenic effects obtained.

"I Will Repay" is another mystery drama, set in the romantic atmosphere of the eastern shore of Maryland. Corinne Griffith plays the role of the heroine. "Mother" Mary Maurice and William Dunn are her chief support. Arthur Donaldson plays the role of the faithful slave.

Harold Lloyd Sells "Hot Dogs" —In Picture

Pathe has announced for the week of Oct. 7 a Lonesome Luke comedy called "Birds of a Feather," which is said to be a two-reel skit made up of many original pranks in which Harry Lloyd and Bebe Daniels, assisted by "Snub" Pollard, live up to the reputation which they have acquired. The comedy shows Lloyd as joint partner in a hot dog emporium at a seaside resort.

Harold Lloyd and the Rolin crew of funmakers are also on the Pathe program of October 14 in a one-reel farce entitled "Bliss." In this comedy Lloyd plays the part of a very much impoverished individual who is exceedingly anxious to get invited to dinner at the house of the girl whom he most admires.

Victor Moore Takes Mother Goose Title

Victor Moore has made use of the phrase, "The cow jumped over the moon," as the title of his latest Klever Komedy, which is scheduled for release by Paramount on Oct. 14, and which deals with the high cost of living in general and the high cost of beef in particular. This will likely be one of the most timely comedies that the comedian has appeared in. The cow, figuratively speaking, has jumped over the moon, and this is discovered by the householder, played by Moore, when a bill for a very large sum arrives from the butcher. From this point forward the comedy is fast and furious, with Vic getting the worst end of the deal, as usual. Besides, it hits the prevailing high meat prices a hard blow in a satirical manner and enables Moore and his supporting company to get in some distinctive touches that are not only apropos of the times but bound to wring laughter.

Note the Richness of This Interior Which Is Only One of Many Said To Characterize Goldwyn's Productions. This Is from Rex Beach's "The Auction Block"

Sessue Hayakawa, that Inimitable Portrayer of Oriental Roles, is Back Again at His Popular Task. This Time He Presents "The Call of the East," an Alluring Title to be Found Among Paramount Releases

New Subjects in "Grant, Police Reporter," Series

One of the important announcements of the week is a new series of "Grant, Police Reporter," releases from Kalem for distribution by General Film. Four subjects, each in one reel, have been issued in this new series of tabloid detective stories, in which George Larkin is featured.

The new subjects are each complete in themselves and can be used with the series, or independently, with equal facility. The four subjects announced for early release are: "The Mystery of Room 422," "A Deal in Bonds," "The Sign of the Scarf," and "The Man with the Limp."

General Film also anticipates another installment of a popular series from Kalem for November distribution.

Violet McMillan in "The Girl Who Won Out"—Butterfly

Violet MacMillan is the stary of the Butterfly feature scheduled for release October 8th, "The Girl Who Won Out." It is a sociological drama, written by Judge Willis Brown, juvenile court judge of Salt Lake City.

Some excellent character types are contributed by Mrs. A. E. Witting, Charles Hill Mailes, L. M. Wells and Sherman Bainbridge. Eugene Moore is credited with the direction.

Japanese Legends Embodied in "The Call of the East"

"The Call of the East," will be Sessue Hayakawa's starring vehicle. It will be released by Paramount on the 15th of October. In the cast will be found dainty Tsuru Aoki and Margaret Loomis, whose real name is Lehua Waipahu. The following also appear: Jack Holt, James Cruze, Ernest Joy, Guy Oliver and Jane Wolff.

Those who have read Lafcadio Hearn's books will recognize, no doubt, some of the strange legends in "The Call of the East." Beulah Marie Dix, author of the story, has embodied some of these Oriental touches. The photographic work is said to be fine in this picture and the settings chosen will be notable for their exquisite natural beauty.

Small Towns Vie for Paramount-Artcraft Service

Paramount Pictures Corporation is beginning to find out just how many really small hamlets there are in these United States, and all through a recent announcement made by the company that the Star Series of Paramount and Artcraft productions had been booked at the Liberty theatre, Canaseraga, N. Y., a town of 754 people.

P. C. Wreath, sales manager of the Kansas City Feature Film Co., called attention to the fact that contracts for exhibiting all the Paramount and Artcraft stars had been signed with C. H. Cookingham, manager of the Opera House at Ayrshire, Iowa—which has only 337 population. Also it was announced that Skiatook, Oklahoma, was using a large part of the service in the Palace theatre. Skiatook has 606 souls.

Hairbreadth Escape from Death for Helen Holmes

Helen Holmes, playing the role of Helen Thurston in "The Lost Express," Mutual's new fifteen chapter photonovel, escapes death by a hair's breadth in "The Oil Well Conspiracy, Chapter IV, released October 8.

Helen, in the mountains, finds the model and destroys it. "Harelip" comes upon her, puts up a fight and Helen makes her escape from the shack just as a runaway oil car smashes into the shack and destroys it.

Vivian Martin Again a Waif in "The Trouble Buster"

Once more, in "The Trouble Buster," released October 8th, winsome Vivian Martin will appear as a waif of the streets. The title is derived from the name of a strange little clay figure similar to the kewpie or billiken supposed to have been designed by "Mike"—Miss Martin. The experiences of a Rumanian girl left alone in America when her father dies, make up the story.

Among the players are James Neill, Paul Willis, Charles West, Louise Harris, Mary Mersch and Vera Lewis.

"The Fibbers," Bryant Washburn Comedy, for Oct. 15

Bryant Washburn's new comedy-drama, "The Fibbers," will be released by Essanay October 15 on the Perfection Picture program. Trade showings of the five-part picture are now in progress at George Kleine's branch offices.

"The Fibbers" is announced as another typical Washburn production, presenting the star in the same subtly humorous type of characterization which made the Skinner pictures famous. Virginia Valli plays the woman lead.

Young Men Who Desire To Learn How To Make Love Should Study Earl Williams. This Thrill Occupies Space In Vitagraph's "The Love Doctor," In Which Corinne Griffith Heads a Scintillating Cast

Bluebird to Present Rawlinson in New Crook Play

Bluebird has arranged to present Herbert Rawlinson in a drama similar to his recent "Come Through," as a regular release on the program for October 29. This feature will precede the appearance of Carmel Myers as a Bluebird star in "The Lash of Power," November 5, and the arrival of Mae Murray, long heralded, as star of "Princess Virtue," November 12.

The Rawlinson Bluebird will be "The Man Trap," a melodrama, ending with a "surprise" twist that promises to befuddle the "plot detectives," and make the feature exceptional among "crook" conspiracies of the screen. In "The Man Trap" there will also be introduced a leading lady, new to photoplay, in the person of Sally Starr, who will support Mr. Rawlinson in future productions.

Elmer Clifton, who has created several Franklyn Farnum Bluebirds, directed Mr. Rawlinson in "The Man Trap," working from a story and scenario by Waldemar Young. The supporting company, beside Sally Starr, will have Ruby La Fayette, Jack Nelson, Mark Fenton, Hal Wilson and Frank McQuarrie.

Essanay Releases "Fools for Luck," Taylor Holmes

Taylor Holmes, Charlie Chaplin and George Ade supply Essanay's share of film entertainment to be released the coming week.

Mr. Holmes will be seen in a comedy-drama, "Fools for Luck." It is a screen version of Kennett Harris's story, "Talismans." It will be released on the Perfection Picture program October 8.

The second of the Essanay-Chaplins, which will be released through the General Film Company, October 13, is "A Jitney Elopement."

The next George Ade Fable to be released through General Film is entitled "The Fable of All That Triangle Stuff as Sized Up by the Meal Ticket." It will appear October 13.

Another O. Henry picture to be released on General Film's program. It is "Blind Man's Holiday," featuring Carlton King and Jean Paige

This Young Creature Jumped from the Ex.ra's Waiting Room to a Leading Part in Essanay's "A Fool for Luck." Helen Ferguson is Her Name

Four O. Henry Features Scheduled for October

General Film has announced for distribution in October four O. Henry stories from that series, and which are produced by Broadway Star Features. The October releases are claimed to be the best of the entire lot and include two and four-reel subjects, as follows: "The Lonesome Road," two reels; "The Indian Summer of Dry Valley Johnson," four reels; "The Enchanted Kiss," two reels, and "A Night in New Arabia," four reels. Three of these subjects deal more or less with the West and is laid in New York, or, as the author calls it, "Bagdad-on-the-Subway." This is "A Night in New Arabia." Martin Justice is said to have given to "Dry Valley Johnson" some of his most able work as a director of O. Henry stories. For the two-reelers in the West, Director Dave Smith has taken pains to provide typical O. Henry locations and atmosphere. Thomas Mills's work as director in "A Night in New Arabia" is of like class.

Perhaps the most unique of the October O. Henry releases is "The Lonesome Road," a colorful picture illustrating how matrimony can tame even the wildest of rip-roaring cowboys. Chet Ryan's work as Perry Roundtree is supported by S. R. Jennings, Tex Allen and White Cloud.

"The Indian Summer of Dry Valley Johnson" is an Eastern production with an ex-cowboy hero, with Carlton King as "Dry Valley" Jean Paige.

A Large Portion of the Empire All Star Long Island Studio was Commandeered For This Ball Room Scene, Which Occurs in "The Beautiful Adventure," Starring Ann Murdock and David Powell

Gladys Hulette Starred in "A Crooked Romance"

Pathe announces as an event of real note the release, on September 30, of "A Crooked Romance," in which Gladys Hulette is starred. In her supporting cast are such well-known players as J. H. Gilmour, Wm. Parke, Jr., and Paul Clerget, the French pantomimist.

In announcing the release Pathe has made Paul Clerget the center of attraction. In "A Crooked Romance" he is expected to carry a very good role, as he has starred in his own right in more than one production. His last engagement on the speaking stage was in the Winthrop Ames production of "Pierrot the Prodigal."

Does This Scene Not Boil With Passion? The Fox Kidlets Are Centered in That Glittering Old Story of the Orient, "Aladdin and the Wonderful Lamp."

Paramount Sets Release Date for "Number One" Serial

PARAMOUNT PICTURES CORPORATION has set Monday, October 29, as the release date for its first serial, which is to be presented under the unusual title of "Who Is Number One?" The star of the serial, which was written by Anna Katherine Green, is Kathleen Clifford, recently in vaudeville, and who is making her screen debut in this production. Coincidental with the release of the feature, the story will be novelized in newspapers in fifty cities, and this publicity is expected to prove a valuable aid to the exhibitors showing the serial, which promises to rival any former picture of a like nature.

Paramount is looking forward expectantly, but optimistically, to Miss Clifford's maiden debut across the stage of the silent drama, as all indications point toward a genuine success for the young lady when she makes her bow before picture audiences. Her ability for staging neck-risking stunts is said to be wonderfully developed, and these will be brought out in "Who Is Number One?"

As further insurance that the public will be fully aware of the presentation of the serial, Paramount will launch a smashing billboard campaign in 150 cities, with promises of making this one of the best advertised serials released in some time.

"Who Is Number One" tells the story of the machinations of a mysterious and revengeful woman. A man of masterful mind, a clever inventor, is the object of this woman's hate.

Into this turmoil comes Kathleen Clifford. She falls in love with the son of the financier. There are plots and counterplots, and throughout is a beautiful love story. In every episode are thrills, ranging from an axe-fight between divers under the sea to a tremendous dive from the yard-arm of a ship, and a leap across a court from a roof to a fire-escape that resulted in a broken arm for Miss Clifford.

General Film Schedules Three More Falcons

"The Climber," with Henry King, "The Best Man," with George Cain, and "The Understudy," with Ethel Ritchie, on Program

FOLLOWING the current Falcon Features, released by General Film, one a week, a varied list of attractive stars and stories is ready. Henry King comes back as the lead in "The Climber," a story by George Foxhall, supervised by H. M. and E. D. Horkheimer.

The present releases are "A Man of His Word," from the great play of "Jelf's," by Horace Annesley Vachell, a George Loane Tucker production featuring Henry Ainley and Mary Dibley, and "The Secret of Black Mountain," featuring Vola Vale and Philo McCullough.

As in "The Mainspring," the Joseph Louis Vance story in which he played hero, Mr. King in "The Climber" has a part giving every scope for youthful fire and dashing prowess. In "The Climber" he is an aristocrat down in life who becomes a prizefighter and wins his way back into society again by force of character. There is a mystery and love atmosphere throughout this drama.

A star whom every one will discover in a most agreeable role is Ethel Ritchie in "The Understudy," by Leigh Gordon Giltner, the next Falcon Feature. The male star in this production, supervised by H. M. and E. D. Horkheimer, is Neil Hardin. It is a drama of social contrasts and of a deserving girl attaining success after strange trials and most novel experiences.

The return of Margaret Landis, remembered in "The Martinache Marriage," is promised in a story called "The Best Man," by George Cain, from *People's Magazine*. The suspense in this story arises out of her courtship by two vastly different men, both weak and both strong. In the end the one proves to be unregenerate in his instincts while the other turns out to have gentility plus the truer fiber. Intensely dramatic situations mark this production, also supervised by H. M. and E. D. Horkheimer.

The same producers are responsible for the next Falcon Feature in the list, Vola Vale again being the star, Jack Vosburgh being bracketed with her. "The Library in the Library," by Frederick Orin Bartlett is the story, one of conflicts and thrills and yet with a powerful human note all the way through.

Later there will be productions featuring Kathleen Kirkham, Vola Vale, R. Henry Grey, Daniel Gilfether, Monroe Salisbury and Mollie McConnell.

Charles Ray's First Paramount October 22

Charles Ray, the Thomas H. Ince star, will make his debut as a Paramount screen star on Oct. 22, it is announced, when he will be presented in "The Son of His Father." His s cond feature, "His Mother's Boy," will be released later in the year.

The apearance of Ray under the Paramount banner is being awaited as quite an event by a majority of exhibitors, as well as screen fans. His beginnings in roles wherein he depicted weak types of youth led finally up to a display of versatility that has been accepted with favor throughout the country. In "The Son of His Father," whatever traits of weakness in the character are apparent in the beginning are soon forgotten in the development of the role. The young man, placed on his mettle, proves himself a real red-blooded American. The picture was directed by Victor Schertzinger, from the novel by Ridgwell Cullum. Vola Vale plays the feminine lead in the picture and others in the cast are David Slosson, George Nicholls, J. P. Lockney, Charles K. French and George Hoffman.

Oh, Boy! Also, "Oh, Doctor!" She Is Alice Mann, Playing Ingenue Leads With Roscoe Arbuckle In Paramount Plays. Her Latest Is "Oh, Doctor!"

JEWEL PRODUCTIONS INC.

The particular business of this corporation is to market—to buy negatives, or to book for the Producer on a percentage. But of all its percentages that which it is most particular about is the percentage of JEWEL Productions which shall be inimitable.

The beauty of a gem lies not in its carat weight but in its purity.

The craftsman's cutting multiplies the sparkling facets — the *atelier's* setting frames the stone to fuller radiance.

On our lady's hand, the matchless gleam of its inborn light is silently significant of quality.

Such is truly a jewel—a coveted, jealously guarded article of *bijouterie* —worth the labor of men and the love of women.

In perfectly equal degree these same phrases fit the rare pictures which you may secure from time to time through the agency of JEWEL Productions (Inc.).

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Cincinnati, Ohio, 402 Strand Theatre Bldg.
Salt Lake City, Utah, 56 Exchange Place.

Toronto, Canada, State Right Feature, 106 Richmond Street.

CHICAGO IS STRONG FOR The Trump Serial "The RED ACE"

CHICAGO HERALD.

Seen on the Screen

"THE RED ACE"

By LOUELLA O. PARSONS.

WHAT with standing on the fender of a moving automobile, doing a Doraldina on the edge of a yawning precipice and having live gorillas waiting in ambush—"The Red Ace" might be termed a very live serial. All of this occurs in the first three episodes, and leaves one rather breathless and stirred up with curiosity to know what comes next.

Of course, this is exactly as it should be in a serial. This expectancy emotion is what induces ma to stack her supper dishes and hurry to the neighborhood theater. An exhibitor who has watched the flurry and waning of his box office receipts will tell you if it were not for the promise held forth in a serial, business would frequently be at a standstill.

That is why I say "The Red Ace" has all the symptoms of a popular serial. A lovely lady in distress, a band of uncouth villians, and enough stimulating excitement to be very unhealthy for one afflicted with heart disease.

Having only seen three episodes of this strenuous moving picture, I might be accused of being premature in my judgment, but I have seen so many of these continued picture stories I think I am justified in basing my criticism of "The Red Ace" on the manner in which it gains in interest.

Marie Walcamp, intrepid and daring, has the fat role. As the sister of Richard Dixon, murdered for his mine, "The Red Ace," she has a big opportunity to give some startling exhibitions of her skill as a diver.

Miss Walcamp has the support of the best talent Universal City affords and has been surrounded with a group of well-balanced players.

\+ + +

FEATURING

Fearless — Dashing — Daring

MARIE WALCAMP

The Beautiful Star of "LIBERTY"

Directed by JACQUES JACCARD

The hardest serial field in the entire world—where the critics are critics and not spineless reviewers — Chicago, the grave of countless serial hopes—has fallen under the spell of this magnificent serial. It has every element of success including

A BIG PUNCH at the END of Every Episode

Now is the time to book and prepare to clean up with the same big business that came to "Liberty," the greatest serial money getter ever released. Book thru your nearest Universal Exchange, or Universal Film Manufacturing Co., Carl Laemmle, President, "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.

WATCH for the Serial Stupendous "The MYSTERY SHIP"

Soon to be Released

BUTTERFLY STARS

Butterfly Pictures Present

HARRY CAREY

IN

"UNDER SENTENCE"

The Story of a Pal Who Wouldn't Squeal

Directed by JACK FORD

Book thru your nearest Butterfly Exchange, or from Universal Film Mfg. Co.
Carl Laemmle, President, 1600 Broadway, New York

Biggest Program for Pathe on October 14

Probably Biggest Program Release Ever Made Includes Nineteen Reels Made Up of First of New Pathe Plays

PATHE claims for its program for the week of October 14 the distinction of being the largest ever released by this company, and probably by any other. It contains nineteen reels, made up of the first of the new Pathe Plays, a five-reel Gold Rooster play, two serial episodes, a one-reel Harold Lloyd comedy and the usual short reels, including the Pathe News.

The stars appearing on this program are Mrs. Vernon Castle, Emmy Lynn, Mollie King, Pearl White and Harold Lloyd. The first named appears in "Stranded in Arcady," a five-reel Pathe Play special, produced by Astra, written by Francis Lynde, scenario by Philip Bartholamae, and directed by Frank Crane. This is the first of the Castle features, and also marks the first release under Pathe's new feature policy.

"The Torture of Silence" is also a drama in five reels. Emmy Lynn plays the central character in this picture.

Mollie King is presented in the fifth episode of the "Seven Pearls," with Creighton Hale and Leon Bary, produced in two reels by Astra.

Pearl White appears in the fifteenth episode of "The Fatal Ring," produced in two reels by Astra, under the direction of George B. Seitz, story by Fred Jackson, and scenario by Bertram Millhauser.

"Biaritz, the Fashionable," and "Warblers of France" make up a Pathe colored, split reel scenic and educational.

Harold Lloyd appears in "Bliss," one-reel comedy, produced by Rolin. This is a very fast moving comedy, with Harold Lloyd, Harry Pollard and Bebe Daniels. It is all about a count that turns out to be a counterfeit, and is said to pack à laugh a foot.

An International cartoon and scenic, split reel and Hearst-Pathe News, No. 84 and 85, complete this very big program.

Janitor and Gangmen in "Big V" Comedy Mix-Up

Vitagraph's "Big V" gloom chaser for the week of October 8 is "Rooftops and Ruffians," written by Lawrence Semon and Graham Baker. Semon leads and is assisted by the riot squad which includes Joe Simberg, Joe Basil, Earl Montgomery, Pietro Aramondo and Ed Dunn. Florence Curtis, dancer, plays the leading feminine role.

The story concerns Larry, who is the janitor in a building the cellar of which is a rendezvous of yeggmen.

Next Pickford-Huff Play "The Ghost House"

"The Ghost House," a Paramount picture scheduled for release Oct. 1, has Jack Pickford and Louise Huff as co-stars.

William C. De Mille directed the picture and it has been accorded careful handling. The supporting cast includes Olga Grey, James Neill, Eugene Pallette, Mrs. Lewis McCord, Horace B. Carpenter, Edythe Chapman, and Lillian Leighton.

In the plot the old Atwell house is said to be haunted. Jeromy, the gardener, is at the head of a band of crooks and does his best to keep alive the superstition.

Even the old lady in the picture frame is taking an interest in the fat wad of green-backs. Edith Roberts, registering disgust, is leading lady in Universal's "O'Conner's Mag"

Louise Glaum, Triangle Heroine, Chats with Harold Lockwood and Director Charles Giblyn During Her Recent Flight to New York

Eltinge, Conqueror, Begins Second Screen Feature

JULIAN ELTINGE, best known female empersonator of stagedom, has turned his attentions to the second screen feature of his career, and which is being produced, as was his first picture, by the Famous Players-Lasky Corporation for release through Paramount. Thoroughly alive to the possibilities which the silent drama hold forth, Mr. Eltinge, fresh from his success achieved in his initial attempt on the screen, is expecting to make even a bigger thing of his second feature. The title chosen is "The Clever Mrs. Carfax," in which story Eltinge is given the dual role of Mrs. Carfax and Temple Trask. The picture has been directed by Donald Crisp, and will be a November Paramount release. The scenario was prepared by Gardner Hunting. A strong supporting cast was supplied, and from all accounts "The Clever Mrs. Carfax" will more than duplicate "The Countess Charming."

In the first of his Paramount pictures, "The Countess Charming," released September 24, Eltinge established himself solidly as a screen star, and promises some new surprises to the female contingent of his audiences in his next picture.

Star in "Silent" Drama Tries Her Songs on 'Em

Myrtle Stedman, film star, who has been making a tour of the United States and Canada, appearing at the various theatres in person, will arrive in New York soon to wind up her successful trip.

Instead of the regular talks that have been the common custom among the stars who have appeared before their admirers, Miss Stedman gives a song recital, after which she says a few words of appreciation.

In Oregon she was compelled to alter her schedule and remain there a full week and a half longer than she expected. Such was the case in several cities where patrons of the theatres could not get inside to hear their favorite sing and talk.

Miss Stedman intends to return to the screen, after she has taken a two weeks' vacation in the Catskills.

Helen Hesperia As Camille In General Film's New Production

Universal Pictures General Petain, "Hero of Verdun"

SUBJECTS of real news interest are shown in the ninetieth issue of Universal's Animated Weekly, just released.

General Petain, "The Hero of Verdun," and King Albert and Queen Elizabeth of Belgium are three of those given prominence in the release.

By special permission of the French War Office, the Universal cameraman recently accompanied General Petain to the fighting front, and there secured some views of the most democratic of European military leaders during the course of an interesting day's work.

Of even greater note are the scenes in which the exiled King and Queen of Flanders figure as they are shown donning aero garb and setting off on a flight from a French aero station to view adjacent portions of their ravaged kingdom. An armored scout plane accompanies them. This is in many respects the most unusual set of news pictures the Animated Weekly has carried in weeks.

American scenes are also well represented with pictures of the departure of the 12th New York National Guard for France, via Spartanburg, S. C.; the carnival recently held to mark the official closing of Coney Island for the season, in which soldiers, sailors, marines, civilians and pretty girls all vied for attention with one of the gayest parades of floats that has ever passed down the famous midway by the sea; and scenes taken at Niagara Falls, showing how the great International Bridge between the United States and Canada is being guarded night and day by details of "Tommies" and "Sammies," who hobnob in the most neighborly fashion as they go about their co-operative duties, all earnestly interested in protecting the rights of their respective countries, now so closely allied in this world's conflict.

Universal Offers Variety for October 9

Five Rattling Comedies and Two Dramas on Release Schedule—"The Ninth Day," Military Drama, Heads the List

UNIVERSAL has announced what is expected to be an unusually interesting and worthy program in its releases for the week of October 9, when five comedies and two dramas will come to the attention of the exhibitors.

The Gold Seal drama, "The Ninth Day," heads the list, with Neal Hart, one of the most likable of western players, as star, The picture has a military trend, and is from the story by Col. Jasper Ewing Brady. The picturization was made by Karl Coolidge, and the direction was done by George Marshall. A very pretty love story is woven about the love affair of a cavalryman at the military post and the storekeeper's daughter. Rivals for the hand of the girl make things even more interesting, and supply occasion for complications which are carried out admirably to make a winning picture. In this feature Neal Hart is supported by Janet Eastman and other capable players.

"Hot Applications" is the title of the Nestor comedy in which Eddie Lyons and Lee Moran will be featured Tuesday, October 9. Written by the two principal funmakers, scenarioized by Fred Palmer, and produced by Roy Clements, this is said to be one of the most hilarious farces in which Universal's comedy team have been seen in many moons. Edith Roberts and Fred Gamble also have prominent parts in the fun-making.

Wednesday, October 10, is L-Ko Comedy Day, and is signalized on this occasion by the release of an unusual commentary upon the medical profession, entitled, "The Nurse of An Aching Heart." Eddie Barry, Bob MacKenzie, Eva Novak, and Chester Ryckman furnish most of the merriment. Archie Mayo and J. G. Blystone are credited with the direction. The 93d issue of the Animated Weekly will also make its appearance on the same date.

Lena Baskette, the ten-year-old dancing prodigy, will be the star of "A Prince For a Day," the tabloid feature released October 11. In the story, written by J. B. Shillingford and prepared for the screen by Nan Blair, Lena takes a dual role, and puts over two distinct characterizations. Fred Montague, Allan MacQuarrie and Nigel Debruiller are prominent in the cast." The Wart on the Wire," a burlesque of Universal's serial. "The Voice on the Wire," will be released at the same time, featuring Gale Henry and William Franey. Ruth Stonehouse and Harry Mann are the featured players of the Victor comedy scheduled for release October 12, and which is called "A Walloping Time." The 40th issue of the Universal Screen Magazine bears the same release date.

Helen Gibson is the star of the Bison drama which will be presented October 13. "Saving the Fast Mail" is the title of the feature in which Miss Gibson will make her latest appearance, and which was written and produced by James D. Davis. "Rainstorms and Brainstorms," a joker comedy, featuring Max Asher and Gladys Tennyson, will also be released on that date.

The 22nd issue of Current Events featuring up-to-date-minute happenings, concludes the week's regular list of releases. In addition, the concluding episode of "The Gray Ghost," Arthur Somers Roche's mystery serial, will be released for exhibition outside greater New York.

West and South Contribute to New Triangle Dramas

THE West and the South are represented on the same program in Triangle's schedule of releases for the week of Oct. 7. The power of maternal love to conquer man's duplicity and the pressure of public opinion in a small town furnish the themes for the two dramas announced. Belle Bennett and Ruth Stonehouse are cast in the leading roles.

The first drama is called "Ashes of Hope," with the scene laid in a Western mining camp dominated by the charm of Gonda, a dance hall girl. Gordon, a stranger, happens into town and becomes the subject of a wager between the girl and a gambler. Naturally, the girl wins, and the story develops. Gonda's growing love for the man is stifled when she learns he is married, and the supreme sacrifice she made gives name to the story. Supporting Miss Bennett are Jack Livingston, Jack Richardson and Josie Sedgwick.

The second play, "A Phantom Husband," has a unique matrimonial twist, as its title implies. A little country girl whose pride impels her to spread news of an imaginary fiancé, in a Kentucky town, wanders through a maze of her white lies trying to produce a ready-made husband for her wedding date. The story is from the pen of H. O. Davis, Triangle's vice-president and general manager. Charles Gunn plays the leading male role opposite Miss Stonehouse.

The Keystone comedy for the week, "His Crooked Career," features Fritz Schade and Claire Anderson in a tangle between a chief of police and burglars' union. "Half and Half" and "All at Sea," one-reel Triangle Komedies, will also be released on Oct. 7.

Universal Animated Has Chevrolet Views

Universal's Animated Weekly No. 91 has excellent pictures of Louis Chevrolet winning the $10,000 Harkness trophy at Sheepshead Bay by driving an auto one hundred miles in fifty-four minutes.

Other views include the eighty-foot tester board erected at Norfolk, Va., Catolanian revolutionist overawed at Barcelona; Colonel Hart, President's aide, assigned to service in France; President Wilson receiving the Humanitarian Cult medal; Uncle Sam's "nephews" at Governor's Island; Quebec bridge completed, and the 25,000 "Rainbows" at Camp Mills, Mineola.

Anita King's First Horkheimer Feature Ready

"The Girl Angle" Scheduled as Mutual Release for October 8—Gail Kane Presented in New American Production

A SPECIAL event in Mutual releases for the week of October 8 will be the introduction of Anita King to the Mutual-Horkheimer productions. In addition to the feature in which Miss King will star, Mutual has announced for release the same week a drama in which Gail Kane has the leading role, two comedies, a chapter of "The Lost Express," and the topical reel.

"The Girl Angle," the initial production in which Miss King appeared for E. D. Horkheimer at Long Beach, Cal., is slated to head the list of releases for the week. Miss King in the feature has the role of a two-fisted fighting woman who despises and distrusts the male of the species to an intense degree. It is said she has done her part very well, and the feature is awaited expectantly.

Gail Kane has a distinctly different role in her new picture, "Southern Pride," than she had in "Souls in Pawn" and "The Bride's Silence," her last two releases. She is assigned to the part of the proud daughter of an old but impoverished Creole family, loved by two men and loving one—the everlasting triangle. The settings are typically Southern. The production was directed by Henry King, who has been in charge of Miss Kane's most recent Mutual-American pictures.

There are two comedies on the schedule for the week: "Firing Father," the second of the new series of Mutual Strand one-reel pictures, starring Billie Rhodes, and "Jerry and the Bully," a one-reel Cub featuring George Ovey. Exhibitors in all parts of the country showed interest in the announcement that Mutual would release a series of forty-four Strand comedies starring Miss Rhodes, and heavy bookings have followed the news. Miss Rhodes is supported by Jay Belasco. "Firing Father" is scheduled for release October 9 and "Jerry and the Bully" reaches the screen October 11.

The serial release of the week is "The Oil Well Conspiracy," chapter four of "The Lost Express," the Mutual-Signal fifteen-chapter photonovel starring Helen Holmes. Chapter four takes the production up to the point where the motive for the theft of old General Thurston's secret formula for granulating gasoline is revealed.

Reel Life, the Mutual Film magazine, scheduled for October 11, covers the following subjects: "A Dam Across the Mississippi," "The Development of the Watch," "Acrobatic Cyclists," and shows the raising of cantaloupes in the Imperial Valley. The animated drawing from Life is entitled "Coming Home from the Club in 1950." Mutual Weekly, carrying current events, is released October 10.

Gaumont Announces Program for October 15

Mutual Weekly No. 146 Is First to Be Released That Week, Followed by Reel Life—Dishwashing Is a Feature

THE first release of the Gaumont Company for the week of October 15 is Gaumont-Mutual Weekly No. 146, which will reach the screen on Wednesday, October 17. The current topics which will appear in this issue will be those headlined in the newspapers of about that date.

Like a literary magazine, the Gaumont screen Magazine, Reel Life, is carefully prepared in advance of publication. It is therefore possible to state the contents of No. 77, which will be released on Thursday, October 18. Two cameramen were sent to Panama and points on the Gulf of Mexico to photograph the feature subject in this number, "The Banana Industry." This industry is shown in its entirety, from the planting of the banana tuber, or "eye," among decaying jungle vegetation to the unloading of perfect bunches by machinery in the United States.

Hardly less interesting (and probably housewives will deem it of greater importance) is "When Dishwashing is a Pleasure," which illustrates a recent invention which allows the sanitary washing of each dish in clean, separate water in a way which will not injure the prettiest or most delicate hands. The Gaumont Company promises to show other inventions to lighten housework in succeeding issues.

The other subjects in this number are: "A Colonial Church in South Carolina," which was saved from destruction during the Revolution by the coat-of-arms of George III; the making of a crude bracelet by "A Primitive Jeweler"; and "An Optical Illusion," an animated drawing from the humorous weekly, Life, which proves that the chorus girl did not kick off the minister's "lid."

Lois Weber "Found" This Charming Young Woman. Mildred Harris Plays the Leading Part in "The Price of a Good Time"

Supreme Court Scene Shown in Walthall Feature

Among the massive settings required for the filming of "His Robe of Honor," in which Henry B. Walthall will make his debut as an independent star-manager under the executive direction of Paralta Plays, Inc., will be an exact reproduction of one of the chambers of the New York Supreme Court. To get this setting correct in detail, it was necessary to secure the services of an artist, who made a sketch of the original room, and which was sent to the studio in California where the reproduction will be built. So massive is the setting that, when completed, it will occupy the entire floor space of one of the largest stages in the studio. Art Director R. Holmes Paul, who prepared the blue prints for the set, is in charge of the construction work, which will require several weeks.

Frederick Warde and Large Cast in New Pathe

In "The Heart of Ezra Greer," Pathe Gold Rooster Play in five parts, announced for release on October 7, Frederick Warde is supported by an exceptionally large cast. Among the players are Lelia Frost as his pretty daughter, George Froth as Jack Denbeigh, the young Broadway leading man; Carey Hastings as Denbeigh's housekeeper, Thomas A. Curran as his guardian, Lillian Bueller as Amy de Vere, the "Baby Vamp"; Helen Badgley as the poor little girl, and Gerald Badgley as the millionaire's baby.

"The Heart of Ezra Greer" is described as a twentieth century story, full of suspense and heart interest. It was written by Lloyd Lonergan, author of the serial, "The Million Dollar Mystery," and was directed by Emile Chautard.

Dozen Cities Give Scenes to New Mutual Weekly

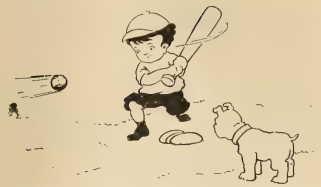
Mutual Weekly No. 144, scheduled for release on October 3, will present current scenes in twelve cities in this country and abroad, and will embrace a wide range of subjects, all the way from fashion hints to action on the firing line.

Cities represented in this Weekly are New York, Boston, Los Angeles, Washington, Seattle, Lexington, Mass.; Ventura, Cal.; Camp Mills, N. Y.; Quebec, Can.; Paris, France. What is expected to be one of the main points of interest in this news reel is the scenes at Camp Mills, where 27,000 troopers marched past Secretary of War Baker in review. This division is gathered from all parts of the country and will be the first to go to France of the troops still here.

"Firing Father" Is Strand-Mutual for October 9

"Firing Father," a one-reel comedy, is the second of the new series of Strand-Mutual comedies starring Billie Rhodes. It is scheduled for release October 9.

The new Mutual-Strand series opened October 2 with "Some Nurse," the first of a series of forty-four one-reel comedies. Billie Rhodes is the star in the series, supported in most of the series by Jay Belasco.



Bobby Bumps Caught in the Act. He is a Creature Created by the Animated Pen of Earl Hurd of the Bray Studios

Hunting Subject Special Feature of Pictograph

The eighty-eighth release of Paramount-Bray Pictograph, the magazine on the screen, is said to demand special interest through the hunting subject, "A Southland Deer Hunt," which is incorporated in it. The picture of the hunt was made, it is said, in the forest-covered hills of Carolina, and is probably the only one that shows the actual shooting of a wild deer.

In order to get the pictures the cameraman was forced to climb a tree, where, screened by the leaves and with his camera lashed securely to the branches, he sat patiently for hours awaiting the chance of a deer passing close enough for the hunter's shot. Other subjects that go to round out this release are a practical demonstration of a simple method of making soap in the home as evolved in the Department of Home Economics of Cornell University, "A Wood Chopping Contest in New Zealand," and an animated cartoon by Earl Hurd called "Bobby Bumps' World 'Serious.'"

Gaumont Shows Quebec Bridge Completed

The Gaumont Company is able to show in No. 144 of the Mutual Weekly, released October 3, the third and successful attempt to complete this monster bridge.

With a cantilever length of 2,830 feet, and a clearance which will allow the passage of the tallest masted ships, the Quebec bridge is the greatest in the world, surpassing the famous bridge across the Firth of Forth, near Edinburgh. Even a 16-story building would not extend above the main posts, and more than 65,000 tons of steel were used in its construction.

Burton Holmes Closes Most Successful Tour

With the richest harvest of motion pictures and still photographs secured in the twenty-three years of his career as a globe-traveler, Burton Holmes has completed his present campaign with the camera. He declares that patrons of the screen may look forward to a wonderful series of Paramount-Burton Holmes Travel pictures, while for the travelogues, Mr. Holmes' personal series, innumerable extraordinary pictures have been obtained as well.

From New Zealand, Australia, Samoa, Hawaii, China, Manchuria, Korea, Japan and Alaska have been brought back a wide variety of interesting scenes in the daily life of the people, in the characteristic setting of each country.

Film Specialties

Featurette Shows How Pictures Are Made

Educational Films Corporation Discloses Studio Mysteries in Single Reel, with Rothacker Plant in Chicago as Basis for Scenes

IN the single-reel featurette, called "From Studio to Screen," released September 24 by the Educational Films Corporation, the mysteries of the motion picture industry, as far as the making of pictures is concerned, are disclosed to the general public. The subject is one that has always been of great interest to the lay mind, and it is expected that the film will draw largely for this reason, in addition to its other qualities.

The idea of showing the public how moving pictures are made originated with E. W. Hammons, vice-president of the Educational Films Corporation. Mr. Hammons, after a tour of observation covering laboratory-studios from coast to coast, selected the Rothacker Studios at Chicago as the place to show up-to-the-minute moving picture production and manufacture on an extensive and scientific scale and worked out his ideas accordingly.

"From Studio to Screen" opens with a brief general view of a modern laboratory. Then is shown the arrival of the raw stock, unperforated negative and positive film. Then the perforating room is shown, where the negative film is made ready for the camera and the positive film made ready for printing. Then the cinematographer loads the camera, placing the negative in light-tight magazines and fixes them ready to "shoot."

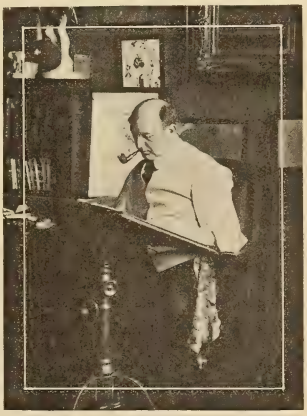
Then is shown the dressing-room where the art of studio make-up is illustrated. From here the film goes to the carpenter shop, and on to the completion of a picture.

The film closes with the final inspection, and turning over the finished film to the express companies who send it on its way to the exchanges, who, in turn, distribute it to the theatre.

"From Studio to Screen" will be presented for one week at the Strand theatre, New York, during early October.

"Travelaughs" New Hy Mayer Screen Stunt

Photographed Backgrounds Showing Streets, Docks, Wharves, Bridges and the Like Cleverly Fade Out into Cartoons



Hy Mayer, Busily Engaged On His Cartoon For Universal's Animated Weekly

IN addition to his duties as the featured cartoonist of the Animated Weekly, Hy Mayer has just made an arrangement with Universal whereby he will do a unique series of "Travelaughs," to be issued monthly during the coming year.

The first of these humorous commentaries on life as it is lived in the highways and byways of the metropolis was recently shown at the Broadway theatre, where it aroused much favorable comment. It is entitled, "New York as Seen by Hy Mayer," and will be released throughout the country without delay.

As a combination of photographic art and drawing, the reel has a refreshing element of novelty that is said to lift it out of the class of the stereotyped travel trip in screenland. The camera supplies many unusual scenes of the skyline, rivers, docks, bridge, streets and foreign quarters of the big city, which in turn fade out into Mayer's witty and incisive sketches, telling in the most graphic manner the thoughts that these scenes have aroused in his mind. Not the least interesting part of the reel are the captions, done in the arist's most characteristic vein, and they are descriptive indeed.

Hy Mayer is the dean of cartoonists now connected with the motion picture industry. He is finishing his fifth year under contract with the Universal Film Manufacturing Company, and during that time his name, his hand and his famous striped shirt cuff have become familiar in every corner of the globe where motion pictures are shown.

Unusual Fun Promised in New Cartoon Comedy

Goodrich Dirt and his pup, the characters created by Wallace Carlson, will be presented in their search for a square meal in the 87th release of Paramount-Bray Pictograph, the "magazine on the screen."

Short Subjects in Review

By Clara DeLissa Berg

A SPANISH SURPRISE PARTY

Spain gets tired of being so out of the general rumpus, and every now and then starts a little uproar of her own. Or tries to. Some gentlemen who believed they had a grievance against the existing order of things assembled at Barcelona (Universal Animated Weekly, No. 91). While waiting for their train they enjoyed a native dance. Then, with spirits renewed, they— But it was just at this point that the surprise occurred.

That business of completing the great bridge at Quebec has been a heart-breaking affair. More than once the central span has been raised nearly to position, only to give way, the last time at the cost of several lives. Now at length the effort has been brought to a successful conclusion. The cameraman, sticking to his post for hours, for the span was raised 640 feet at the rate of only six feet an hour, shows us various stages of the operation, and finally the completed bridge with traffic passing over it.

Every one likes to see-saw. Witness the crowds on the swings at Coney. But only a minute fraction of our 100,000,000 can go to the beloved island. It's a long way from Norfolk, Va., for example. So a clever man there built his own Coney Island in the shape of a teeter board eighty feet long, worked, of course, by machinery. With those on board was the cameraman, and striking are the pictures he caught as the end of the giant teeter rose and sank.

Hy Mayer at his best concludes the reel.

GLIMPSES OF WONDERLAND

From one amazing scene to another we are taken "Through the Canadian Rockies from Vancouver to Banff" (Educational Films Corporation). A two-hundred-foot cascade plunges down a rocky bed as narrow as a sluice; majestic Mount Baker in Washington is seen from a distance of fifty miles. Panoramas of calm lakes are followed by swift glimpses of noble peaks—Mount Cavell, Mount King, Mount Stephen Field. If one might venture a criticism on a beautiful picture, it is that too much is included, and too little of each, a common fault of pictures taken from a moving train.

GAME FOR ALL TASTES

If you have the real sporting instinct, there's no end to the variety of game you can bag. The Bray studios in their very lively Paramount-Bray Pictograph No. 86 offer a choice of three—mallards, mediums and submarines. The succulent duck has for many years been a favorite victim, and we see the pains taken by those who hunt them on the Carolina coast. Wooden decoys, reed blinds, and a guide who can imitate their whistle must all be resorted to before the canny bird will come within rifle distance.

Hereward Carrington doesn't give away the successful method he used to detect frauds among professional mediums, but he certainly gives away the mediums in thoroughgoing fashion. A bit of false hair and a few yards of gauze will accomplish amazing results if a favorable "atmosphere" is created and not too much time given for investigation and reflection.

But the present "sport royal," or better, sport *democratic*, is trolling for submarines. We might tell you how it is done, but that would anticipate the interest and fun of Mr. Leventhal's clever drawings of Thomas Edison Lake's clever invention.

BEAUTY AND FUN FROM FRANCE

After all, *is* anything as good as the best of the Pathe educationals? After seeing the latest offerings of the Pathe Exchange, "Biarritz, the Fashionable" and "The Warblers of France," done in color, we felt, with all due admiration for the many fine scenics it is our pleasure to review, that the veteran still leads them all. There is in the Pathe foreign pictures evidence always of thought and care in the choice and handling of the subject. The scenes at Biarritz are not only strikingly beautiful; they are, we feel sure, the best possible scenes taken from the best possible viewpoint. Maxfield Parrish might well have got his inspiration from these distant glimpses of arching rocks and turretted islands.

A hungry nestling is a common phenomenon, but a nestling too proud to eat is a new actor on the screen. However, young Oswald Pewit, after suffering the pangs for dignity's sake, finally permits himself to be forcibly fed. These intimate views of the little French warblers are more than mere snapshots. They are painstaking studies, made by one with not only a knowledge of camera technique but with an eye and a feeling for the tender and amusing in the lives of our "little brothers of the air."

UGLY, TO BE SURE, BUT FASCINATING

I don't like kangaroos. They're monstrosities, with their great hind legs and tail and silly dangling fore feet, evolutionary by-products, children of the devil. But when Mr. Ditmars presents "Kangaroos" in a five-hundred-foot film (Educational Films Corporation), I confess I look at them with intense interest. The creatures are shown hopping and leaping; the female, with the young in her pouch, is pointed out. Various types of kangaroo are indicated; one, a tree-climbing variety, has lost the tail power possessed by his bounding brothers, but is endowed by way of compensation or evolution with front feet almost as well developed as hands.

Best of all is the giant wallaroo, who, in his anger, leaps again and again at his enemy with a force of impact that might well prove deadly did not a wire netting intervene between the powerful animal and his intended victim.

CALIFORNIA'S BUSY WEEK

Busy place, California. For one thing, it had to celebrate its sixty-seventh birthday as a real state (Mutual Weekly, No. 143) with a parade of marines and floats at Sacramento. Then it has its war duties —catching slackers, for instance. Only the California brand of slacker takes ship for Mexico and has to be overhauled on the high sea. Those who don't "slack" are putting their shoulders to the wheel in many strenuous ways. The motor cyclists of Los Angeles show what they can do over shell-torn areas in Europe by driving their machines down banks, over hurdles and through sand heavy enough, it would seem, to stall any engine.

Coming east, we find a spirited horse-race at Reno, Nev.; Newport entertaining the Japanese envoys, who pay a visit of respect to the tomb of Admiral Perry, and New York City dispatching troops and meditating fashions. Roomy, soft coats and luxurious brocaded evening wraps are promised, with quantities of fur on both.

AND STILL MATTY

Of course, baseball must give way to the one big interest of the day. So no patriot could object when, on the day scheduled for a big double-header, the ball grounds at Chicago were given over to manœuvres by soldiers and marines. But the baseball men were among those present just the same, and the cameraman (Universal Current Events, No. 20) caught several of the notables. "We forget the rest," but Matty was there!

There are heroes in humble life, and heroines. Mrs. Buttercup Jersey has recently presented her country with triplets. Mother and babies are seen in a lovely clover meadow, which is just the place where tiny calves should grow up.

Mlle. Gambarelli and her two associates symbolize through dance and tableau the joy of the weary Allies on welcoming their new sister Columbia as helpmate.

EVERYONE WORKS, INCLUDING THE LADYBUG

Even nursery rhymes must change in the spirit of the times. When you encounter a ladybug, don't pack her off home with the old admonition. Her place is out in the world, devouring the destructive aphides. Reel Life (Mutual), No. 74, shows colonies of these useful insects being distributed in a threatened field.

A creature whose purpose in nature seems limited to his own gratification is the lamprey. In a series of splendid and extremely interesting pictures we get an insight into the habits of the sucker eel, a close-up showing the circular mouth set with the sharp teeth which drive into the side of the victim.

Uncle Sam needs an official timekeeper and has appointed the United States Naval Observatory to the post. From its standard clock the time is taken by the transmitter clock, which by wireless indicates the second of noon to all the clocks of the Western Union.

Eyeglasses are the product of a fine skill. It is interesting to watch the deft hands of the man who grinds, tests and assembles these indispensable little instruments.

IN THE INDEPENDENT FIELD

Short Features Exchange Gets Suffrage Films

Official pictures which are to be used in connection with the suffrage campaign conducted in the coming election by the New York Suffrage League have been acquired by the Short Features Exchange, whose offices are now located in the Godfrey Building. The pictures are one thousand feet long, and tell a unique story of what woman does to aid her country in time of war, as well as in time of peace. In the scenes presented women are seen at work in the fields, factories, home, Red Cross and, in fact, nearly every branch of endeavor known. For a finish the films show several scenes of a patriotic nature, proving that the gentler sex is as patriotic as the sterner sex. As a treatise on woman suffrage, the pictures are said to cover that subject in a complete manner. Through this medium the Suffrage Party hopes to convince the public they are worthy of the vote in the Empire State.

The New York State League of Woman Suffrage had the picture made through Charles J. Davis, well known in the independent field as a producer. After the picture had been made, a committee was appointed to have the picture released through a good exchange. Henry Ginsberg, manager of the Short Features Exchange, reports that he has been able to get the picture in twenty-five houses of the Marcus Loew Circuit for an extended run. Other bookings indicate that the picture is going big.

Berg Picks Sheer to Supervise Film

Harry Berg, of the Overland Film Company, has just secured a two-year contract with Barbara Castleton, who will appear in forthcoming Berg Productions.

"My idea in forming this new company is to produce pictures up to a certain standard, that is, so that they answer the qualifications of a real states rights production. For this reason, I have selected a star of Miss Castleton's popularity. She has an excellent record in the motion picture field, and has played in many notable successes. We are all convinced that she will become very popular with the exhibitors. Mr. George Sheer will personally supervise every feature that we turn out. A company has been selected which will render Miss Castleton the support that her work deserves.

Burnstein's Daughter in Film

The next release of the King-Bee Films Corporation following "The Chief Cook," released October 1, will be Billy West in "The Candy Kid." In this picture President Burstein has his daughter Naomi playing an important part.

Otis Skinner Enters Pictures Under Brenon

HERBERT BRENON announces the signing of Otis Skinner for his appearance in a screen version of "Kismet," the romantic stage play, by Edward Knoblock, in which Skinner made a hit in the role of Hajj, the wily and unscrupulous Oriental beggar. Mr. Skinner will assume the original part in the Brenon production.

Unusual interest is attached to the announcement since "Kismet" will mark Mr. Skinner's first appearance on the screen. Mr. Skinner was practically the last of America's big stage stars to remain unmoved by screen offers. Up to this week Mr. Skinner had always declined invitations to invade the silent drama.

A number of things have caused the star to reconsider his decision. Mr. Skinner has observed the steady advance of the photodrama, and he has been particularly impressed with the work of Mr. Brenon. "I watched his several productions of the Annette Kellermann fantasies," says Mr. Skinner, in discussing his entrance into films, "and I became interested in the man who has helped to invest the screen with the element of imagination. I have always longed to do Hajj in 'Kismet' for the motion picture camera, provided I could find a director who could bring out the elusive and fragile atmosphere of the East so vital to Mr. Knoblock's story. Recently the opportunity came to co-operate with Mr. Brenon, and I readily agreed to do a celluloid Hajj under his direction."

Mr. Brenon is equally enthusiastic over the signing of Mr. Skinner for the silent drama. "Mr. Skinner is not only rated by the critical authorities as America's foremost romantic player, but he is tremendously popular from coast to coast," says Mr. Brenon. "Like no other actor Mr. Skinner has always, through his long career, played not only the bigger cities, but the smaller 'one-night stands.' He has always been determined that it would be possible for every one to see him. He is no mere Broadway favorite. He is an actor of the old school, which meant playing—and pleasing—the small town as well as the Great White Way. This will prove of tremendous value with his first screen offering. It will bring an unprecedented demand from exhibitors from every city, town and hamlet in the country. Mr. Skinner's brilliant career will be his own screen press agent."

It required lengthy negotiations to secure "Kismet" for the screen. "Kismet" was originally produced by Harrison Grey Fiske and Klaw and Erlanger at the Knickerbocker theatre on Christmas night, 1911, causing one of the great dramatic sensations of the American stage. Previously, it had been a sensational London hit.

"Kismet" went a long way toward placing Mr. Skinner at the forefront of his profession. He had long been considered a foremost romantic actor of his decade, but it remained for his adroit and expressive characterization of the beggar, Hajj, in "Kismet" to reveal the great depth of his skill. His playing in "The Harvester," "The Duel," "The Honor of the Family," and other dramas faded before his playing of the unscrupulous mendicant. Mr. Skinner's splendidly drawn Hajj became his most noteworthy characterization in his whole brilliant gallery of stage portraits.

Test pictures indicate that Mr. Skinner is singularly fitted for the screen. His buoyant and exuberant personality, his picturesque style and graceful methods admirably fit themselves to the silent drama.

Mr. Brenon promises a sumptuous setting for Mr. Skinner's Hajj. "Kismet" offers wide opportunities to spectacular direction. As far as possible Mr. Brenon will surround the star with the members of the original stage cast. A young actress of striking charm and beauty has been selected for the leading feminine role of the beggar's daughter.

Three weeks ago Herbert Brenon purchased from Lewis J. Selznick, Mr. Selznick's entire interest in the Herbert Brenon Film Corporation, half of which was controlled by Mr. Brenon, the other half by Mr. Selznick. Mr. Brenon has taken over the entire stock, and has commenced making pictures in his studios at Hudson Heights, N. J.

Mr. Brenon has also secured the screen rights to "The Woman Thou Gavest Me," by Hall Caine.

A POSTCARD WILL DO—IF YOU ARE BUSY!

¶ When you want information regarding an independently released picture, Mr. Exhibitor, we are here to give it to you. Don't complain that you are too busy—a postcard will do the job.

¶ We'll tell you the exchange handling any production in your territory, send you our review, or give any information you desire. Our Exhibitors Service Bureau will be glad to lay out advertising plans for you.

¶ To independent exchanges we also extend our facilities. Let us tell you all you want to know about any new feature; if necessary we will put you in touch with the producers of any type of subjects you may be interested in.

¶ We are here to serve—give us the chance!

Open Market Picture Buyers Exacting

With no market assured by contracts or advance deposits, the special open market picture depends for success strictly upon its merits, according to the view of Jules Burnstein, general representative for John W. Noble, who has just finished cutting and titling his first big feature, "Shame," produced under his own management for distribution on the open market.

"From the beginning the man who decides to produce for this market must remember that the standards by which his work will be measured are not only high but different from the program field," says Jules Burnstein. "The attitude of the men who gather to look at a first showing of a state rights offering gives an excellent cue to what is expected of the producer. They meet by invitation to look at a production which, from the fact of its mere existence, lays claim to their special consideration.

"They expect something out of the ordinary, and woe to the producer who does not give it to them. The director about to stage a special picture knows this and naturally makes a tremendous effort to meet the requirements. In most cases he does the best work of his career. In many instances his best work is not good enough and his production is a dismal financial failure. But if he be a recognized master of his art—a director who has many successful productions to his credit, the extra effort he is forced to put into his work while striving to meet the different requirements of his new field, is more than likely to be productive of good results."

Somborn on Trip for Howell Films

H. K. Somborn, geenral manager of the Longacre Distributing Company, distributors of Alice Howell's Century Comedies, recently left New York for a two months' tour of the Longacre exchanges. He plans to put in an appearance at the studio at Hollywood, California, toward the end of October, and then work back.

King-Bee Begins Publicity Drive

The King-Bee Films Corporation has started its national advertising campaign. On all the elevated and subway stations a very attractive one sheet of Billy West, its star comedian, will be found. This advertising is being handled by the Bee-Hive exchange, who have taken over the New York and Jersey state rights for all the Billy West comedies.

The company has grown so rapidly in the past two months that another suite of offices has been added.

N. H. Spitzer, sales manager of the corporation, suggests that the publicity departments of all film concerns save their magazines and papers to send to our boys "Over There."

Major Film Buys "Little Mother"

The Ultra Films, Inc., through General Manager Jacques Kopfstein has disposed of "The Little Mother" featuring little Emma Gorman to the Major Film Company, Boston, for the territory embracing Maine, New Hampshire, Vermont, Massachusetts, Rhode Island and Connecticut.

THE INDEPENDENT FIELD TICKER

Territorial Sales Reported During the Past Week

Productions	*Buyer*	*Territory*
"Whither Thou Goest"....	Jake Wells, Richmond, Va..	North and South Corolina, Georgia, Florida and Tennessee.
Hammons' Educationals, Scenics and Ditmar's "Living Book of Nature".	Isaac Rosenthal, Seattle....	Oregon, Washington, Montana.
Hammons' Educationals, Scenics and Ditmar's "Living Book of Nature".	Bair Film Co., Milwaukee..	Minnesota and Wisconsin.
"The Little Mother".....	Major Film Co., Boston....	Maine, New Hampshire, Vermont, Massachusetts, Rhode Island and Connecticut.

New York Dailies Praise Brenon Picture

"THE FALL OF THE ROMANOFFS," Herbert Brenon's history-drama, had a successful premier at the Broadway, New York, on Sunday, September 23. Capacity audiences have greeted the production at each showing since the opening performance.

The newspaper comments were warm in their approval. A brief summary of the critical comments follows:

Tribune: "The Brenon picture was a mighty undertaking, which the director has carried through to a successful completion."

World: "Pictorially it has seldom been surpassed."

Morning Telegraph: "One of the most remarkable and noteworthy pictures of the year. Emphatically a stride forward in motion pictures."

Times: "The general effect is one of great realism and the film as a whole is grippingly interesting."

Sun: "Truth is not often so dramatic as fiction, but in this story of the most remarkable by-product of the war, all the essential historic and histrionic elements were present, awaiting only the skilled hand of a producer like Mr. Brenon to fuse them into the most impressive pictorial form."

Herald: "The picture drama, lavishly embellished with Russian atmosphere, has an almost startling effect of reality."

American: "It abounds in thrills, in spectacular scenes, in gripping situations. More than that, it is a very human story that could be understood by the humblest Russian peasant."

Evening Sun: "Is likely to have an extended success."

Evening World: "Engrossing—a motion picture that deserves popularity."

Evening Telegram: "It is destined to be one of the screen hits of the season. It is a gripping story, well photographed, well acted by those playing the leading roles, and directed by Mr. Brenon at his best."

Evening Mail: "Tremendously effective."

Globe: "It is gripping throughout in dramatic force and incident; it has a pretty love story developed in intimate relation to the leading motive; in physical portraiture, so far as public recognition is possible, it is remarkably successful; and pictorially it is a triumph of screen effect."

Alice Howell Back from Vacation

Alice Howell has returned from a short vacation in the California foothills to take up work on her next picture, the fifth of the two-reel Century Comedies in which she is starring. It will be a rural comedy.

Jack Blystone, her director, has been resting up from the last comedy too. In fact he is doing his directing in pantomime just at present as "Her Bareback Career" wore out his tonsils, necessitating their immediate condemnation and removal. Take it or not from the press agent, Director Blystone insisted that they interfered with the free play of his voice.

Eugene Levy, Second Vice-President Washington Theatre Managers' Association, Seattle, Wash.

Art Dramas to Expand

Art Dramas, Inc., has decided to expand for the purpose of producing pictures on a greater scale, with stars of note in well-known plays and novels. The expansion is the result of the suggestion from the exchanges handling the subjects released by the company.

A. F. Beck, general manager, following the trade showing of "Behind the Mask," said:

"We are proud of the fact that our organization has consistently and steadily progressed through some of the most astounding changes of the motion picture industry. This subject we are showing is the thirty-fifth on our list of consecutive weekly releases. It marks the forty-second week of Art Drama activities. We have delivered cleanly, consistently and regularly exactly what we contracted to do in our very first announcement to the trade and exhibitors.

"We point with pride to the personnel of our affiliated exchangemen. From coast to coast we have efficient distributing organizations. We have cause to boast of our producers and executive officers who have guided and made it possible to successfully carry out our organization and plans. In one of our manufacturing plants, that of the U. S. Amusement Company at Fort Lee, N. J., at one time this summer we had working not only our own company for the regular Art Drama release but the Astra Company, making a Mrs. Vernon Castle feature and the Goldwyn Company on 'Polly of the Circus.'"

Russian Pictures Ready

The new pictures of the "Russian Revolution and Behind the Russian Battle Lines," recently purchased from the representative of the Skobeleff Committee, who brought these official reel-records from Russia, by the New Russia Film Company, and distributed by the Overland Film Company, are now ready to be shown to the public.

"After their presentation at the Rialto, New York, Samuel Krellberg, president of the Overland Film Company, felt that the pictures could be even better arranged and that nothing should be left undone to place a subject of this magnitude before American audiences in the clearest possible light," says an officer of the company. "Accordingly he engaged one of the most experienced film editors and title-men in the business, and placed the pictures entirely in his hands, with the result that the events are chronologically laid out according to the best authorities and the story of the titanic struggle carefully made clear. From twenty-four thousand feet of film, the editor has selected the choicest material and put it into eight reels of one thousand feet each."

Carrick in London

A cablegram has just been received at the offices of the Educational Films Corporation of America stating that A. B. Carrick has arrived safely in London, Eng. Mr. Carrick is traveling in foreign countries in the interest of the Educational Films Corporation of America and will visit all important trade centers.

Buys World Rights to Marine Production

Charles Rankin Buys All Rights to "Lorelei of the Sea"—Expects to Have Others for Coming Season

CHARLES RANKIN, 729 Seventh avenue, last week closed negotiations with M. Philip Hansen, of the Marine Film Company, for the United States and World's rights to "Lorelei of the Sea," which was shown to the trade several weeks ago and pronounced one of the best current independent productions. Mr. Rankin, although not so well known to the industry in the East, has been an active progressive in the West for some time. To him is given the credit for some of the biggest and most successful undertakings in the way of building up the motion picture industry on the Coast. Mr. Rankin has been in the East for several months and with the purchase of this production launches forth with his first big adventure since leaving the Coast.

In commenting upon the transaction, Mr. Rankin said:

"I believe I have obtained the rights to, if not the best, one of the cleanest and most entertaining production ever offered on the independent market. It is not an ordinary picture, but one that can boast of being a little different from all others. Its main points of interest are three in number—first, there are two stars shown in action, Tyrone Power and Frances Burnham, together with one of the best of juvenile stars, Ray Belasco; second, there is an unusual heart-interest story told, and lastly, the exterior scenes are some of the best I have ever seen on the screen. I sincerely believe that I have made no mistake in purchasing this production and am firmly convinced that the general public will be of the same opinion. This is the first of many big independent features which I will offer to the trade this season. The production will be extensively advertised before territory is disposed of and every effort will be made to cooperate with the exhibitor in bringing this picture before the public."

Rapf Offers "Struggle Everlasting"

Florence Reed, the legitimate star, who has delved into the realms of screenland with gratifying results, is seen off the camera line reading her part in the new stage spectacle, "Chu Chin Chow," in which she will star at the Manhattan Opera House, New York, in October. Miss Reed is now dividing her time between "Chu Chin Chow" rehearsals and acting in Harry Rapf's new screen production of Edwin Milton Royle's allegorical play, "The Struggle Everlasting," which has been adapted to the screen with Bennett Musson as collaborater, aided by James Kirkwood as director.

The cameraman has caught Miss Reed in the costume in which she portrays the role of Body, in "The Struggle Everlasting." Miss Reed is practically living at the Biograph Studio, in the Bronx, where her new photoplay is undergoing completion for release on the open market plan on November 1. Around Miss Reed are such players as Milton Sills, Irving Cummings, E. J. Radcliff, Edwin Hoyt, Albert Hall and Wellington Platter. Miss Reed's role of Body, which as the part suggests, is allegorical, is strongly emotional in nature, and Miss Reed is drawing all her resources into her work.

Not a Grecian Maid, Poring Over Homer's Odyssey in a Woodland Nook, but Florence Reed Studying Hard Over the Part the Scenario Man Has Given Her in "The Struggle Everlasting," a Harry Rapf Offering

General Enterprises, Inc., Moves

Owing to the volume of business developed in the disposition of territorial privileges for "The Warrior," the seven-part film sensation starring Maciste, "strong man of the screen," Messrs. A. H. Sawyer and Herbert Lubin announce the removal of their headquarters to the Longacre Building, at 1476 Broadway, New York.

An extensive suite of offices occupying a large part of the eleventh floor has been especially fitted up for the accommodation of General Enterprises, Inc., and several innovations in the way of modern business appliances have been installed under the direction of an efficiency engineer.

The taking over of the new offices has also been necessitated by the establishment of new departments under the direction of Messrs. Sawyer and Lubin. Chief among these is a foreign film department, under the supervision of M. R. Fink, and it is the intention of General Enterprises, Inc., to devote serious attention to this branch of the motion picture industry. A complete exploitation and advertising bureau in charge of Bert Ennis will take care of the publicity for the various interests handled by the firm. Harry G. Kosch, attorney for General Enterprises, Inc., will also have his offices in the new suite in the Longacre Building, which is in line with Mr. Sawyer's idea of having all of the executive departments closely co-ordinated.

Two Road Companies for "Warrior"

Globe Films, Ltd., of Toronto, Canada, which controls the Canadian rights to "The Warrior," starring Maciste, announced last week that two road shows for the purpose of presenting the film spectacle in all of the prominent theatres of the Dominion have been organized.

Under the direction of Bert Lubin, brother of Herbert Lubin of General Enterprises, Inc., a traveling "Warrior" company will tour the western part of Canada, while another organization presenting the seven-part feature will cover the eastern territory. Extensive preparations for advance billing and country-wide exploitation prior to the initial presentation are now under way under the supervision of Phil Kauffman, vice-president of Globe Films, Ltd.

All-Star Busy in South

The All Star Feature Company, Jacksonville, Fla., J. W. Edmondson, President; D. P. Davis, Vice-President, Treasurer and General Manager, reports excellent business on the features handled in its territory.

The features on which the company is making a special drive are "The Warfare of the Flesh," "How Uncle Sam Prepares," "The Deemster," "Should a Baby Die?" "Civilization," and "The Garden of Allah."

Abe Warner in New York

Abe Warner of the Standard Films Corporation with headquarters in Detroit, is in New York to confer with the King-Bee Films Corporation regarding the national advertising campaign that has been inaugurated for Billy West, King-Bee comedies.

The Ex-Czar Is Getting Plenty of Publicity These Days. These Scenes Are From "The Tyranny of the Romanoffs," and Export and Import Film Production

All Baseball Players in This Film

THE latest entrant into the open market field is Marty McHale, former well-known big league baseball pitcher, who is sponsor for the five-part novelty feature, "The Baseball Revue of 1917," released by the Athletic Film Company. In conjunction with Tris Speaker, mainstay of the Cleveland Baseball Club, McHale is offering for the inspection of independent buyers a film oddity woven around the personalities and professional life of the player celebrities of both major leagues.

The picture is unique in the fact that every star appearing on the baseball diamond today is intimately photographed. Prominent figures in the baseball world who play leading roles in "The Baseball Revue of 1917" are Tris Speaker, Ty Cobb, "Home Run" Baker, Benny Kauff, John J. McGraw, "Miracle Man" Stallings, Walter Johnson, Heinie Zimmerman, and a host of diamond luminosities whose names are household words in the home of the average American.

"The film has an appeal not only to the innumerable ball fans of this country, but has been so produced and titled as to divert and entertain screen audiences of a mixed nature," said an officer of the company. "The production was directed by Tom MacEvoy, who has been affiliated with the largest companies in the business, both as an actor and director. Arthur 'Bugs' Baer, famous sporting writer and columnist, whose stories appear daily in the New York Evening World, has a prepared a special set of titles for the feature, written in a semi-humorous vein and which are veritable 'Fables in baseball' in themselves."

"The Baseball Revue of 1917" contains among other things, some excellent views of President Wilson in attendance at the World Series Games. The picture should prove most popular with exhibitors, inasmuch as the present World Series Games will be contested early next month, and McHale's offering presents all of the players who will appear so prominently before the public and in the press at that time.

George W. Page, of the Page Amusement Company, Des Moines, Ia.

Booklet for "Warrior"

As an adjunct to the extensive exploitation material which has been prepared to assist the showman in the proper presentation of "The Warrior," Messrs. Sawyer and Lubin, of General Enterprises, Inc., are now issuing a novel advertising booklet done in two colors with a four-page insert setting forth the merits of the screen spectacle of the Italian battle front.

The booklet also contains a resume of the newspaper and trade paper criticisms and deals comprehensively with the line of paper which has been made for "The Warrior" by the Erie Lithograph Company. It has considerable "advertising punch" in its make-up and is one of the most attractive folders seen in some time. General Enterprises, Inc., also have in course of preparation an elaborate eight-page press book, edited by Bert Ennis. This will contain program and newspaper material; a lay-out of the available cuts, exploitation hints and complete musical setting prepared by M. Winkler.

"Enlighten Thy Daughter" Sold to S. Cummings

Samuel Cummings, the motion picture representative of 1476 Broadway, New York, has secured from the Inter-Ocean Film Corporation the production, "Enlighten Thy Daughter" for Washington, Delaware, Maryland and Virginia. Mr. Cummings expects to open up permanent headquarters in the territory shortly and will personally supervise the arrangement in putting on the production there.

Raver Issues Brochure for "Public Defender"

A brochure descriptive of Harry Raver's screen production, "The Public Defender," is announced ready for distribution. The book consists of eight pages of artistically laid out type matter, is printed in three colors and contains numerous illustrations. These illustrations run all the way from cartoons on the "Public Defender" movement, which have appeared in the hundreds of big newspapers supporting the plan the picture advocates, to reproductions of the more important scenes from the play.

Sketches of the careers of the three stars seen in the leading roles of "The Public Defender"—Frank Keenan, Alma Hanlon and Robert Edeson, interesting sidelights on the production, from the producer's angle, and other pertinent details relative to the film as an entertainment, are presented in an attractive and interesting manner.

"The Public Defender," as presented by Harry Raver, is based on the book of the same name by Mayer Goldman, a prominent New York attorney and the man responsible for the inauguration of the movement, to give the poor an equal chance with the rich and powerful in our courts of justice. The screen presentation represents the combined work of Mayer C. Goldman and Frank W. Harris Frederick Rath made the adaptation, his final effort, by the way, before joining the army, Mr. Rath now learning the rudiments of the soldier's trade in one of Uncle Sam's encampments "somewhere in America."

The method by which "The Public Defender" will be marketed, contrary to all rumors regarding its distribution, has not as yet been decided on.

Blumenthal in Suit Over "Romanoffs"

"The Tryanny of the Romanoffs," with Iliodor, a picture which Ben Blumenthal is offering, is passing through a litigation stage, which Mr. Blumenthal thinks will be brief.

A competing concern having a picture concerning the Romanoffs, who state they have a contract with Iliodir for his exclusive services, is trying to prevent the release of this picture, but as Mr. Blumenthal states that he was not a party to this contract and had no knowledge of the "exclusive services" provided therein, the courts will not interfere.

Mr. Blumenthal claims that the Iliodor contract was so unreasonable and appressive that the courts will not enforce it.

Klotz on Western Tour

Joseph S. Klotz, of Klotz and Streimer, left New York last week to stop at Detroit, Chicago, Minneapolis, Kansas City and Cleveland, to close for the respective territories and at the same time make arrangements for the handling of future releases.

Mr. Klotz has closed contracts with John Kunsky Enterprises for the state of Michigan, and with the Jake Wells Enterprises for North and South Carolina, Georgia, Alabama and Tennessee. Both Kunsky and Wells hold charters in the first National Exhibitors' Association.

Deposits Are Necessary, Says Max Wintroub

"Contract Without Deposit and No Booking Date Is Not Worth Paper It Is Written On," He Says

OPPONENTS of the deposit system must sooner or later come face to face with such problems as are causing Max Wintroub, head of the Fontenelle Feature Film Company, states rights dealers of Omaha, Neb., to lose a lot of sleep. Mr. Wintroub, who recently invested a lot of money in film business and who has not been in it long enough to get the inborn prejudice exchange managers have against opponents of the deposit system, makes these startling deductions from experience:

A contract with a deposit is worth 90 per cent. of its face value.

A contract without a deposit but with a date of booking is worth 10 per cent. of its face value.

A contract without a deposit and without a date of booking is not worth the paper it is written on.

"For instance," he exclaimed, "to-day I got a cancellation before my road man had sent me the contract. The answer? Some other road man had called on the exhibitor and convinced him his proposition was better than mine." Here Mr. Wintroub launched into an exciting recital of numerous instances where exhibitors had treated contracts as "mere scraps of paper." He named towns, theatres and exhibitors in person, and these covered many large as well as small towns.

"But all exhibitors are not like that, understand, and their reasons for cancelling are not always unfair. Some are just.

"But when my road man, costing me $10 for every stop, brings in $137 worth of business, and only $57 worth of that proves up to contract, then I'm ready to say there is something radically wrong with the business.

"Loss of the deposit system means this: The small exchange man like me will be driven out of the business, the big men will get it all, and the exhibitors will have to pay."

Mr. Wintroub says his road men have instructions to get deposits where they can, but not to forfeit a contract, even if they have to do without a deposit.

"Democracy" from Blumenthal

"Democracy" has been a much used theme in the Fall motion picture productions. The present world war naturally has offered tremendous inspiration for this type of picture, and producers are carrying the idea to the limit in all varieties of releases.

One of the most recent of this kind put upon the market is "The Birth of Democracy," released by the Export and Import Film Company, Inc. Ben Blumenthal, president of that organization, has held several private showings for the benefit of various critics.

The story deals with that period of the French Revolution, which has come to be known as the "Reign of Terror," and shows the final winning of liberty through the sacrifice of the French people. All the famous characters and incidents of the time are portrayed to the life—the tumbrels on the way to the guillotine, the tribunal where accusation means death, and lastly the portentious scenes in the Convention, depicting the fall of the tyrant Robespierre and the end of the reign of terror which had plunged all France into a bloody nightmare. Throughout all this is entwined a love story of fascinating detail.

A feature of the picture is the titling. The producers have tried to show the historical significance throughout, and also to show how this great struggle for liberty is paralleled in our own time.

Otis Skinner Off and On the Screen. His Successful Part of Hajj, In Kismet, Is To Be Duplicated Before the Camera of Herbert Brenon

More Gleeful Than Ever, Eva Tanguay Will Probably Shatter Selznick Screens With Laughter in "The Wild Girl"

Slapstick in Demand, Says Binney

A visitor in New York last week was Mr. Harold J. Binney, the president and director general of the Masterpictures Company, producers of the new Lion Comedies. Mr. Binney arrived in the metropolis last Friday after a four days' trip from Houston, accompanied by Judge Charles Taylor of the same city. Mr. Taylor is secretary of the Masterpictures Company, and incidentally its legal representative.

Mr. Binney came to New York to conclude business arrangements with the A. Kay Company, who are the universal distributors of the Lion Comedies; and also to find out how his product was taking to the market. The former was transacted without any apparent delay, and the latter, Mr. Binney was glad to learn, were bringing in the desired results.

Mr. Binney brought with him the latest Lion Comedy, entitled "The Account of a No-Account Count." This comedy was screened for the executive staff of the A. Kay Company, and met with approval.

Mr. Binney says: "I came to New York for the purpose of closing a new contract with the A. Kay people. I also came to find out how the Lion Comedies were making out. In connection with the latter, I am glad to say that the reports are most favorable, and this indicates that Lion Comedies are filling a long felt want in the independent field. My pictures are all of a slapstick nature, and I have found in personal contact with over three thousand exhibitors that good slapstick is in great demand."

B. H. Mills Organizes Open Market Company

B. H. Mills, formerly affiliated with numerous theatres and motion picture concerns throughout the country, and at one time a producer of comedies for release on the Mutual Program, has incorporated under the laws of New York state the Elk Photo Plays, Inc., to handle subjects sold in the open market. The address of the new company is 729 Seventh avenue, New York City.

Conservation of Film Costs Necessary, Says Key

THE conservation of film costs, so that rentals are possible on the basis of sane prices, is being advocated by P. V. R. Key, of the Hoffman-Foursquare Company, New York City. He says that unless this is observed the business is sure to suffer a shrinkage of output. Mr. Key says:

"Fair prices must always be had, prices commensurate with the value of motion picture product. But once the safety-point in prices is passed the danger period arrives. That period is now present, and it behooves the constructive element in the industry to heed the signal.

"Big volume in film sold and rented has turned the heads of many concerns in the trade. This volume, increasing bit by bit, has created a situation incorrectly diagnosed by those who fail to look far enough ahead for the turns that are ever arising in this most sensitive of all industries.

"To-day the industry is face to face with conditions that require the most delicate treatment to prevent losses to producers and distributors on the one side, the exhibitors on the other.

"As for the small motion picture theatres, the raising of admission prices made compulsory by the rise in rentals has sent their patrons to more desirable theatres. And as this has occurred the motion picture theatres of the next grade above have lost patronage to those of the next grade above.

"The remedy lies in the elimination of waste in production; of curtailment of large salaries to so-called executives which are unearned; of a united stand against paying prohibitive salaries to stars, salaries which cannot be earned, and of inexperienced capital pausing before plunging into senseless extravagance."

"Automaniacs" Is Popular

"Automaniacs," the second of the new Century Comedies, in which Alice Howell seems to be achieving a reputation as a comedienne of no small promise, has been released by the Longacre Distributing Company, sole distributors for this series of two-reel farces.

As in the case of any farce-comedy in motion pictures, particularly those with a touch of the burlesque, a synopsis of the action reads like so much Chinese, and conveys just about as much idea of what the piece itself really is like. "Automaniacs," for instance, places Alice Howell, with all her fondness for 'slavey" make-ups, as a helper in her stepfather's garage; and being in love with a machinist, who, in turn, is lured away by a vampire, Alice naturally tries suicide by gas.

The scene in which she inflates and floats away through the roof is said to be funny. Alice has a pretty poor time of it all the way through, although she finally does attain a measure of revenge.

"Tarzan of the Apes" Company Back from Jungle

William Parsons, president of the National Film Corporation, now producing a picturization of Edgar Rice Burroughs' novel, "Tarzan of the Apes," returned to Los Angeles last week from New York, where he spent a week on business connected with the company.

Three days after his arrival, the entire producing organization, which has been engaged for the past two months in filming jungle scenes in Louisiana under the direction of Scott Sidney, also returned to the Hollywood studio, having completed a period of hardship which has probably never been equalled by any other American company in the production of moving pictures.

The scenes taken in Louisiana, near Morgan City, were made in an almost impenetrable jungle, so thickly grown that progress was only possible after a path had been cut through the forest by negroes.

President Parsons has leased the Los Angeles studio of the E. and R. Jungle Film Company, where animal scenes will be put on under Director Martin of the Selig forces. At the National Studio, in Hollywood, sets are being erected under the supervision of Director Sidney for the "civilized" portion of the production, the principal set being a big interior of an English tap room. Players are now being engaged for this portion of the story and production will be taken up within ten days.

Card Buys Franchise

L. S. Card, formerly with the Civilization Film Corporation of Newark, N. J., and now President and General Manager of the L. S. Card Booking Corporation, 729 Seventh Avenue, New York City, has purchased the New Jersey franchise for the First National Exhibitors' Circuit, Inc.

The company has the Chaplin specials for the coming year and the Petrova productions which are now ready for booking.

"Mr." W. E. McArthur, Mgr. Monarch Feature Film Co.

Chas. R. Rogers

Help the Exhibitor, Hoffman Slogan

Service to the exhibitor by selling him at a reasonable price pictures with a box office angle, and continued aid in suggested publicity methods likely to promote patronage, are the aims of M. H. Hoffman, president and general manager of the Hoffman-Foursquare exchanges.

"Ready-made advertising material may be counted on to assist the majority of exhibitors," explained P. V. R. Key, sales manager, "but there are always instances where special copy must be prepared to secure all the patronage possible from a given territory.

"Striving to aid as completely as we can, the home office of Hoffman-Foursquare will assist every exhibitor in every way possible, not alone in New York, but in the various exchanges located in Boston, Philadelphia, Chicago, St. Louis, Cleveland, Detroit, Cincinnati, and Pittsburg."

Beatriz Michelena's Next Is Titled "Just Squaw"

Beatriz Michelena, at Boulder Creek, Cal., says she has completed all photographic work on "The Dead Line," the first of the Western features to be produced by her company. Work has begun upon her second picture, entitled "Just Squaw."

The new photodrama gets its name from one of the inserts which marks a distinct turn in the plot. It reads, "She is just squaw an' fair game." The manuscript has been prepared especially for the star by Earle Snell, author also of "The Dead Line," and is being directed by George E. Middleton.

Andrews Manager in Montana

The Film Library and Exchange, 731 Hennepin Avenue, Minneapolis, Minn., has opened an office in the Babcock Theatre Building, Billings, Montana, and appointed L. F. Andrews manager. Mr. Andrews is very well known in that part of the country, having represented "The Birth of a Nation," "Spoilers," "Civilization," and other productions of the same nature.

He is thoroughly acquainted with not only the Montana territory but the Dakotas, Minnesota and Wisconsin.

Business Conditions Satisfactory, Says Ryan

PHIL L. RYAN, sales manager of the Standard Film Corporation, Kansas City, Mo., who is now making a trip over the territory served by the Standard, with the Billy West Comedies, Art Dramas and the Christie Comedies, declares that business conditions coming under his observation are, everything considered, satisfactory.

"Now that we are really getting into the war," said Mr. Ryan, "there is almost certain to be a temporary slacking up in the business done by both the exhibitor and the exchange. But this will only exist for a short time, until the people have adjusted themselves to the fact that friends and relatives whom they have been accustomed to seeing are helping the cause of liberty in stricken Europe.

"It is a fact that at the outset of the war this temporary slacking up of business was experienced by the English and French motion picture houses, but, even before the publication of the first casualty list, the theatres reported increasing volumes of business which the more observing attributed to the desire of the people to forget their fears and war-time worries—and in this connection many noted the extreme popularity of film plays of the strongly dramatic type, in which the theme of pathos was heavily played upon. Comedies were more popular than ever.

"In a way, the war has brought about a keener critical sense for the photoplay in England and France. The cheap, tawdry production grated upon the nerves of the atregoers, and in many cases audiences became so iritated that they called upon the theatre manager in a body and informed him of their frank opinion of his taste in the matter of photoplays—and often in other things as well. Before the war such cheap productions were accepted quietly by the movie fans, arousing, of course, a certain amount of indignation, but indignation of a tolerant mildly amused variety.

"Above all things, however, I am convinced that the public wants bigger, better productions—productions in the making of which money is not only spent freely, but which possess something which has been sadly overlooked in motion pictures—real stories, genuinely consistent plots of the not overworked variety. There has been too much of the hash-and-serve methods employed in the making of motion pictures. Such productions are insults to American intelligence, and popular opinion is going to force them from the screen. A glance back over the features of the past year hardly brings to mind more than forty productions worthy of being called plays. And there have been a number of really superb actors, notably Henry B. Walthall, who have almost achieved obscurity on account of the lack of suitable parts and suitable plays. I most certainly look to the next twelve months to make photoplay history, when with much more good material to work from, these actors too will recover themselves.

Five States Sold for Educational

E. W. Hammons, vice-president and general manager of the Educational Films Corporation of America, announces that he has closed the following territories on his scenic, educationals and the Ditmars animal pictures "The Living Book of Nature." Isaac Rosenthal of Seattle, Wash., has obtained the states of Oregon, Washington, Montana, while the states of Minnesota and Wisconsin have been secured by the Walter A. Baier Film Company, of Milwaukee, Wis.

Maciste, the Roman Giant, Who Displayed Such Remarkable Cleverness In His Last Film, "The Warrior," Was Recently Killed In Action During a Charge. "The Warrior" Is Released By General Enterprises, Inc.

McClure Buys "Mother"

McClure Pictures will release "Mother," founded on Eden Philpott's novel, "A Mother of Dartmoor." The picture stars Elizabeth Risdon and was directed by George Loane Tucker. It was produced in England, in the country in which the scenes of "Lorna Doone" and "Westward Ho" are laid.

Elizabeth Risdon, who makes her appearance this week on the American stage as leading lady in William Faversham's production of Shaw's play, "Misalliance," and who starred in Mr. Tucker s production of "The Manx-Man," plays the title part in "Mother."

Ives, in a series of scenes in a moonlit forest, is discovered poaching. He flies to his home and succeeds in hiding his stolen game, but his mother, for her boy's salvation, makes a supreme sacrifice of her pride and feelings, and reveals him as the culprit. Ives goes off to prison with curses on his lips and leaves the mother brooding over the words he hurls back at her, "You are not fit to bear the name of 'mother.'" Ives swears he will not return home after he is free and the scene in which his mother waits for his footsteps on the night he leaves the prison is one of the most touching that has ever been screened. The mother's love triumphs at last and the hard spirit of the son bends to the gentle influence of the heart that never lost faith.

Wolfberg Buys "Today," "Mad Lover" and "Peggy"

The Harris P. Wolfberg Attractions, Pittsburgh, has bought "To-Day," "The Mad Lover" and "Persuasive Peggy" for Ohio, W. Virginia and western Pennsylvania.

"To-day," with Florence Reed in the stellar role, is reported by Pathe, to have brought a record price. It is an adaptation from the much discussed drama by George Broadhurst and Abraham Schomer, which scored a long run in New York.

"The Mad Lover," with Robert Warwick, "fathered" by Harry Rapf, is a picture that has received much praise. He is supported by Elaine Hammerstein.

"Among those who told me these pictures ranked with the best pictures," said Rapf, when interviewed shortly after the production of the pictures, "were R. A. Rowland, president of Metro; Louis Mayer, of Boston; Samuel Goldfish, B. M. Moss, Marcus Loew, John D. Williams, Margaret Mayo, Edgar Selwyn, Harold Edel and Wid Gunning."

"Persuasive Peggy," the third acquisition of the Wolfberg Exchange is the first of the Peggy Hyland series to be produced by the Mayfair Company.

M. A. Schlesinger, president of the company, in selling the picture to Harris P. Wolfberg, made the statement that there would be issued shortly an interesting announcement concerning Wolfberg's connection with the distribution of Mayfair productions.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

"The Italian Battle Front" Goes on Tour

Picture Will Be Given Metropolitan Presentation in Legitimate Theatres in Leading Cities from Coast to Coast

WILLIAM MOORE PATCH, of the Fort Pitt Theatre Company, announces plans for presentation of "The Italian Battle Front" in principal cities of the country. The production will be routed in the same manner as was "The Birth of the Nation" when first presented, and will be invested with the same musical and atmospheric effects that contributed so largely to its successful showing at the Forty-fourth Street theatre, New York.

The picture has already played in New York for four weeks, in Chicago for three, Boston and Pittsburgh for two weeks each, and one week in both Buffalo and Newark. Among the other cities scheduled for similar showing are Norfolk, Richmond, Atlanta, Birmingham, Savannah, Little Rock, New Orleans, Dallas, Houston, Los Angeles, San Francisco, Sacramento, Seattle, Spokane, Portland, Salt Lake City, Denver, Des Moines, Indianapolis, Detroit, Cleveland, Cincinnati, Louisville, St. Louis, Kansas City and Minneapolis.

The picture will be played in each of these cities at the same prices as obtained in New York, from 25 cents to $2. The production will carry its own scenic effects, orchestra leaders, managers, advance men and the necessary stage crews.

Showings in these cities will be the legitimate theatres, and not until this tour is completed will the film be available for bookings in motion picture houses. Names of the distributors are to be announced as each one of these cities mentioned is played.

Nothing to Criticize

The Consolidated Film and Supply Company, Atlanta, Ga., says:

"We have no criticism to make of your state rights department. It strikes us that it is being well conducted."

"Three C" Production Under Way

The work of producing the Three C Comedies for release through the General Film Company is now well under way by the Commonwealth Comedy Company, Inc. The first four releases have already been announced. The staging and acting in these subjects are said to set a high standard which will be followed in all of the forthcoming productions of this company. The work of Lou Marks, Pearl Shepard and Oom Paul is evidence that these comedians will continue to be popular favorites with the public, according to the belief of the company.

The first releases and the principals featured are: "His Watery Waterloo," Lou Marks; "Fat and Foolish," Hughey Mack; "A Harem Romance," Lou Marks, Pearl Shepard and Oom Paul; "His Winning Ways," Lou Marks, Pearl Shepard and Oom Paul.

President Joseph S. Klein promises another set of these one-reel comedies soon.

Contrary to first blush, this is not a "good-bye—good luck—and God bless you!" handshake. It merely shows Reginald Barker signing a contract with Robert T. Kane, whereby he will guide Bessie Barriscale over the dramatic hurdles in forthcoming Paralta Plays

IN AND OUT OF WEST COAST STUDIOS

By J. C. JESSEN

THE Christie Film Company which has been conducted for more than a year as a partnership consisting between Albert Christie and Charles E. Christie, was taken over Monday, September 24th, by a newly organized California Corporation, capitalized at $100,000 and known as The Christie Film Company. Al. Christie is president, Chas. H. Christie, treasurer and general manager, and F. L. Porter, vice-president and secretary. Others of the five directors are M. Christie and L. J. Hubine. A majority of the shares of stock of the new corporation are held by Al. E. and Charles H. Christie. It is stated the forming of a corporation will in no way change the business of the institution, other than to make it more convenient for the handling of the affairs of the organization.

Fifteen Months Record

The Christie Film Company was organized in January of 1916, and immediately began the filming of comedies for Universal Program. Following three months of this, the Christie Company accepted a franchise on the Mutual, and made a number of releases. About fifteen months ago, Messrs. Al. and Charles Christie, both came to believe that the open market offered an excellent opportunity for their film which since have been sold on the independent market, and today the Christie Company has the distinction of being the only film producing organization that has made and released one single reel picture every week for the past fifteen months. At the present time the Christie Comedies are shown in practically every film territory of the country, where they are bought and handled by independent exchanges.

Charles H. Christie, business manager of the Christie Film Company, is spending a week in San Francisco in company with E. H. Emmick, president of Peerless Film Exchange with branches in San Francisco, and another in Los Angeles. The Peerless handles the Christie Comedies in California, Nevada and Arizona territory.

To Add New Company

Miss Betty Compson has returned from a month's vacation and was immediately put to work by Director Al. Christie in a beach comedy titled "Their Seaside Tangle," in which she had Lois Leslie, Jay Belasco and "Smiling" Billy Mason as members of her supporting company. This comedy being completed, Director Christie has begun the filming of "Nearly a Papa," written by Robert McGowan. The story concerns a husband who from a telegram thinks he has become a father. Upon his arrival home he thinks there are two, but eventually finds there are none. The principals are Jay Balesco, Ethyl Lynne, Lucille Pietz and Lois Leslie.

At the Christie studio it is hinted that an additional producing unit will shortly be added. The cause for the remarks is the activity in preparing a large stage which has not been in use for several weeks. Together with this it is learned that a former Christie star has recently returned to Los Angeles and is to appear in an early release.

Marin Sais and Tom Mix Team

The producing forces at the William Fox studio will not be diminished even though R. A. Walsh, director, and his brother, George, accompanied by Cameraman Dal Clawson, have gone East to work at the Fox plant, as negotiations were closed this week whereby Tom Mix will produce five reel subjects of a Western character. Mix will play the leads himself, and opposite him will be Marin Sais, who appeared in the two series of "Stingaree" pictures made by Kalem, and a number of other Western subjects. Mix has been in comedy for the past several months, and finished his most recent Sunshine for the Fox program this week under the supervision of Lahrman. Story is now being prepared for the new producing unit.

No information is given out at the studio concerning the intentions of R. A. Walsh during his stay in the East. The party consisted of Studio Manager A. Carlos, R. A. and George Walsh, Scenario Writer Ralph Spence, and Dal Clawson, cameraman, who has photographed a number of the recent Walsh productions. The company may remain in the East for more than one picture.

Theda Bara Resting

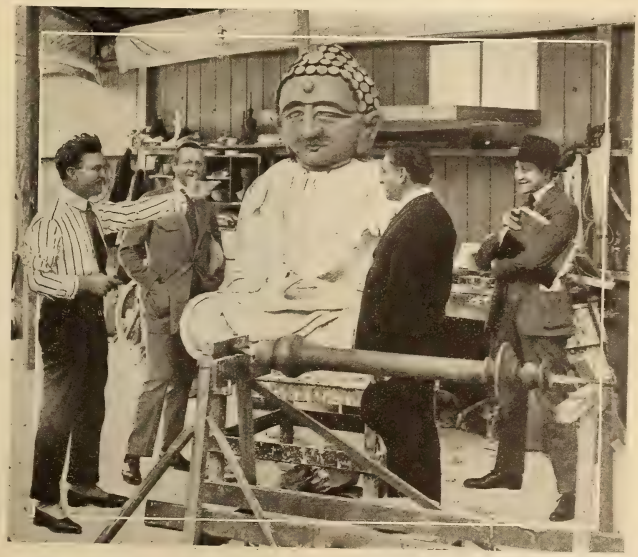
Production on "The Mikado" was discontinued this week owing to the death of the father of S. A. and C. M. Franklin, which occurred Tuesday morning.

The Theda Bara Company is not working at present as Director J. Gordon Edwards is now engaged in editing "The Red Rose," the photoplay of Russian royal life.

"Responsibility," the Fox play which will introduce Miss Enid Markey as star on this program, will be completed within a few days by Director Richard Stanton. This is the story of a woman pressed hard by environment who believes she is the victim of tragedy but retains her purity of mind and soul.

Bertram Bracken will during the coming week begin the making of a new subject starring Gladys Brockwell, "Conscience" having been completed and shipped to the Eastern laboratories. In "Conscience," Miss Brockwell is said to have portrayed five different types of women.

"Wedding Bells and Roaring Lions," is the title given the Lehrman-made Sunshine Comedy which is now completed. Mildred Lee is one of the featured players of this.



Thomas H. Ince Has Just Asked the Great God, Woof, How His Paramount Pictures Are Going to Strike the Exhibitors. "Ugla Gazoo," Snorted Woof, meaning "A Riot." Bennie Schulberg (Right) is an Eager Witness, While Hiram Abrams Begins to Believe That Black Magic May Have Something to it After All

Varied Ince Activities

Thomas H. Ince feels certain he has made a find in securing Doris Lee, who makes her leading lady debut playing opposite Charley Ray in "His Mother's Boy." She has played bits at many of the Los Angeles studios, but it remained for Ince to see possibilities in Miss Lee, and from her success in this Ray picture there is every reason, Mr. Ince believes, that she will become extremely popular. Others in the big cast of this oil well district story laid in the town of Centiped, Texas, are Billy Elmer, James Swickard, Jerome Storm, Gertrude Claire and Lydia Knott.

Thomas H. Ince has renamed the Mabel Normand studio recently leased "William S. Hart Studio," and it is here that the Western bad man and his cowboys will make interiors for future photoplays. The desert story now being made by Hart has not been named, but this Thomas H. Ince production for Artcraft will have a desert atmosphere and is said to be filled with thrilling Western situations of a new type for Hart subjects. Vola Vale is playing the feminine lead.

Charles Ray as Small Town Boy

"The Price Mark," Ince production for Paramount, starring Dorothy Dalton, has been completed. This is a two-period picture combining Oriental or Egyptian life with a New York atmosphere. Director Roy Neill is said to have secured some very exceptional desert "stuff."

A new play has been written for Miss Dalton by Shannon Fife, noted writer and dramatist, and will be a modern costume play.

A new Charles Ray photoplay is ready for production. It gives him the role of a New England boy, and is from the pen of Julien Josephson, a free-lance writer recently engaged by Thomas H. Ince.

Begin Next Fairbanks Picture

The Douglas Fairbanks company arrived home early this week from New York, and are now at work on the next release, temporarily at least, titled "Reaching for the Moon." The story is an original one by Mr. Fairbanks, adapted for the screen by Anita Loos and John Emerson. Eileen Percy is playing the lead opposite Fairbanks in this subject, and other members of the cast will be made known shortly.

Artcraft principals supporting Geraldine Farrar in her second Artcraft production, now completed by Cecil B. deMille, are Wallace Reid, Tully Marshall, Hobart Bosworth, James Neill, H. B. Carpenter, Lillian Leighton, Mabel Van Buren, Ernest Joy, Guy Oliver and others. The subject is now being edited and its completion will mark the begininng of a vacation for Director General Cecil B. deMille. Hobart Bosworth has gone East, and it is probable he will shortly appear on the Orpheum circuit in a one-act sketch taken from scenes of the Jack London story, "The Sea Wolf." It will be remembered that "The Sea Wolf" was the first Bosworth, Inc., production. Mr. Bosworth has written the sketch himself.

Half Year More in West for Mary

For the past several days there has been a persistent rumor that Miss Pickford, accompanied by her director, Marshall Neilan, and scenario writer, Frances Marion, would go East for the making of future productions upon the completion of "The Little Princess," the last scene of which will be shot the first of the week, but this is denied by those familiar with the facts of the case. At the producing studio it is said Miss Pickford will remain on the West Coast for at least seven months more, which means she will remain here for the making of all pictures for the remainder of the time of her present contract. Miss Marion now has two scenarios prepared for production, but it is undecided which will be made first.

During the past week Miss Pickford became the godmother of 600 California soldiers who left their training camps, and presented each with a gold locket containing her picture. Formal adoption ceremonies were held when companies D, E, and F, of San Diego, Oakland and Los Angeles, respectively, of the Second Battalion of the First Regiment of the California Field Artillery assembled in Los Angeles and spent several days at Camp Arcadia. Miss Pickford gave the soldiers a promise that she would see that they did not want for tobacco or candy during their army career.

Neilan in National Army

Marshall Neilan, one of the members of the Los Angeles film colony to be selected by the draft, has passed the physical examination and will leave Los Angeles the latter part of the month for training camp. Without a doubt, the last picture to be made by Mr. Neilan with Miss Pickford is "The Little Princess," the concluding scenes of which are now being made. Mr. Neilan has been in pictures for the past four or five years, his first work being with the Biograph under D. W. Griffith. From there he became comedy director and was selected to play the lead by the Jesse L. Lasky Company, and later became the leading man for Mary Pickford. Following this, Mr. Neilan directed several pictures in the East for the Famous Players and others at Chicago for the Selig Company. From the latter organization he went to the Lasky studio as director, and early this year was selected to direct Miss Pickford, following several months of very successful work in the direction of Lasky stars. At the Hollywood studios, where Pickford subjects are being made, Mr. Neilan is considered a most capable director with a very bright future.

What Tantalizes Us Is, Why Was Texas Guinan Named Texas? She Shines Forth From Triangle Screens

Allen Dwan is reported on his way to the Coast as one of the directors for Douglas Fairbanks. He will be accompanied by Arthur Rosen, who will serve as his. ??? John Emercon is to continue directing Fairbanks alternately with Dwan. By this means one director can be editing a film or preparing a script while scenes for another subject are being made.

Horsley Star Recuperating

Mary MacLaren, who several weeks ago was injured seriously in an automobile accident, was this week able to leave the hospital and her physician says she will be able to resume work about October 1. Hearing of Miss MacLaren's suit against the Universal Film Manufacturing Company for the right to use the name Mary MacLaren is set for October 5, and it is very probable the actress will not resume work for David Horsley until after the hearing of this suit.

The David Horsley Cub Comedy Company is at work on the 111th Jerry subject, which has been titled "Jerry and the Vampire." This was written by James Dalton and, like previous Cub releases, has George Ovey as the feature comedian.

David Horsley has arranged for two animal acts in vaudeville during the present season. Vera Robison, one of the original Bostock trainers, is now tutoring six large lions for an act which will play thirty-two weeks over Pantages circuit on the West Coast and in Canada, and Cort Teitz is preparing to leave with an elephant act for another circuit. The animals in these two acts are not included in the sale of the Bostock animals to the United States Circus Corporation which was recently completed by Mr. Horsley.

To Make Dressler Comedies in West

Future releases of Marie Dressler Company on the Goldwyn Program will be made in Los Angeles according to plans made known this week when Miss Dressler, accompanied by her director, J. H. Dalton, arrived in Los Angeles and leased space for producing purposes at the David Horsley Studios on Main street. The first of the Marie Dressler pictures for Goldwyn was completed in the East, and now it is the plan to make all of the other seven subjects for the present here in Los Angeles. Miss Dressler was accompanied by the entire producing staff, and she has taken a beautiful residence in Hollywood where she will reside during the period she spends in California.

William Russell, Director Edward Sloman; Francelia Billington, leading woman, and the entire William Russell Company of the American studios at Santa Barbara are spending a week in Los Angeles to make exterior scenes of a comedy-drama by Charles H. Dasey, titled "A Night in New York."

Fourth Vita Company Coming

Studio Manager W. S. Smith, of the Vitagraph Hollywood plant, is daily expecting advise from New York telling of another

Vitagraph Company being started for the coast. At the present but one company will come West to work at the Hollywood Studio in addition to the present forces, but it is expected that additional producing units will come to Los Angeles shortly.

Three companies are now at work at the Vitagraph plant. William Duncan is on the fourth episode of the new serial, "Vengeance and the Woman," in which Carl Halloway shares honors. The William Wolbert Company, including Mary Anderson and Alfred Whitman, continue on "John Burt," and David Smith is directing the filming of additional O. Henry stories.

Lois Weber Production Unnamed

Members of the Lois Weber Productions producing organization left Wednesday of this week on a special train for Arizona, where mining scenes will be written for the next production, which will have Mildred Harris, Clara Whipple, William Stowell, Frame Williams and Carl Von Schiller in the principal parts. Miss Weber and Phillips Smalley will codirect in the making of this next subject, which up to this time is unnamed.

Day and Night Shifts of "T" Players

Expensive building activities at the Triangle Studio, combined with production activities of nine companies, makes this one of the busiest plants of the West coast colony. To keep production at the maximum and still continue with the expensive improvement, H. O. Davis, general manager, has shifts working day and night. One reason for the expensive work along production lines at this time is that Mr. Davis desires to get at least three months ahead of release date with the productions, and he will shortly realize this ambition. Auditor H. R. Hough points out the expense of the improvements by citing various increases in the wages drawn by employes. One scene painter who is on a salary of thirty dollars, recently drew seventy-two dollars for his week's work. In another instance an eighteen-dollar man received a check of fifty-four dollars.

Every stage at the Culver City and Hartville Studios are busy, and another company is working at San Pedro, where water stuff is being filmed.

A Vamp Story that Is "Different"

A new kind of a vampire story titled "The Fuel of Life" is in production under the direction of Walter Edwards. The vamp of this photoplay, taken by Belle Bennett, is said to be of the business vampire type. The story deals with a wife who wins back her husband, won by the vampire, by the use of the vampire's own weapon.

A number of scenes that will introduce new features are being made by Director Lynn Reynolds, who has as his sole player, George Hernandez. The remainder of the company have finished scenes in the next Reynolds production titled "Up or Down." Reynolds with his cameraman, Clyde Cook, have figured out a number of new effects which will be shown on the screen first in this production. Combined with the photographic effects will be a number of very wonderful scenic ones secured at considerable cost to the producing company.

General Doings of Triangle Players

Of particular interest are the settings being used for "Blue Blood," now being directed by E. Mason Hopper with Alma Rueben in the featured role. Many of the scenes for this story are laid in a New York mansion, and it is said the value of the first scenes alone will run into the thousands. It is the tale of a proud old aristocrat who sees his family name dragged into oblivion because of the actions of a grandson.

Olive Thomas is next to be seen in a photoplay in which she as a society girl goes on an adventure by interpreting or masquerading as a cabaret dancer. In the underworld she meets another woman who contests with her to win the promise of marriage from a mysterious man. Jack Dillon is directing this comedy, which is titled "Indiscreet Corrine."

Charles Gunn will make his debut as a Triangle star in "External Circumstances" appearing in the role of a newspaper man who falls down on getting a story. Following this the reporter is suddenly sought to pose as a millionaire with every luxury of wealth, and from here he is stripped of his borrowed family by the girl who had jilted him. Ferris Hartman is filming this photoplay.

Director Added to Force

Roy Stewart is elected sheriff of a Western frontier town in "The Guardian of El Dorado," now being made by Cliff Smith at Hartville. A rich mine and a girl are the stakes in the game of life in this frontier Western subject.

The latest addition to the Triangle directorial forces is William Gittens who is at work on a seafaring picture as yet unnamed. Many of the exteriors are being made in the vicinity of Los Angeles harbor at San Pedro.

During the past few days the following subjects have been completed by Triangle companies: "One Shot Ross," featuring Roy Stewart, directed by Cliff Smith; "Lupin Gal," directed by William V. Mong, and featuring Margery Wilson; "The Firefly of Tough Luck," an E. Mason Hopper subject which has Alma Reuben as star; and the Irene Hunt Subject, "The Stainless Barrier," made by director Thomas N. Heffron.

For the first time since the opening of the Triangle eystone studios in Hollywood, all seven of the producing organizations were at work at the studio one day this week. The several units are directed by Reggis Morris, Harry Williams, Charles Avery, H. Raymaker, Robert Kerr, William Deaudine and Henry Kerman.

Four More on Scenario Dept. Payroll

The scenario staff, under the management of Production Manager Albert Glassmire, has been increased by the addition of four others. The new members are Roy Del Ruth, Walter Newman, Rudolph Bylek and Jay Dwiggins. The latter has been writing and acting for Triangle Keystone for several weeks but will now devote his time exclusively to the authorial end.

The Keystone organization will lose two comedians by the selective draft. George Hall left this week for American Lake, Washington, and Ray Griffin will go shortly. Griffin is now being featured in a subject to be directed by Reggie Morris, and the company is working night and day in order to get all scenes taken before Griffin is called to the colors.

A new member of the Keystone organization is Arthur Moon who has been selected to play leading comedy roles, and will appear under the direction of Henry Kerman. Others in this company are Caroline Rankin, Charles Hill, and others.

Director William Beaudine has commenced on his first Triangle Keystone with a cast including Paddy McQuire, Fritz Schade, Peggy Pearce, Joseph "Baldy" Belmont and Claire Anderson.

If Any of Our Fellow Exhibitors Have Any Criticisms to Make of Alma Reuben's Back, They Will be Automatically Expelled from the League! She Appears Thus in a Fetching New Triangle Play, "Firefly of Tough Luck"

Old Faces Back at U City

Almost every week there are reunions at Universal City. Former directors and players who left the company to go with others are constantly being recalled and placed in stock or in charge of a producing unit. Last week was reported the return of Douglas Gerrard, and a short time before it was chronicled in this department that Francis Ford returned to Universal. This week Murdock MacQuarrie, who formerly played character parts and following that directed a number of dramatic subjects for Universal, was placed at the head of a producing unit in which Neal Hart is the featured player. Mr. MacQuarrie will first direct the making of a two reel western Bison subject titled "The Keeper of Hell Gate," with Eileen Sedgwick playing opposite Hart. Mr. MacQuarrie has had a wide experience in both the speaking and screen stage, and Manager of Production McRae is placing every facility at his disposal for the making of Bison subjects.

Another addition to the Universal directorial forces is George Siegman, who has just returned to the coast. Seigman was with D. W. Griffith from the old Biograph days down to the time the maker of "Intolerance" left the Triangle. During that time he served as actor, writer and director. In the making of "Intolerance" and "The Birth of a Nation," Mr. Seigman was one of Griffith's principal assistants. For the past several months he has been in the east where he directed the filming of "Mother Love and the Law" for Crystal Photoplays Corporation of Chicago. Mr. Seigman has not been assigned to any particular star as yet, but it is understood he will direct five reel subjects.

Holubar Directs Dorothy Phillips

For the first time since Allen Holubar and Dorothy Phillips have been at the Universal and Bluebird studios on the West Coast, Holubar is to direct Miss Phillips, who in private life is Mrs. Holubar. The subject to be made is titled "Barter," and is an adaptation from a story by Evelyn Campbell, the scenario for which was written by Elliot J. Clawson. Albert Roscoe, William Burress, Harry Dunkinson, Kathrine Kirkwood, Joseph Girard and other well known players are to appear in support of Miss Phillips in this subject.

Mr. Clawson is also author of a scenario which is an adaptation from the book of Samuel Merwin titled "Anthony, the Absolute," which was put in production this week. Rupert Julian will direct the making of this and Ruth Clifford and Monroe Salisbury are the featured players, supported by George McDaniels, W. H. Bainbridge, Maude Emory, E. A. Warren and others.

Carey Begins New Western

A new Western drama was begun by the Harry Carey Company, titled "The Range War." The story is from the pen of Henry McRae, production manager of Universal City, and Jack Ford is entrusted with the direction. Molly Malone is to play opposite Mr. Carey in this subject, and a number of the Universal cowboys will take important parts.

Carmel Meyers and Kenneth Harlan are the featured players in the adaptation from the Larry Evans drama, "One Clear Call," which is being directed by Harry Salter. The featured players have a supporting company which includes Howard Crampton, Leslie Casey, Fred Schilling, Sydney Deane and others.

The company under the direction of Elmer Clifton which has Herbert Rawlinson as star is still working on the five-reel drama, "The Flash of Fate," which has Mary MacDonald playing the feminine lead. This is an adaptation from the story by James W. Atchison, prepared for the screen by Waldemar Young.

Stories in Course of Production

"The Straw Collar" is the title of a five-reel photoplay put in production under the direction of E. J. LeSaint, with Louise Lovely as the featured player. The story and scenario are by Charles Kenyon, and Alfred Allen, Louis J. Cody, Hector Dion, Mrs. A. E. Witting, Beatrice Van, Betty Schade, and Fred Church support Miss Lovely in this subject. This subject will serve for the debut of Cody under the Bluebird trade-mark. His most recent engagement was with the American at Santa Barbara, where he supported Gail Kane.

The Mae Murray Bluebird Company which is directed by Robert Leonard this week began the making of "Face Value," which is a story by Leonard and Miss Murray, prepared for the screen by Fred Myton. Wheeler Oakman has been engaged to play opposite Miss Murray as leading man, and other members of the supporting cast include Casson Ferguson, Clarrisa Selwyn, Kathrine Griffith and others. Many of the scenes for this subject are laid in New York City, and the interiors of Los Angeles' finest department stores during fashion week were used at night as settings for a number of the scenes.

Serials and Comedies in the Making

Four comedy companies are now working at Universal City. Eddie Lyons and Lee Moran are continuing on two-reel comedies under the direction of Harry Edwards. Allen Curtis is now filming a one-reel subject, entitled "The Shame of the Bulkon," with Gale Henry and William Franey. Al Santell is directing the one-reel comedy, "Vamping the Vamp," with Harry Mann and Kathleen O'Connor as leads. The fourth company, that directed by Edwin Frazee, with Neal Burns and Teddy Sampson as leads, are making "Doing His Bit."

But two serial companies are now at work at Universal City. One is under the direction of Francis Ford, who is filming "The Phantom Ship," with Ben Wilson and Neva Gerber, supported by Kingsley Benedict, Duke Worne and Elsie Van Name. The other is "The Red Ace" company directed by Jacques Jaccard.

Hollywood Hookum

Oct. 13, 1917 **NEWS** **MORE NEWS**

Cooler, thank you.

Welcome to our city, Marie Dressler.

Dave Horsley is now a vaudeville producer. His animals will do the work.

Spokane has a waiter that is a double for Doug. Fairbanks. The waiter's name is Charley McMonagle.

Helen Holmes did the state fair last week and reports a big exhibit of pumpkins and other fruits.

A. B. Bernd is again tickling the Fox typewriter in the western publicity field—it's an Underwood.

And now we learn the mighty man of valor, Elmo Lincoln, is next to be seen as Tarzan, the Ape man.

A dressed turkey disappeared from a Keystone set, and all the actors insist the studio dog should be paged.

A note from "Fritz," Bill Hart's retired Pinto pony, thanks us for the appearance of his picture in the paper.

Joe Roach, it has been decided, can best write photoplays for friend wife—Ruth Stonehouse—or at least, he is doing that now.

George French postcards HOOKUM from Morgan City, La., the red bugs and mosquitoes are attacking "Tarzan of the Apes" players.

Richard Davis, son of General Manager H. O., started work in a picture this week and then had to leave because school took up.

Jack Cunningham didn't work last Sunday, and the whole studio force, thinking he was sick, kept his telephone ringing all day.

George du Bois Proctor offers to make an affidavit concerning the loosening up of every actor who mars the bar to buy him refreshments.

Olive Thomas became a sob-sister this week with a by-line and everything when she wrote her impressions of Billy Sunday for our Examiner.

Texas Guinan was pinched by a speed cop again, but because she was wearing a nightie (needed in a scene) the soft-hearted cop let her off.

Dal Clawson is now in the east, which means the crank turners of the east must put their best foot forward unless they want to see it put over them.

Charley Ray seems to be very considerate of his paternal ancestors. First it was "The Son of His Father," and now it is "His Mother's Boy."

Introduction of the continuity tie by Tom Geraghty was unsuccessful because the owner of the tie, Tom's boy, got well before father could popularize the style.

Jack Pickford claims one of Henry Ford's vehicles tried to bite his big and beautiful car between the rear fender and the hood. Damage suits will result.

Photoplay writing has robbed the field of journalism of another bright Underwood beater. Bob Kane has promoted Ken. O'Hara from press agentry to sub-titling.

Living at the beach and the habit of tearing up the hat when things go wrong, has given Al Christie a beautiful coat of tan, which extends to the back of his noble dome.

The mystery has been solved. Mack Sennett has a Turkish bath equipment at his studio den C. B. de Mille learned this, and wants one so he can be assured of new ideas even if he has to sweat them out.

John B. Richie was not dissipated enough in appearance for a type part, and John Blackwood of the publicity department of the Ince studio was called upon. Vic. Schertzinger said he was too young, and so the part was cut out.

Bill Hart has given Elizabeth McGaffey and Mabel Condon a prescription for keeping rattlesnakes away from their mountain cottage. It provides for laying a horse-hair rope on the ground, Hart claiming that the rope of this kind keeps the rattlers away because they don't like to be tickled, but they can't find any horse-hair rope.

Our town is overrun with executives of the distributing companies. S. R. Kent of General started the influx. C. R. Seelye of Pathe came next, and now we have in our midst Hi Abrahams and Ben Schulberg. Other comers and goers were T. J. Lynch, Carl Anderson, S. S. Hutchinson, and—memory fails because of the various rumors. Oh, yes, Jess Lasky is Hollywooding for a spell.

DOING THEIR BIT

In writing this head we did not aim to be a bit punny, but just using the slang of war times. Briefly and concisely we wish to tell the waiting world that our stars and producers of filmdom who are not accustomed to doing bits are now at it.

Thomas H. Ince started all producers to eliminating the use of foods in the making of scenes in screen plays or on the stage.

Gene Crosby is organizing the Liberty Girls.

Mary Pickford has adopted 600 soldiers.

C. B. de Mille has been appointed advisor expert for a camouflage company.

Motion Picture News is campaigning for smokes and pennies, and getting both for soldiers.

Bill Hart, Dorothy Dalton and Charles Ray have each donated thousands of photographs for the Red Cross to sell.

Well, everybody's doing bits, but this is all we can remember.

THE EASTERN STUDIOS

VICTOR SMITH has joined the army. The former studio manager of the Brooklyn plant of Greater Vitagraph, and who is also a brother of Albert E. Smith, has been granted a captain's commission in the Quartermaster's Reserve Corps, and is doing his bit at the Yaphank training camp. Mr. Smith was one of the first men to enter training at Plattsburg last spring and was advanced in rank after taking the army examinations, being first a corporal, then a sergeant and finally a captain.

Mr. Smith has only been to New York once since he went to Plattsburg and that was six weeks ago, when he paid a visit to the studio in Brooklyn. At that time he was given a reception by his former associates, being met by a brass band and escorted to the studio by a mounted guard of honor.

BEFORE swinging into the motion picture industry Benjamin Chapin was appearing on the dramatic stage, on the Lyceum circuit and in vaudeville. It is told that when he commenced the first picture of the Lincoln Cycle, he expected to be free for his old lines of effort in a year and so notified the various managers. The result was that they checked him in their books as "available" that time the following year.

"But I had miscalculated time as applied to picture producing," says Mr. Chapin; "I soon saw that, to do a good job, a year is nothing. I altered my plans, of course, and decided to give one—two—three or five years to this work—as many as might be necessary.

"The managers didn't alter their plans, however. A year passed and then I was reminded of my original announcement in no uncertain manner. First the vaudeville agent, then the lyceum bureau and eventually my theatrical managers. And, of course, I wasn't ready. I had said a year, the year was up and they couldn't understand."

CREIGHTON HALE, film star, who is being featured in the new Pathe serial, "The Seven Pearls," is very much perturbed about the publication of a story in many newspapers to the effect that his mother had been arrested in Hartford, Conn., for making a vicious attack upon President Wilson, his war policies, and the United States in general, last Monday night.

The woman, who gave the name of Mrs. Annie R. Hale, of New York City, was interrupted in the midst of her tirade at a meeting in Socialist hall, Hartford. At the police station, she said she was the mother of Creighton Hale. Mr. Hale says his mother, as a matter of fact, is in England, where she is a practising physician and surgeon. Ever since the beginning of the war, she has devoted all of her time to Red Cross work and is now with the British Army.

OLIVE TELL, starred in Empire All-Star productions, claims the distinction of being one of the few, yes, very few, in the profession who have not had to begin at the beginning. In all her plays, except one, she has had the leading role, and after making two motion pictures she is now being starred.

Miss Tell is making a series of pictures for the Empire All-Star Corporation, and in two, at least, she will be supported by David Powell.

Olive Tell's Witchery is Given Full Play in "The Unforeseen," Her Next Play With Empire-Mutual

MABEL JULIENNE SCOTT, who made the part of Necia in "The Barrier" and played the lead in the new Edgar Lewis screen drama, "The Sign Invisible" has been spending her spare hours in directing the Woman's League in the knitting of sweaters for the boys in camp.

She has gone to the cantonment at Ayer, Mass., to distribute two hundred sweaters among the enlisted men, and, in addition, will present each with a folding aluminum drinking cup in a leather case.

When Miss Scott returns she will appear at the Sun's tobacco fund entertainment in a vaudeville sketch in which she was popular before she became a screen actress.

SINCE coming to America, Mme. Nazimova has played in both Russian and English. Ever since she came to the English speaking stage her career has been an unbroken record of successes. In Ibsen's "A Doll's House," "Hedda Gabler," and "Little Eyold," she won the highest laurels. She then turned to comedy and in "The Countess Coquette," made an equally strong impression.

She made her screen debut in a motion picture version of this play by Marion Craig Wentworth, under the direction of Herbert Brenon, for Selznick-Pictures.

"The Great Nazimova" came to Metro to begin a series of superb photodramas under the Metro banner, her first production being an adaptation of "The Rose Bush of a Thousand Years," by Mabel Wagnalls, directed by George D. Baker.

THERE was deep concern at the Vitagraph studio in Flatbush last week, and for a time the situation was real tragic. Mother Mary Maurice, beloved by everyone at the plant, suffered an attack of eye burn while working under the lights in "I Will Repay," a Blue Ribbon feature. She was forced to quit work for a day, and for a time it was thought her eyes were permanently impaired, because she is now in her seventy-fourth year. However, after one day's rest she returned to the studio and resumed work. The greatest tragedy, from Mother Maurice's point of view, lay in the fact that this was the first time in her long career she ever had to lose a day on account of illness.

EMMY WEHLEN, star in Metro pictures, is thanking her stars above that she is alive today, after nearly losing her life under an express train while motoring from Long Beach, L. I., to New York. Miss Wehlen, driving her touring car, slowed down as she neared the crossing of the railroad and stopped behind another car. When the first car moved ahead Miss Wehlen pushed her car forward also, and was startled by the shriek of the train whistle. She found her car was directly on the track, and the train was coming fast. She started to back up—the gate was closed. Then she thought of jumping out—changed her mind. She put on top speed and tore through the gate in front of her and was safe. Miss Wehlen afterward said the scene would have been good enough to shoot for a melodrama.

MME. PETROVA has decided to capitalize the secrets of attaining renown in the motion picture field, the requisites of which include beauty, intelligence and a background of experience that creates public interest. It is no secret that Mme. Petrova possesses all these.

The Ladies' World, in a series of announcements in magazines, made known the fact that Petrova has agreed to edit a monthly department of information concerning matters of dramatic poise and expression. It is stated in addition that the story versions of the plays to be produced by Petrova Picture Company, which films are to be released through the First National Exhibitors' Circuit, are to appear in The Ladies' World simultaneously with the appearance of Petrova pictures on the screen.

THE WORLD MARKET

Epstein Gets Russian Films for United States and Canada

M. S. Epstein, who, since his entry into the motion picture industry in the state rights department of the Inter-Ocean Film Corporation six months ago, has made many friends among exhibitors and state righters, has secured for the United States and Canada an authentic set of pictures of the Russian Revolution. The films are said to show Kerensky in action, and the presentations will be made under the title of "Kerensky in the Russian Revolution of 1917." The pictures were brought to this country a few weeks ago by a Petrograd film official. The subject is in four reels, and will be exploited immediately by Mr. Epstein as a state rights feature.

Kopfstein Sells to Three Foreign Countries

Jacques Kopfstein has successfully negotiated the sale of the Christie Comedies for Argentine, Uruguay and Chile to the Sociedad General Cinematografics, of which Leroy Garfinkle is the American representative. To the same company Kopfstein sold the Horsley feature productions for the same countries, and productions of the Van Dyke Film Company.

Bernstein Disposes of Features

It was announced through Shepard and Van Loan last week that Isidore Bernstein had disposed of the world rights to the pictures "Loyalty" and "Humility." The Export and Import Film Company has the foreign rights, while H. Grossman has Canada and the United States.

Foreign Rights Sold On "Lust of the Ages"

Contract Is Also Closed for Entire Series of Eight Remaining Ogden Pictures—Lillian Walker Stars in First Feature

THE entire foreign rights to "The Lust of the Ages," the first production of the Ogden Pictures Corporation, starring Lillian Walker, have been sold, through a contract closed last week by Carle E. Carlton, president of the Crest Corporation, and Jesse J. Goldburg, of the Ogden Company. Contracts for the sale of foreign rights to the remaining eight releases of the Ogden Corporation, to be made during the next twelve months, were also closed at the same time, after going through a negotiating period of four weeks.

Mr. Carlton announced that the final contract was signed only after he received assurances from the Government that shipments of prints would not be delayed because of the war.

Although the financial end of the deal has not been discussed, outside of the statement that $64,000 deposit was made to cover the output, it is said that Mr. Carlton agreed to pay among the highest prices ever named on a single contract. His exploitations in the future, through this deal, will be not alone confined to Scandinavian countries, but will spread throughout the world, excepting the United States and Canada. Agents have been investigating motion picture conditions for the Crest Corporation in various parts of the world for the past five months.

At his New York offices Mr. Carlton last week in an announcement said: "I sought to inaugurate my plan with the release of a star production that would be a surefire winner and after viewing upwards of twenty-two attractions, I finally determined to purchase 'The Lust of the Ages,' not alone because of the fact that it is an unusual production from every standpoint, but also because of the popularity of Miss Lillian Walker here and abroad. It is of interest to know that the sentiments and opinion of the photoplay public in the United States is reflected abroad, and what meets with popular approval here will, in ninety-nine cases out of a hundred, meet with approval abroad."

Seng Sells "Parentage" for Australasia

Frank J. Seng announced last week that a deal was closed during the week whereby J. C. Williamson, Ltd., acquired the rights of "Parentage" for Australasia. The price involved is said to be one of the largest ever paid for a feature that has gone into this territory. The prints are already on their way to Australia, it was announced at Mr. Seng's office in the Times Building.

Almost simultaneously with the announcement that Australasia had been closed out, Mr. Seng's organization, through its foreign representative, Miss Edna Williams, also concluded negotiations with Louis Brock, of the Inter Ocean Film Corporation, to take "Parentage" for South Africa.

Piedmont Reports Auspicious Fall Opening

Latest Three Ivan Features Shipped to Brazil Find Favor There—Pacific Coast of South America and Philippines to Get Productions

THE Piedmont Pictures Corporation has reported an exceptionally satisfactory opening of the fall season, with indications of even better times ahead.

The latest three Ivan films shipped to Brazil, "Married in Name Only," "Babbling Tongues" and "One Law for Both," are reported to have been favorably received. Several Ivan productions have also been placed this week for the Pacific Coast of South America and the Philippines. The coming production of Ivan Abramson, "Sins of Ambition," has already been conceded in several territories on the strength of the success of the previous Ivan productions. Ed. Warren's production, "Warfare of the Flesh" appears to be in great demand.

The serial, "Jimmie Dale," is being appreciated as a high-class serial and several good reports have been received for the producer, the Monmouth Film Corporation. "Mysteries of Myra" has been placed for another Latin American country, and Essanay serial, "Strange Case of Mary Page," has been closed for a Far Eastern territory.

Essanay's Max Linder comedies were placed in the West Indies, and the Rex Beach production, "The Barrier," closed for a West Indian territory. The Paragon production, "The Whip," has been closed for India, and the Warner production, "Are Passions Inherited" closed for a Far Eastern territory.

The Fox super production, "The Daughter of the Gods," closed for India, Burma, Ceylon, Strait Settlements, Dutch East India, Chile, Peru, Bolivia and Ecuador.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

M. S. Epstein, Who Has Charge Of the State Rights Department Of the Inter-Ocean Film Co.

JUST FOR FUN

By LONGACRE

ROBERT EMMETT WELSH, managing editor of MOTION PICTURE NEWS, took the marital plunge last week when on Thursday morning at 8.30 he made Miss Cecilia Hickey of Valatie, N. Y., Mrs. Robert Emmett Welsh. The ceremony was performed at Albany, and Miss Jane Cusack of Poughkeepsie was bridesmaid and Mr. Joseph L. Kelley of Broadway, New York, was best man. Also ex-Governor Martin H. Glynn was present, as the once Miss Hickey is his niece.

THE best man, Mr. Kelley, was commissioned by us to return to the office with a minute report of the wedding. Just what the bride wore, how the groom looked at various stages of the process, whether Mrs. Hickey burst into tears or not, and all the other little incidentals that must go in a wedding report. But on being questioned regarding the above, he fell far short of fulfilling his mission. "The bride wore some sort of pearl gray," he said, "and later changed to a blue traveling suit." Some sort of pearl gray is a grossly inadequate statement to make after a wedding. As for the groom and Mrs. Hickey, he didn't remember anything about them at all.

WHEN their honeymoon is over, Mr. and Mrs. Welsh are going to settle down in the wilds of Long Island. Until their return their whereabouts is a dark secret, as they refuse to be bothered by cameramen and reporters, who have been hot on their trail ever since it became known that the ceremony had taken place.

JUST why we print the above here is rather dubious. To Bob it is about as funny as the rest of the stuff on this page is funny to the rest of our mighty host of readers. The main thing is that it provides an opportunity to wish the bride and groom (to coin a phrase) all happiness on the sea of matrimony, which we are quite certain every one else in the trade will join us in doing.

HARRY H. POPPE, well known in all branches of the business, was drafted and left last Saturday for Camp Upton, Yaphank, L. I. He had only recently become press agent for the Yorke company and was sending out press copy on Harold Lockwood & Co., from the Metro offices. To coin a phrase, Harry leaves any number of friends in the film business who wish him good luck.

WHY EDITORS CHEW THEIR DESKS (REASON NO. 98).

"MATTIE," the King-Bee studio cat, got herself in the next release of Billy West comedies in the most unexpected manner.

The name of the comedy is "The Candy Kid," and during a scene in the candy shop Billy West is supposed to be calling for volunteers to help him rout a band of yeggs, who have come to steal a million dollars worth of fresh eggs. Billy was hollering, "I need men! I need an army!" Right on the cue "Mattie" walked into the scene and "deposited" four new kittens at Billy's feet.

WHY SOME FANS THINK CHARLIE CHAPLIN A DEAF MUTE

We conversed with a business man the other day, a practical fellow, an architect, or something, who expressed great interest when he learned we cavorted about in the great and beautiful motion picture business. The conversation ran something like this:

"Do you know many of the stars?"

"No, only a few."

"Do Mary Pickford and Charlie Chaplin really get all that money?"

"Quite so, quite so."

"Is Mary Pickford married?"

"Yes."

"About how old is she?"

"Oh, about twenty-two, three, four, somewhere around there."

"Oh, no!" this from him.

"Well, maybe a little younger."

"Oh, goodness no! Why she's forty-five at least."

"Oh, no," this from us with much laughter.

"Why," he went on, "my cousin says that a friend of hers roomed with Mary Pickford's daughter at college and that the daughter was at least twenty. Why, no, you're all wrong. The right name of the family is Pixton. She took Pickford because it was so different. I'm surprised you didn't know that. Should think you'd know all those things, being in the business. But, say, she does hold her age pretty well doesn't she? Never think she was that old. Looks only as old as you said."

"COLONEL" NED FINLEY has disbanded the famous "Royal Vitagraph Horse Marines," we learn from a confidential source. Many, including ourselves, would like to know just what the Royal Vitagraph Horse Marines were before they disbanded.

D. F. C. writes to ask whether any of us will live to remember when;

Some actress gets photographed sans auto and dog.

Pickford, Fairbanks and Chaplin go to the poor houses.

William Fox goes into small type.

Valeska, Theda and Virginia do the tri-starring act in "Sisterly Love."

To which we reply, emphatically and decisively, NO.

FRANKIE MANN, who has been seen in many Vitagraph productions and who was lately seen in the "baby" vampire part in the "Sex Lure," has quietly slipped away from under the calcium lights and returned to the "liegit." Miss Mann will have the "baby vamp" part in "Up Stairs and Down," which will tour the country.

The Longacre Lampoon

All the News That Fits, We Print Longacre Square, N. Y., October 13, 1917

EDITORIAL

Pat Dowling of the w. c. has sent us a number of squibs under the general title of "How They Did It In 'The Good Old Days,'" which, as we can't discover any more subjects to editorialize upon, will be printed very often in this space.

The first one, entitled "The Birth of a Film Company," follows:

"The Goldmine Film Company has just been formed in New York with a capitalization said to be in the neighborhood of $500.00. The officers of the company announce that work will start immediately in the old carpenter shop of Jack McCarthy, its cameraman, which has been leased for the purpose. The President, star and director of the company, Sam Stein, announces that a stupendous one-reel production will soon be under way."

LOCAL NEWS

—Ben Grimm writes that the army is fine.

—Geo. Gould wishes to thank those who gave him the wrist watch. Geo. leaves this wk, he says.

—Chas. Moyer went with ye ed. to see "Al and the Wonderful Lamp" last wk, which Bill Fox is presenting at the Globe.

—Doug Fairbanks is again at the Rialto and, always willing to help the new stars along, we print this adv. (adv.)

—Many from here took a holiday a week ago Monday.

—Walt Hill is much excited over the coming election; he believes that M. Hillquit will be acclaimed Mayor of the city.

—Norma Talmadge has never signed a check, we are told. Neither have we, Norma; shake.

—Larry Reid had dinner at Laloy's one eve. last wk, with others.

—Harry Reichenbach is around on B'way again displaying a much used passport. Welcome back, Harry.

—One of the violinists at the Rialto was late getting to his seat at the afternoon (P. M.) performance, a wk. ago Sun., and so spoiled Hugo Reisenfield's entrance. Too bad, Hugo.

—"Baby Mine," Goldwyn's 2nd picture, was at the Strand last wk. and received great applause.

—Another low side of Randel Baremore's character is revealed in his weekly visits to the Columbia burlesque show.

—Joe Kelley announces that he can place girls in the empies. (adv.)

—Terry McGovern's duties are beginning to expand. He will conduct the states rights dep't on the m. p. world in Ben Grimm's absence.

—Myrtis Morgan, the General's w. k. niece, never even thanked us for the former news item we printed regarding her.

—Joe Reddy is suffering from rheumatism these days and Dick Watts has been working as a consequence.

HOW PICTURES ARE BOOKING

Evelyn Nesbit Breaks Ohio Box Office Record

Records available at Columbus, O., indicate that a new and formidable box office attraction has come to the front in the motion picture theatres of the Buckeye State. Exhibitors from a number of Ohio cities have reported that Evelyn Nesbit has passed all male and female competitors in pictures in point of drawing attendance into the theatres showing the silent drama. This is considered quite an achievement in Ohio, where "Little Mary" Pickford has worn the popularity crown for these many years.

Elaine Hammerstein, Who Appears in the Jewel Production, "The Corespondent," at the Broadway Theatre, New York, on October 7

Vita Gets Good Reports on "The Fighting Trail"

"The Fighting Trail," Greater Vitagraph's serial which was released on Sept. 10, is taking a good hold on the public, according to reports from the exhibitors. The exhibitors are unanimous in their praise of the serial as a production and a box-office attraction. Many of them credit the picture with giving them record-breaking receipts and also declare that the great advance advertising campaign conducted by Greater Vitagraph aided in stirring up interest in the feature.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

Goldwyn Bookings Astonishing the Industry

"Baby Mine" Gets Praise from Press Everywhere—"The Manxman" in All Marcus Loew's Theatres—Whirlwind Sweep to Baltimore

GOLDWYN'S bookings have astonished the trade. "Baby Mine," showing in theatres all over the United States is gaining much laudation from the press everywhere. Baltimore has been entered with a whirlwind sweep, much as was done first in New York, Chicago, Boston and Philadelphia.

Marcus Loew has booked "The Manxman," the George Loane Tucker adaptation of Hall Caine's story, for his entire metropolitan chain of theatres, through the Goldwyn Distributing Corporation.

Mr. Loew's booking of this production is largely due to his own observation of "The Manxman's" drawing power when it played next door to Marcus Loew's New York theatre, Forty-fifth street and Broadway, for four weeks of capacity business at advanced prices.

Not only are larger exhibitors of the country coming into the Goldwyn fold, but the smaller ones are increasing beyond all of the initial expectations of the Goldwyn organization. The conference of the smaller exhibitors in the Goldwyn production has been one of the much-sought objectives of the company from the day of its inception more than a year ago. It is the belief of Samuel Goldfish and his allied owners of Goldwyn that no company has ever yet attained more than a small fractional part of the support that the smaller exhibitors of the country are ready to give any reputable company which gives real attention and service to these factors in the industry.

Judging by the critics' reviews in the New York newspapers, as well as those in other cities, Margaret Mayo's skill as an author of farce comedy for the stage gains new emphasis now that she has retired from the American theatre and transferred her efforts exclusively to Goldwyn Pictures. Here are quotations from some of the reviews of the picture:

New York Tribune—Just as everyone had about definitely settled in his mind whether he preferred Marguerite Clark or Mary Pickford along comes Madge Kennedy and upsets all the calculations.

New York Sun—In Margaret Mayo's "Baby Mine," the second Goldwyn Picture, Madge Kennedy, the star, acts with all of the innocent boldness that carried her so well through "Fair and Warmer."

New York Herald—In "Baby Mine," Madge Kennedy takes to the screen like a fly takes to fly-paper.

The Toledo Blade says—The motion picture public delights in the decision of Madge Kennedy to turn to the screen.

The Indianapolis News says—Madge Kennedy in "Baby Mine" is a second great success for Goldwyn.

The Cleveland Leader says—Thank heaven, here is a star who does not gain her comedy effects by making grotesque faces, Madge Kennedy.

The Washington Post says—Madge Kennedy in "Baby Mine," the second Goldwyn picture, is greater on the screen than she was on the stage.

Harold Edel, the alert managing director of the New York Strand theatre, makes this significant comment:

"After playing 'Baby Mine' at The Strand I would not exchange Madge Kennedy, present for future, for any great existing star of the films."

Fox's "Aladdin" Plays Second Week at Globe

Second of Kiddie Series Surpasses Even "Jack and the Beanstalk" in Popularity—Many Ingenious Effects Produced

THE second of the series of Kiddie pictures produced by William Fox, and which was picturized from the old but ever new Arabian Nights tale, "Aladdin and the Wonderful Lamp," and presented under the same title, has jumped into immediate favor. The spectacular production began its second week at the Globe theatre, on Broadway, September 30. Since its opening at that theatre a week prior to that date, the filmed "Aladdin" has been presented twice daily to well filled houses.

The picture has many ingenious effects in its numerous scenes, both indoors and out. The sand storm, for example, is described as a stirring and realistic presentation of the fury of the elements, and the Bedouins riding across the desert on their steeds add more thrills and photographic effects of unusual worth.

The photography, though, does not monopolize the attention in this feature, as the Fox kiddies are there in their usual quantity and quality. Francis Carpenter is Aladdin; Virginia Lee Corbin, the Princess; Violet Radcliffe, the Magician, and Gertrude Messenger, Yasmini. They have been described as among the most refreshing film actors on Broadway.

Every one, or nearly every one, knows the story of Aladdin. Many, youngsters and grown-ups alike, know it by heart and have dreamed their own dreams about the holy city of Bagdad, the scene of the story; about Aladdin himself; about his father, Mustapha, the tailor; the Sultan and others.

CHICAGO NEWS AND COMMENT

By WILLIAM J. McGRATH

New Vita Manager Installs "Follow Up" Department

H. J. Bayley, who has succeeded Sydney Abel as the manager of Vitagraph local exchange, has the second floor of the College Building buzzing with activity. With the slogan of "service for the exhibitor" in mind, Mr. Bayley has greatly reorganized his exchange staff.

Chief among the moves made was the taking over of Bert W. Albert, for ten years chief booker for the General Film Company. Mr. Albert was installed last week as the chief booker of the Vitagraph office here. The shipping department has been strengthened by the addition of Jack Robinson as its head. Mr. Robinson has been four years with Paramount previous to his coming to Vita

Another bit of enterprise and energy shown by Mr. Bayley since taking hold of the local office has been the inauguration of a "Follow-up Department." This department is cared for by a salesman and several stenographers who keep the trails left by all buying exhibitors warm after they leave the Chicago office.

A progressive move in the poster department has been made. Hereafter every show shipped out of the local Vitagraph office will carry its quota of posters and pictures with it. This lot shipment method will be a great saving of trouble, time and money to the exhibitor.

Belated Premiere of "Eyes of World" Draws Crowds

W. H. Clune's "Eyes of the World" opened at the Auditorium on Thursday, September 27. After an intensive advertising and publicity campaign throughout the entire city of Chicago, the first night of the showing brought forth a turn away crowd. Long before the film was flashed on the screen the house was filled and others trying to get inside. The top price is $1. The general admission is 25 cents.

The original date for the premiere of the big Clune photodrama was September 20. Due to the lack of labor caused by the national army draft, the decorating and remodelling work that had been started on the Auditorium several weeks previous was unable to be finished at that time. The opening was then postponed until last Thursday and the advance sale continued big.

American Film Co. President Back from Coast Trip

Samuel S. Hutchinson, president of the American Film Company, has returned after a month spent at the studios at Santa Barbara. "The American Film Company," he said, "expects to launch a campaign of increased expenditures. We expect to produce nothing but five-reel features. With the addition of Margarita Fischer to our stars we now have a quintet of the most notable in the business.

LEAKS IN THE LOOP

The old familiar trade letters, KESE, have gone from the doors and windows of the Kleine Exchange in the College Building forever. In their place shines out the slogan, Perfection Pictures—George Kleine System.

Manager Bill Jenner, now of Perfection Pictures, is spending the early part of this week on a tour through Indiana, doing a little missionary work for the George Kleine System.

Manager Rozelle, of the World-Brady office, is distributing the snappy-looking publicity sheet on "The Burglar," besides containing all sorts of information concerning this about-to-be-released Brady picture. It also contains the pictures of every branch office manager of the World-Brady Company. Carlyle Blackwell and Madge Evans are, of course, pictorially featured on this sheet.

Ralph Proctor informs us that after this week his office will no longer handle Art-Dramas Productions. King Bee pictures will be given most of the attention of the Standard Film Company for the present.

Tom Norman, manager of the Rex theatre at Racine, and Phillip O. Gross, manager of the Strand at Milwaukee, were visitors at the World-Brady office at Chicago.

Felix Mendolsohn has been appointed branch manager of the World-Brady office at Indianapolis.

The Orpheum theatre will adopt a "two-changes-a-week" policy beginning October 1, abandoning the daily change scheme. Griffith's "Intolerance" will be the first of these three-day showings.

Aaron Jones has purchased the distributing rights of "The Whip" for Illinois. "The Whip" will follow "The Moth" at the Colonial this week. It will be the last motion picture film to be shown there before this theatre returns to the legitimate policy for the winter season.

H. R. Horkheimer, president of the Balboa Film Company, was a Chicago visitor last week. He is on his way to the Coast after a six-month stay in New York. Important announcements are to come from him during the next few weeks, he says.

The Advertising Film Producers' Association, which is the official department of the Associated Advertising Clubs of the world, met in executive session at the Rothacker Studio on Monday, September 17. At that time it was decided to change the name of the organization to the Motion Picture Advertising Association of the World. The next meeting will be held at the Statler Hotel, Detroit, on October 26.

The Seeburg suite in the Republic Bldg. is a rather pretentious looking spot these days. One of the new Seeburg-Smith Unit orchestras, manufactured by the Seeburg Piano Company, has been placed on display in their showroom. To do this, it was necessary to add several hundred extra square feet of floor space. All of the rest of the offices and showrooms have been freshly painted and calsomined and add a delightful contrast to the new musical instrument.

Bernard MacFadden, the well-known publisher and physical culturist of this city, is going to demonstrate his belief in child hygiene and physical culture through the medium of the Universal Screen Magazine.

Sylvan Ginesbury, just arrived in this country from Australia and seeking Australian rights on popular American films, visited the News office here last week. Mr. Ginesbury will work from coast to coast. Even with the stress of war time he says that Australian film fans are clamoring for American film productions.

Grim War Novelties Seen in Commonwealth Feature

Interesting from a war standpoint will be the six-reel feature film that is soon to be released by the Commonwealth Pictures Corporation of Chicago, with Charlotte, the famous ice skater, as the central figure. A wireless apparatus in full working order will be one striking feature, and another will be the sub-sea gun, the possession of which forms the crux of the film drama. Vane, an American inventor, has contrived a gun that he hopes and his government hopes will curb the menace of the U-boats. Spies, learning of the gun, attempt to steal it, and the stuggle for its possession gives the play its big punch. Charlotte, as a schoolgirl, contrives to thwart the spies and saves the day, but not without a vast deal of excitement and many thrilling adventures. There is a big Red Cross benefit shown in the picture also, which takes place on the ice, with 1,000 people in carnival costume.

Barney Abrams—Attention

Film friends of Barney Abrams, formerly of Des Moines, have asked me to locate him for them. They are desirous of knowing his whereabouts and having something of value to communicate to him.

Funkhouser's Ire Aroused and He Fights Back

Major Funkhouser, termed in Chicago film circles as the czar of the motion picture censor board, has broken the long silence which had characterized his attitude during the various controversies over films which he has barred, attempted to bar or censored, and has made a statement.

In the statement last week, which was the first Major Funkhouser has made since a general attack was launched against him months ago, he tried to answer the attacks made upon him. He denies charges of arbitrary action and cited city ordinance laws and Supreme Court decisions to uphold him. In addition he accused the motion picture producers and exchange managers of misrepresenting him.

This, however, seems not to have changed the attitude of the industry in the least, and instead the displeasure evidenced at Major Funkhouser's actions regarding films seems to be spreading rapidly not alone within the industry itself but among the general public, represented by the newspapers.

Following the announcement of the amendment brought before City Councils to restrict the powers of the censor, the Chicago Tribune commented editorially upon censorship in general and Chicago censorship in particular. Although not advising the abolishment of censorship in the Windy City all at once, the Tribune states that "it is hard to find justification for Chicago's censorship of films," and seems perfectly willing that a change for the better be made.

City Amendment Proposed to Curb Censor's Power

A sub-committee of the City Council judiciary in Chicago was appointed last week with Alderman Walter Steffen as the head of it. They are considering the amendment of the motion picture ordinance curbing the powers of Major Funkhouser and his censor board.

William A. Brady, president of the National Association of Motion Picture Industry, happened to be in town and he addressed the committee and protested against the Funkhouser brand of censorship. "The manufacturer sends his pictures here," said Mr. Brady, "and they are submitted to one man. Major Funkhouser is absolutely unfair and unjust in his rulings on motion picture films. We have no desire to present immoral pictures.

"The secretary of the treasury of the United States admitted that he owed more to motion pictures for the success of the last Liberty Loan campaign than to anything else. We will send a committee of twenty-five of the largest producers in the country to talk this matter over with you if you desire. All we ask is a square deal."

Bach Busy in Detroit Starting Free Service

W. A. Bach is inaugurating a free service department at the Detroit-Universal exchange. This will be for the purpose of assisting exhibitors in the way of general publicity and advertising.

Hamburger Interests to Be Absorbed by New Corporation

The formation of a new corporation to take over the Alfred Hamburger motion picture enterprises in Chicago has been announced. The idea is said to be prompted by the desire to broaden the scope of the business and improve the bookings, according to the Hamburger office here.

Mr. Hamburger is to remain in charge of the policy of the houses, but they will be operated under the auspices of what is to be known as the Continental Theatre Corporation. A charter has already been received. The attorney in charge of the reorganization plans said: "It is not only our plan to improve our properties in Chicago and secure the highest class blookings obtainable, but we have in mind the building of two additional theatres within the Loop section. We also plan to build or take over other theatre buildings throughout the Middle West."

The Hamburger enterprises in Chicago include the Ziegfeld, the Twentieth Century, the Willard, the Grand Oak, the Pine Grove, the Panorama and the Gayety in South Chicago.

We Thought He Deserved a Free Ticket to Motion Picture News. What Reading Matter Have You on Hand?

Gentlemen:

I happened to run across a copy of the NEWS here this morning and along with other things I read of the "cigarette campaign." Seeing the spirit of it, I thought you might be kind enough to help me get something that I have missed for the past five months: the NEWS and other journals of the trade.

I grew up with the pictures. My first experience in a theatre was when I was about eleven to twelve years old, "manipulating the phonograph." I have been working in a show most of the time since. Have held position from manager on down (or up).

I know there are a lot of fellows that have a surplus of the magazines and if you will help me to get in communication with them by publishing this I would greatly appreciate it. I will be glad to send the postage.

The New Orleans manager of "Universal" was kind enough to put me on his mailing list to receive the weekly published by them.

Thanking you in advance, I am,

Respectfully,
J. Dey Sanders,
1st Ark. Inf. Band,
Camp Pike, Ark.

J. L. Hunter, Who is Chief Auditor of the George Kleine System

Kleine Auditor Dons War Garb

J. L. Hunter, chief auditor of the George Kleine System of Exchanges, is one of the latest to doff the civilian garb of the workaday world and don in its stead the trim fitting uniform of the military world. On Friday, September 14, he closed his desk for the last time in the George Kleine offices, 63 East Adams street, Chicago, and left for Toronto, Canada, where he is already enrolled as a member of the Royal Flying Corps of the British army, and will undergo a thorough course of training at a big aviation field before "going across" to take his place in the air alongsides the men who are acting as the "eyes" of the British army.

Charlotte, of Ice Skating Fame, in Commonwealth Film

H. A. Spanuth, president of the Commonwealth Pictures Corporation, here announces that they are about ready to begin work on their next picture, which will feature Charlotte, the famous ice queen, in a film adaptation of a well known story. Jack Meredith, well known on the legitimate stage, will work opposite Miss Charlotte in the leading male role.

Jack Rose has been engaged as cameraman and the makeup of all the rest of the cast and technical staff is nearly completed.

Maxine Elliott in "Fighting Odds" at Strand, Sept. 30

Maxine Elliott comes to the screen for her film debut at The Strand Theatre sooner than had been anticipated, as her first Goldwyn production "Fighting Odds" was released in New York, September 30.

Allan Dwan, who made many of the earlier Douglas Fairbanks successes, directed Miss Elliott for her screen debut. This picture again reveals many of the refinements and novelties that are already looked for and expected in the Goldwyn productions. In Miss Elliott's supporting cast are Henry Clive, Charles Dalton, Vernon Steele and other well-known players.

AMONG THE EXCHANGES

Newsy Notes from Exchanges in Philadelphia

Many changes are reported in Philadelphia branch offices. W. R. Priest succeeds George R. Meeker as manager of World Pictures.

W. F. Seymour is established as head of Philadelphia Triangle, succeeding H. W. Given.

F. A. Block has been transferred from Philadelphia manager to general manager of the General Film in New York City. The new Philadelphia manager is F. E. Samuels, late of the Jackson Film Company of Jacksonville, Fla., and Providence, R. I.

Allen May has succeeded M. Lessy as manager of Bluebirds, released in Philadelphia by the Fairmount Film Exchange.

A new exchange is being established in Film Row at 1331 Vine to be known as the Superior Film Exchange.

Mrs. B. N. Nelson, head of the Supreme Photo Play Productions, Philadelphia office, since the resignation of Leo Levison, has become Pittsburgh manager for Pathe. Mrs. Nelson has had experience in the Supreme offices in Pittsburgh and Tyrone, Pa.

Greenburg Is Publicity Man in Detroit

Another publicity service man has been appointed to look after the interests of the exhibitors in the territory handled out of the Universal Offices in Detroit, Toledo and Grand Rapids.

W. A. Bach, who has just appointed B. B. Greenburg to the position, has been in Detroit for the past two weeks arranging plans for the branch.

Mr. Greenburg will assist all exhibitors in this territory in any way they may need him and particularly along advertising and publicity lines.

This appointment is in line with the Universal policy of "Exhibitor First" and Mr. Greenburg's appointment follows on the heels of the placing of a man in the Chicago office last week, as the consummation of the three weeks' work Mr. Bach spent in that territory.

Mr. Bach now leaves for St. Louis, where Mr. Geibler is already in charge of this work and the time in this office will be spent in increasing the efficiency of the work and introducing all new ideas possible.

Roomier Quarters for Pathe at Baltimore

Owing to the growing business of the Baltimore Pathe Exchange, Frank Spurrier, manager of the branch, has secured larger quarters at 210 North Calvert street.

Mr. Spurrier will take possession of his new quarters on October 1st. The Pathe Exchange has been occupying space on the second floor of the Wilson Theater Building for several years past.

W. R. Sheehan Touring Exchanges for Fox

Getting into Touch with Live-Wire Exhibitors in All Sections, He Learns Standard Pictures Are Taking Well

WINFIELD R. SHEEHAN, general manager of the Fox Film Corporation, is making flying trips to the various exchanges of the Fox concern, getting in personal touch with the live-wire exhibitors. Mr. Sheehan maintains that it is of the utmost importance to have an intimate knowledge of the needs of the general picture-going public, and the sure-fire way of gaining this knowledge is to talk direct with the exhibitor.

Mr. Sheehan reports conditions as being unusually healthy everywhere, with a continually growing demand for the new Fox Standard Features. The public's demands are tending toward the higher class pictures, and the exhibitors are coming to see that to better their business they must book features of more than ordinary merit.

"The Spy," the Fox expose of the operations in this country of the German Secret Service, is having unprecedented runs wherever it is shown. "The Honor System" is another big winner, the popularity of which continues unabated. The Theda Bara superpictures and the William Farnum series, beginning with "The Conqueror," promise to revolutionize box-office records. Judging from the comments of the exhibitors, Theda Bara in "Cleopatra" is awaited with enthusiastic interest.

The Fox Kiddies, Mr. Sheehan says, will sweep the country. Everywhere the first of the series, "Jack and the Beanstalk," is creating new marks in motion picture history. "Aladdin and the Wonderful Lamp," which began its New York premiere last Monday, it is anticipated, will prove more sensational than the bell-ringer of the series.

Mr. Sheehan is a trained observer, the result of an "intensive training" in the newspaper field. He began his career in the "Fourth Estate" on the staff of the Buffalo Courier. In 1903 he was a staff writer on the New York World, and interrupted his newspaper work to take up an important New York municipal government position, where he remained until January 1, 1914. Then he became associated with William Fox in the Fox Film Corporation.

Mr. Sheehan is as well known among the exhibitors of the provinces and Continental Europe as he is in the United States. This acquaintance began when he established for the Fox concern the various branches in the different parts of the world where Fox pictures are shown.

Philadelphia Manager Promoted by General Film

During the last week several important advances in the personnel and scope of the sales organization were made by General Film Company. The most conspicuous shift of any was the transfer of P. A. Bloch from the Philadelphia managership to the New York exchange, to succeed H. H. Buxbaum, resigned.

To succeed Mr. Bloch at Philadelphia Frank E. Samuels has been appointed, taking charge at once.

A General Film branch office has now been opened at Portland, Ore., with W. E. Matthews in charge, transferred from the sales force of the San Francisco office.

Beginning October 15, General Film will have an office at New Haven, Conn.

Effective September 24, J. M. Cummings assumed management of the Cleveland office.

Joseph A. Gagnier for Vitagraph at Montreal

Joseph A. Gagnier, of Eastern Canada, has been appointed manager of the Montreal branch of the Vitagraph distributing organization, succeeding A. L. Gorman.

Mr. Gagnier has been with the Vitagraph forces for eight months and in that time has shown himself to be a capable salesman in the territory. His success is due, in no small measure, to the fact that he is a former exhibitor.

New Orleans Vita Branch Wins Irwin Loving Cup

The Greater Vitagraph branch office in New Orleans, La., considered the banner office in Vitagraph's chain, is the first to get possession of a loving cup offered by General Manager Walter W. Irwin as a competitive trophy to be contested for by the sales organization.

In a contest inaugurated about two months ago, each office was assigned a certain amount of business as a hundred per cent. quota, the office equalling or exceeding its quota for four consecutive weeks to be deemed the leader of the organization. Where more than one office maintained an average in excess of its quota for the specified period, the one having the highest average was to be deemed the leader. It so happened that the New Orleans office was the first of the sales organization branches to go over the mark, and it has maintained its lead for four weeks, although there are several others now in the "100 Point Club."

Burt King Appointed Branch Manager by Vita

Burt King, one of the best known salesmen in the Mississippi Valley, has been appointed manager of the New Orleans branch of the Greater Vitagraph distributing organization. He succeeds A. W. Plues, who has been called to the colors.

Mr. King has been a Vitagraph salesman for about a year.

SCREEN EXAMINATIONS

"The Spotted Lily"

(Bluebird—Five Reels)

REVIEWED BY PETER MILNE

ELLA HALL is featured in "The Spotted Lily," a photoplay by J. Grubb Alexander and Fred Myton. Its main plot thread concerns the manner in which a foreign born girl by practising both unselfishness and love saved the man she admired from a life without honor. This portion of the picture is exceedingly slim, and surrounding it there are any number of minor threads that bear little dramatic relation to it. The first reel has to do entirely with the girl's father and mother, and even when the interval of years has been passed over and the principals introduced the story hesitates for quite a time before finally getting started.

There is some interest and suspense to be derived from the experiences of the girl, the boy violinist and the priest during their stay in America, but in a general sense "The Spotted Lily" is so episodic that accumulative interest is at an unusually low ebb. In the matter of production it quite exceeds itself. The first scenes, transpiring in a mythical European country, set forth a number of pretty views, and the photographic effects including some remarkable triple exposure work deserve nothing but praise. The few battle flashes that are introduced create an effective illusion.

Ella Hall, as Yvonne, through the body of the picture, and as her mother in the first reel, and Victor Rottman and Charles Hill Mailes in the other two important parts do favorable work. Harry Solter, who will be remembered for his work on some of the first Universal pictures, was in charge of the direction. In conclusion the title, "The Spotted Lily" seems very vague indeed.

THE STORY AND PLAYERS

At the outbreak of the war Yvonne (Ella Hall), Father Anatole (Charles H. Mailes), an old priest who had loved her mother years before, and Duval (Victor Rottman), an ambitious violinist, journey to America. Good fortune is not theirs. Duval attempts to earn a living in an east side cabaret but is thrown out when he plays classic music. He finally is obliged to pawn his instrument for food. Afterwards he goes to Sonia Maroff (Gretchen Lederer), a rich Russian lady of loose morals, who offers to establish him in the world of music. Yvonne, by singing in the cabaret earns enough money to buy back the violin. Going to Sonia's home she discovers Duval in her arms. He, sobered to a sense of decency by her presence, returns to make a home for her.

"Aladdin and the Wonderful Lamp"

(Fox Kiddie Feature—Eight Reels)

REVIEWED BY PETER MILNE

"ALADDIN AND THE WONDERFUL LAMP" is an excellently done picture, largely enacted by the clever group of children whose immediately previous success was "Jack and the Beanstalk." On an evening last week at the Globe theatre a large audience, composed for the greater part of adults, were enthusiastic at every act of the child players. In their sincere and altogether effective efforts to emulate the expressions of matured performers while portraying mature emotions, the kiddies constantly command attention and alternately move the audience to laughter at their antics and amazement at their remarkable cleverness.

Particularly does Francis Carpenter shine as Aladdin. His knowledge of mimicry instilled in him, perhaps, by the directors, C. M. and S. A. Franklin, knows no bounds. His scene on the desert where he becomes prostrated because of lack of water is a piece of acting that stands out. In the closeups the little fellow reveals a pretty face crowned with a wealth of curly yellow hair. Virginia Corbin as the Princess performs with a sincerity that startles. Violet Radcliffe as the magician makes a fine young boy. Her exaggerated gesticulation in portraying this villain lends to the role a touch of light burlesque that registers with a laugh many, many times. Of the rest of the children Gertrude Messinger is the most prominent. As the lady in waiting to the Princess, she also is responsible for a great share of comedy. The rest of the children and the skilled adult players give valuable assistance in making the illusion complete.

The story of "Aladdin and the Wonderful Lamp" is based on the familiar story that lies within the covers of the "Tales of the Arabian Nights." Bernard McConville provided a colorful scenario for the co-directors and they, in turn, have given it a dazzling production. The oriental settings are fit to rival those used in the most pretentious of special productions. Children will revel in the fantastical picture of the underground cave where Aladdin goes to fetch the magic lamp and the immense streets peopled with players in costumes of the Far East and the interiors of the palaces place the picture on a high plane as to production.

The Franklin brothers must have labored long on the many big scenes, but even more so on those in which the children hold the center of attention. High praise should go to them for they have accomplished much—have turned out a picture that will live for all time and be of amusement to children and grownups always. The story, measured by the standards of the day, is padded. There are unnnecessary closeups which seem to repeat certain parts of the action, but these closeups show the kiddies and when one goes to see "Aladdin and the Wonderful Lamp" one naturally goes to see the kiddies and heartily enjoys their presence.

THE STORY AND PLAYERS

The villainous magician (Violet Radcliffe) finding that the Princess Badr al-Budur (Virginia Corbin), daughter of the Sultan (Alfred Paget) looks with disfavor on his attentions seeks out his Evil Spirit (Buddy Messinger) for advice. The Evil One tells him to procure a certain magic lamp hidden away in an underground cave. The magician being so villainous as to be unable to procure the lamp himself employs Aladdin (Francis Carpenter) to fetch it. Aladdin, on procuring the lamp, realizes the wickedness of the magician and keeps it himself. Taking advantage of its magic power he wishes himself rich and thereafter courts the Princess himself to the accompaniment of great wailing and grinding of teeth by his rival.

Subsequently there is plot and counterplot, the lamp changes hands many times and the rivalry between the magician and Aladdin becomes melodramatic, with the Princess always favoring the latter. Finally the magician has the Princess in his power, far off on the desert where a palace has been erected by the spirit of the lamp. He threatens to throw her to the lions unless she marry him and Aladdin and the soldiers only arrive in the nick of time to save her from death. The magician is killed, Aladdin regains the lamp and he and the Princess live happily ever after.

Fred Turner, Joe Singleton and Elmo Lincoln complete the adult portion of the cast, while other children are Lewis Sargeant, Marie Messinger, Carmen De Rue, Raymond Lee and Lloyd Perl.

"Stranded in Arcady"

(Pathe Plays—Five Reels)

REVIEWED BY R. E. PRITCHARD

HERE is a picture that ought to prove a box office winner. Added to the great popularity of Mrs. Vernon Castle and the world-wide advertising that she has been given, "Stranded in Arcady" teems with action. Although the story itself is a highly improbable one, it maintains the tensest interest to the end and one does not know the solution of the highly puzzling series of events. There have never been made five reels that have more action in them, ranging all the way from the poison needle down to the 90-foot leap into the river from a cliff, and including desperate battles in the rapids. Francis Lynde, the novelist, has written the sort of a story that, when printed in book form, causes one to sit up until the last page is reached, and the direction of Frank Crane is flawless. The production was made by Astra. It is the first of the Castle series to be shown.

Practically the whole of the production consists of exteriors and there are some unusually beautiful scenes.

Mrs. Castle has never done better work. If she continues these thrilling stories she is likely to challenge some of the other stars for the title of "daredevil of the movies." However, just enough of the interior scenes are given in the opening of the story to permit her to appear in several gowns that will interest women. In another portion of the story she discards her skirt and leaps into the water, and in the latter part appears in male attire. Elliott Dexter plays opposite her and is convincing. These two players occupy practically the whole time on the screen, the other parts all being decidedly minor.

THE STORY AND PLAYERS

Donald Prime (Elliott Dexter) has just written a novel and at the club is told by his friend Girdner that he doesn't know anything about women and ought to be marooned with one a couple of weeks. Another person overhears the suggestion. In the meantime Lucy Millington (Mrs. Castle), a society dancing instructress, is seen giving lessons when a Mrs. Wells calls and begs Lucy to come to Quebec and perform at an entertainment she is giving. At the same time that Lucy leaves Prime is preparing to go on an automobile tour to Quebec with Girdner when he gets a message saying that Girdner will meet him in Quebec. On the way in the auto

Prime is drugged and Mrs. Wells administers the poisoned needle to Lucy, whom she meets at the same station. When they both recover consciousness they are in a wild and desolate spot. Before discovering the presence of Prime, Lucy sees a knife duel between two guides in which both are killed. Finally she and Prime are thrown together and Prime tells her that he is sure that Girdner is responsible. Lucy blames Prime, especially when she recalls that he said in his novel that ninety per cent of the women are brainless. Then follows a series of hardships in which Lucy proves herself far the most resourceful of the two. They find a canoe and are trying to escape from the island and are caught in the rapids. Lucy saves the author's life. They manage to reach land and there find themselves captives of three ruffians. Lucy's clothes are almost torn from her and she is given a suit of male clothing to wear. That night they see a chance to escape and find they must jump from a cliff. They are recaptured. Finally the third man who was present at the club appears on the scene in a motorboat and the pair hear him tell how he saw Prime kill the two men who were found dead on the island and the gang start in to make Lucy and Prime pay for the alleged crime. Just at the proper moment Girdner appears and a fight follows in which the tables are turned. In the meantime Lucy and Prime have pledged their troth, and Prime starts in to take vengeance on Girdner, who explains. He had nothing to do with their imprisonment, but the telegram received by Prime was a fake, and as soon as he learned of it he started to investigate. He found that a rich man in Quebec had died leaving a fortune to Lucy and to Prime, children of two of the dead man's best friends. But the will provided that if they did not appear within a specified time the money should go to the dead man's secretary, who turns out to be the man who overheard the plot at the club and his confederate, Mrs. Wells. Then follows a motor boat race to the lawyer's office, Prime and Lucy arriving just in time to claim the estate and send the conspirators to jail.

"Fools for Luck"

(Essanay—Five Reels)

REVIEWED BY PETER MILNE

IF they liked "Efficiency Edgar's Courtship," they're going to like "Fools for Luck," for it contains the same fine brand of comedy and some human interest action that penetrates under the skin because it is so real. Taylor Holmes is its star, and the story is again borrowed from the pages of the Saturday Evening Post, only this time it bears the name of Kennett Harris as author. In passing, it might be remarked that an author who sells to the Post has something containing an appeal that is pretty near universal. So pictures made from Post material carry the same weight. Style is another thing which the editors of the paper demand; and in Essanay's pictures, at least, the style is retained in the subtitles by a very wise adaptor. The comedy in the lines and the comedy in the ideas share honors.

"Fools for Luck" concerns the superstitious Philander, who treasures horseshoes, a rabbit's foot, lucky coins, and refuses to walk under a ladder and take the third light from a match. In the opening reels a fine load of comedy is extracted from Philander's various superstitions. You simply have to laugh at it unless you close your eyes. About at the meridian the picture takes a turn for the serious, and Philander discovers that, with horseshoes and all, his job, his girl and his money take to themselves wings because of constant poker and drinking sessions. This latter part contains so much sound reasoning behind its human appeal that it will certainly be appreciated.

The story has been given a production that is adequate without being pretentious, while the supporting cast contributes sterling work. Taylor Holmes, it might be remarked, is bound for stardom at top speed. Those who already know him like him, and more pictures like "Fools for Luck" and its fine forerunner, and every one will know him.

THE STORY AND THE PLAYERS

Philander (Taylor Holmes) is a clerk. He believes that his small success is due to keeping on the right side of superstition. On his vacation he meets the girl, Brunhilda (Helen Ferguson). They become engaged. But a few months later Philander loses his job because of his gambling and drinking—and the girl too. He goes down and down and gradually casts aside his superstitions. Then he gets another job, but refuses to get another drink and so he comes up in the world again. Looking through an old book he discovers a four-leaf clover given him by the girl for luck and this sends him running back into her open arms. And as the author asks "What do you think about superstition anyway?"

Robert Bolder, Frankie Raymond, John Cossar, James C. Carroll and Ed. Cooke furnish the support.

"The Painted Doll"

(Russian Art Film-Pathe—Six Reels)

REVIEWED BY PETER MILNE

THIS is the first feature among the newly acquired collection of Russian pictures to be exhibited by Pathe for review. It is a tragedy based on the eternal triangle—a tragedy because the Russian producer only employs the happy ending when it is altogether logical. It was made in Russia and a cast of Russian players successfully interpret all the parts, both principal and extra, to a degree that can safely be termed flawless from a technical point of view. Tanya Fetner, who essays the most prominent part, is an actress who puts body and soul into her role with all the sincerity at her command. The impression she creates is one of great appeal. For that matter each of the other three named players work with a vim and vigor that is seldom found in the work of domestic players. It takes a little time to become accustomed to such portrayals.

"The Painted Doll" was written by A. Pauzakin, and the director in charge bears the name of Cheslor Sabinsky. The story, though simplicity itself in the telling, is replete with situations from which unusual power has been derived. There is no doubt that A. Pauzakin is a skillful dramatist, for in these situations he has revealed himself as capable of creative work that should earn him all manner of praise. However, the exhibitor looks first and foremost to the probable effect it will have on its audience. That "The Painted Doll" will score successfully in its opening reels is altogether probable—partly on account of the fact that there have been few if any Russian pictures exhibited in this country heretofore, and partly because the work of the cast and the true and tried character of the plot demand interest on their own account.

The latter part of the subject drags to some extent and might appear to better advantage if the extra one thousand feet were eliminated, thus making it standard feature length. The players applied makeup too heavily in some of their scenes, while the photography seldom reaches a degree of merit to be compared with that grade of work turned out by our own producers. The settings in every detail are very good.

THE STORY AND PLAYERS

Ivan Kreslof (Ivan Mozakin), having lost all interest in his home because of the neglect of his wife (Mme. Lesinko) turns his attentions toward Tanya Lensky (Tanya Fetner), wife of one of his employees. Seeing that the young woman is pleased with him he sends Lensky (P. F. Sharoff) away on a business trip. When the unfortunate man returns he finds his wife the mistress of Ivan. Enraged, he seeks him out, determined to kill him. A servant interferes. Ivan, seeing a way to get rid of Lensky for all time, stabs the servant in the back, then accuses the other man of the crime and later learns of his execution. Tanya, her constant pleadings to Ivan to divorce his wife having failed, realizes that she means little to him—is merely a Painted Doll. Ivan, conscience stricken, confesses all to his wife. She urges him to try to bear it for the sake of their son's name. But it proves impossible and Ivan, after going hopelessly insane, dies.

"Baby Mine"

(Goldwyn Pictures—Six Reels)

REVIEWED BY R. E. PRITCHARD

MARGARET MAYO'S celebrated farce comedy as made into a picture by Goldwyn is bound to prove one of the most successful farce comedies that the screen has ever seen. "Baby Mine" will bring a twinkle to the eyes of the "man who never laughs" and make the cynic forget himself. When it was shown to capacity houses at the Strand theatre it called forth gale after gale of laughter that swept the house. It is advertised as the "picture of a thousand laughs" and the announcement does not exaggerate.

"Baby Mine" should prove even more successful as a film production than it was on the speaking stage, for the screen permits a range of action that was not possible in the spoken form. And as a picture there is none of the cleverness of the spoken word lost for the titles are unusually clever. Practically everyone of them brought the quick response of laughter, it seemed, almost before the audience had time to read them. Goldwyn has given the farce a superb production. There are some splendid lighting effects and the direction of John Stuart Robertson and Hugo Ballin is of the highest order.

Madge Kennedy, the star, promises to exceed her popularity of the speaking stage. She screens perfectly. There is something about her screen work that reminds one at once of Billie Burke and of the Gish sisters at their cleverest best. She is a woman of unusual beauty and is able to grasp the comedy expressions perfectly. And to that she adds the quick gracefulness of youth. John Cumberland, as Jimmie, has the chief male comedy role and shares with the stars in the laughs. Frank Morgan as the husband, and all the remaining members of the cast do splendid work. A bunch of babies register pronounced hits.

THE STORY AND THE PLAYERS

Zoie (Madge Kennedy) is a young bride who looks on the lighter side of life, who loves society, suppers and the theater, much to the alarm of her very serious minded husband, Alfred (Frank Morgan). Her guileless deceptions cause her entanglements, and finally the end comes when her husband, on his return to the city, finds that she has been to lunch with another man. The other man is really Jimmie (John Cumberland), the husband of her best friend Aggie (Kathryn Adams), and the meeting was purely accidental, but first the young wife denies she has been to lunch and further entangles herself so that her husband leaves her and moves to Boston. Zoie is really devotedly in love with her husband and she and Aggie fix on a plan to effect his return—through the arrival of a baby at the home. So Alfred is "prepared" by a series of illusions. Meanwhile the two young wives have "gone shopping for a baby" and find one that suits, only the Italian mother (Sonia Marcelle) will not agree to give it up. However, the hospital director assures Zoie that he will gain the mother's consent in the morning and Jimmie is sent to the tele-

graph office. But instead of sending a night letter, he sends a day letter and back comes the reply that Alfred is coming home that evening. Jimmie is dispatched to steal the baby and succeeds, only to have the mother on his trail. No sooner has Alfred taken "his son" in his arms than the conspirators learn of the angry mother on their trail. Just as all seems to be lost comes the news through her daughter (Virginia Madigan) that Zoie's washerwoman (Nellie Fillmore) has given birth to twins and Jimmie is sent to borrow one. He succeeds, but as he is about to make the exchange Alfred enters the room and the only explanation that can be made is that "it is twins." Then comes the bright idea to borrow the other child of the washerwoman, and again Alfred discovers the three of them and the admission must be made that "it is triplets." But then comes the angry mother on the trail and the father of the twins (Jack Ridgway), on returning home, learns what has happened and goes after his infants. Meanwhile discovering the Italian mother after her child, Alfred puts police on guard to watch for kidnappers with the result that she, the father of the twins and Jimmie are all arrested as kidnappers. After no end of complications, each one bringing a laugh, the fiction is ended and Alfred and Zoie are reconciled when she tells him to "be patient."

"The Apple-Tree Girl"

(Edison-Perfection Pictures—Five Reels)

REVIEWED BY PETER MILNE

"THE APPLE TREE GIRL" is endowed with a very pretty production. Scenes on the golf links and on the old New England countryside furnish it a setting that is always a delight to the eye. And Shirley Mason fits well into the setting—being something of a delight to the eye on her own account. At first she appears as a poor school girl, the butt of her haughty cousin's sarcasm. This reflects on her character a certain amount of sympathy that awakens in the onlooker the hope that she will some day show the haughty lady how good she really is. And she does, of course.

The psychology of "The Apple-Tree Girl" is, however, rather false. We hardly think that a girl who had an exaggerated idea of her own beauty and social importance should be constantly stuffing the position of her poorer cousin down her throat. She might say mean things behind her back, but such a type would have the brazenness to be hypocritical when she came face to face with the other. In one respect Shirley Mason was a bad choice for the title role. She believes herself homely, and no girl as pretty as Miss Mason would be thinking herself homely. One look in the mirror and a certain personal pride would do its work over and above the quips of a sarcastic cousin.

In these respects the picture presents artificiality at a high degree. Mayhap there are those who will appreciate the girl's position and sympathize with her. But these people would themselves fail in sketching a true character. It is the good production, the prettiness, that counts in "The Apple-Tree Girl." Joyce Fair is the unreal haughty cousin and Paul Perez a likable hero.

THE STORY AND PLAYERS

Charlotte Marlin (Shirley Mason) lives with her rich relatives. Margaret (Joyce Fair) her cousin is constantly horrid to her. After graduation Charlotte loses what little money she has and is forced to take up teaching in a country school. Three questions puzzle her: how to make everybody like her; how to make herself famous; and how to marry a millionaire. She solves the first by being kind to everyone else, the second by taking up golf and defeating the world's champion. The third she can fulfil, but all of a sudden the realization that love means more than money dawns upon her and she marries a comparatively poor doctor.

Jessie Stevens and William Wadsworth head the supporting cast, which is generally well selected.

Conquest Program No. 10

(Edison—Seven Reels)

REVIEWED BY R. E. PRITCHARD

"YOUR OBEDIENT SERVANT," a story suggested by Anna Sewell's famous book, "Black Beauty," is the feature picture on the Conquest program No. 10. It strikes a very human element and though the story that it tells is very sketchy it is likely to carry a considerable appeal. The horse is one of the best actors in the picture, animal of rare intelligence. The riding scenes are overdone to the point where they become tiresome. Peggy Adams and Pat O'Malley have the leading roles, and there are some genuine negroes in the cast who enact their roles naturally. The story, briefly, tells how "Black Beauty's" strength saves the life of the young master's mother and then how the master, now a Confederate officer, is shot and left for dead and "Black Beauty" carried off to the North. The horse goes through many adventures until he is finally sold to a cruel cab driver. There in all his misery "Black Beauty" is discovered by his former master, who was only stunned in the fight during the war, and the faithful animal is taken back to his Southern home.

Mildred Havens and Ray McKee are the featured players in "A Duke for a Day," a three-reel comedy which could very well have been reduced to a single reel and would still have left plenty of room for all the laughs that the three-reeler got.

Robert Browning's poem, "The Pied Piper of Hamelin" is pictured in a single reel. It will especially interest the children.

"Angling for Trout" shows some pretty scenes at a Pennsylvania millionaires' fishing club, while the remainder of that reel is devoted to "Raising Ostriches in South Africa."

"Flirting with Death"

(Bluebird—Five Reels)

REVIEWED BY F. G. SPENCER

FOR a story replete with interest from many points of view let us commend "Flirting with Death." The picture is based on "Sky High," a story by Waldemar Young and Frank Dazey, and brings one into actual contact with "small town" stuff, from its annual invasion by a circus, through the throes and thrills of a parachute descending from a balloon, and the woes of a love-sick girl for one of the circus "fellers," down to the catch-penny tactics and side shows of such affairs. The flying trapeze and other stunts are adequately portrayed, the photography is uniformly good, even down to the look of disgust on the face of the water boy bewailing his fate 'cause he can't "fill the elephant."

The sheriff has his trouble, too, but taken all in all it's a fine production and cannot fail to arouse interest, if not enthusiasm in most houses, for everything portrayed is so homelike and natural.

THE STORY AND PLAYERS

Two side show "fakirs" of a country circus, "Sky High" Wardwell (Herbert Rawlinson) and "Domino" Dominick (Frank McQuarrie) are jailed by the local constabulary for running a game of chance. They break jail and by means of a convenient freight train land in the city of Watabunk (state not stated). They make an impression on Jane Higginbotham (Brownie Vernon), daughter of Dave Higginbotham (Marc Fenton) and are admitted to the family circle. Old Dave Higginbotham has for years been working on an idea of an infallible aerochute, and these two astute worthies proceed to put it on the market. This fact, and the fact that Jane looks favorably upon them, hurts the feelings of her former lover, Ed. Warmboth (H. F. Crane). He, therefore, investigates their career and learing of their having broken jail informs the whole town of the fact and to make good "Sky High" decides to test the aerochute. This he does successfully and the day is saved.

"The Sunset Trail"

(Lasky-Paramount—Five Reels)

REVIEWED BY PETER MILNE

"THE SUNSET TRAIL," Vivian Martin's current picture presents an average little story, a bit unreal in spots, yet offering her a part of the sort she well knows how to carry. As Bess Aiken, a girl who has been reared in innocence of the world outside her mountain home, she creates an appealing character. The part of Camilla Aiken, the girl's mother, seems somewhat artificial with its chameleon-like changes of character. At one instant her dominating passion is mother love and at the next a desire to defeat the ends of a man she dislikes overwhelms it. This might have failed to intrude as an erroneous piece of character drawing had not Bess been painted as totally unaware of her mother's worldliness and willingness toplace implicit confidence in her judgment. Added to this there is the unexplained dislike of Camilla Aiken for the hero.

But such faults make minor impressions in comparison to those created by the picture's merits. Miss Martin's charming refreshness is set off to ideal advantage in the opening reel, which introduces several pretty mountain locations. The photographic effects are some of the best which the Lasky company has offered and this means much. There is some telling contrast introduced by flashing back and forth from the wholesome home of old Judd to the mountain lodge where society holds sway, and this results in the production of a strong vein of pathos, the interpreters of which are Judd and his partner.

George Melford directed, working on a script prepared by Beulah Marie Dix from a story by Alice McIver. Good assistance is rendered by each and every one of the supporting cast.

THE STORY AND PLAYERS

Camilla Aiken (Carmen Phillips), after deserting her husband, Judd (Charles Ogle), for a society man. Theolar (Henry A. Barrows) returns to the vicinity of her old mountain home on a house party. Bess Aiken (Vivian Martin), who has remained with her father, secures his permission to visit her mother. She attracts the attentions of Levington (Harrison Ford), an upright young man toward whom Camilla is antagonistic. Bess refuses to place any confidence in Levington, and begins a career of cocktail drinking and cigarette smoking, sponsored by her mother. She in the meantime carries on a flirtation with another man. Bess encounters them in the midst of an embrace, and her illusions regarding her mother are shattered. But when Treolar arrives on the scene she claims the attentions of the other man in order to shield her mother. Despondent she wanders away from the house. Camilla in a moment of love for her daughter lets the truth of her affair be known. After an all-night search instituted by Levington, Aiken and his partner (Billy Elmer), the girl is found, and all ends well for her and Levington.

"The Heart of Ezra Greer"

(Thanhouser-Pathe—Five Reels)
REVIEWED BY PETER MILNE

FREDERICK WARDE and the Badgley children, Helen and Gerald, form the center of interest in this sentimental offering by Lloyd Lonergan. The vehicle was obviously written specially for this trio, with Mr. Warde carrying away the greatest acting honors, while the kiddies contribute a considerable share of comedy. Mr. Warde's big scenes, it must be confessed, are all more or less noticeable for the "acting" part furnished him. He goes through these studiedly and slowly, and, although every point is made clear beyond a doubt, the mechanics of the action seem too apparent.

To offset the sentiment contributed by the three above-mentioned stars, there is a young lady by the name of Lillian Mueller who carries a "baby vamp" part to excellent advantage.

Mr. Lonergan's story cannot be termed unconventional. The story of the girl betrayed by a supposedly sincere lover and left to suffer trial after trial has been seen many a time before. However, lovers of the sentimental will watch "The Heart of Ezra Greer" with interest. Its main element is sometimes overdrawn to give Mr. Warde an opportunity to register a fact that is known to be coming, but this appears to be its only major shortcoming.

Emile Chautard has given the picture a production, apropos in every respect, and which, in some of its spectacular scenes such as the cabaret, warrants no slight praise.

THE STORY AND THE PLAYERS

Ezra Greer (Frederick Warde), an old valet, learns that his daughter, Mary (Leila Frost) has run away with a school mate, John Denbeigh (George Forth) after her graduation. He resigns his position and starts a search for Mary. Later he obtains a position as valet to Denbeigh who is leading a worthless life. Greer is largely responsible for Denbeigh's awakening to the shallowness of his surroundings. Mary, one day, leaves her child in Denbeigh's care. An accident to the child later proves the means of reuniting Mary and Denbeigh, who has completely reformed.

Two Episodes of "Grant, Police Reporter"

(Kalem—One Reel Each)
REVIEWED BY PETER MILNE

"THE MYSTERY OF ROOM 422" and "A Deal in Bonds," one-reel numbers with George Larkin, daredevil *par excellence* in the principal role of each, are short subjects, the likes of which are seldom if ever offered the exhibitor in this stage of the picture business. They combine thrills and quick, suspenseful action to a remarkable degree. Either one of them appears worthy of a place on the best of programs, for even with such spectacular thrills as one often sees nowadays he may justly be amazed at the sensational stunts performed by Mr. Larkin.

Robert Welles Ritchie, author of the previous "Grant, Police Reporter" series, wrote the two in hand. They are skilfully constructed stories, presenting a maximum amount of action in a minimum amount of footage. In all sincerity there are five-reel pictures issued week in and week out that contain not as much action as there is in these. The scenes are short, each one it seems, holds it own important place in the story—there are no scenes that might be edited out.

Mr. Larkin is a remarkable athlete as well as a daredevil. He can scale the side of a building with ease, and stepping from window sill to window sill with scarcely a hand hold is to him, it seems, easier than walking on Broadway after theatre time. Such examples of his ability are given in both these pictures. A new stunt is also introduced in "A Deal in Bonds." From the roof of the building he descends several floors and enters a window by placing a flagpole, around which is wound a rope, from roof to roof, and then hanging on while it unwinds to his weight. A stunt of equal daring is done in "The Mystery of Room 422," when he swings from a rope into a hotel window.

"A Deal in Bonds" has some comedy besides. This is introduced by Mary Taylor-Ross as Jenny Dobbs, a character that might be first cousin to the late Hetty Green. This old lady is kidnapped by gangsters who learn that she has just made a purchase of a half a million dollars worth of bonds. They attempt to force her to sign an order for the release of the bonds. Grant, who has previously attempted to interview her, effects her rescue. A comedy touch is registered at the finish, when Jenny Dobbs extracts the bonds from her umbrella.

"The Mystery of Room 422" concerns Grant's successful efforts to solve a murder mystery. An innocent man is accused of the crime, but Grant traces the real criminal to his lair and after a healthy fight subdues him. Ollie Kirkby assumes a leading role in each picture, while the supporting casts are quite efficient. Robert Ellis directed and has done work which, though below average in some instances, is satisfactory taken as a whole.

"Ashes of Hope"

(Triangle—Five Reels)
REVIEWED BY PETER MILNE

"ASHES OF HOPE," authorship of which is credited to Thomas H. Ince, has the Western dance hall for its chief locale and the queen of all the dancers for its chief character. Triangle treated a like story with respect to its leading character, in the recent "Flame of the Yukon," and while this present picture is not as pretentious in either setting or length, it presents a strong story, well written and very capably presented, livened by the customary barroom action and its incidental strenuous fight.

Belle Bennett is featured as Gonda, queen of the dance hall and one of those ladies that authors of pictures paint as virtuous despite their vampire cloak. Gonda attempts to lure her man, Miles Norton, by a generous display of limb but still with this act and bits of a kindred sort, she is as pure as a New England schoolgirl. This premise is rather a difficult one to believe, but it is perhaps unfair to mention it with respect to "Ashes of Hope" when it is so generally in use. Miss Bennett is very pretty to look upon although her acting, as yet, lacks spontaneity and in some of her closeups one can almost hear the director directing.

Walter Edwards has given the picture an excellent setting. The Western atmosphere is well maintained, the fight is well staged and the action never drags at any place. Some of the subtitles are, in their fantastical composition, mindful of earlier Ince subjects and might be toned down and modified to better advantage, but all things considered "Ashes of Hope" makes capital entertainment of its sort.

THE STORY AND PLAYERS

Gonda (Belle Bennett), stellar attraction in the dance and gambling hall operated by "Ace High" (Jack Richardson) attempts to fascinate Miles Norton (Jack Livingston), a peculiarly indifferent stranger, but meets with little success. When, however, he gets in a fight, because of her, and beats his opponent to a pulp she nurses him back to health. He then professes to love her and promises to marry her, but upon receiving a letter from the East from his wife informing him that he is no longer suspected of murder, he sneaks away. "Ace High," in love with Gonda, learns of this and, pursuing him, shoots him down and leaves him for dead. At night Miles returns to hold up "Ace High." He is captured and things look black for him until Gonda, upon learning that he has a child waiting for him at his distant home, assists in his escape.

"The Fatal Ring"

(Pathe—Fourteenth Episode)
REVIEWED BY PETER MILNE

THRILLS continue in this serial as it draws to its close. In the episode in hand, entitled "The Painted Safe," a number of melodramatic situations of the Nick Carter variety are introduced to sensational effect. First, Pearl is rescued from her perilous position beneath the ferryboat. Carslake leaps overboard from the tramp, and is thought to have gone to the bottom of the river with the Violet Diamond in his possession However, he is quite safe, and, eluding Pearl and Carlton on shore, places the gem in the keeping of a pawnbroker. The broker places it in his safe. With the Spider's assistance, Pearl cuts through the door of the safe with acetylene and removes the stone. To conceal these operations a curtain containing a replica of the real safe and its immediate surroundings is hung before it. Pearl and the Spider all but make their escape when Carslake and his gangsters, in the uniforms of policemen, take them captives.

"The Secret Man"

(Butterfly-Universal—Five Reels)
REVIEWED BY PETER MILNE

EVEN special followers of Harry Carey and the Western type of melodrama will find small satisfaction in sitting through the five reels comprising "The Secret Man," in which this popular actor is starred.

Virtually the story, prepared by George Hively, deserves a much smaller allotment of footage, while the characters in it are generally unskillfully drawn. "Cheyenne" Harry is modeled to draw upon the sympathies, to be sure, and, by reason of the introduction of "the little child shall lead them" thread, succeeds in so doing to a slight extent. But the other characters are made to do such contrary things that they never become firmly planted.

The picture abounds in some striking Western views of rolling plains, with cattle grazing; and the attempted escape of Harry from the posse is the speediest episode in it. Jack Ford directed.

THE STORY AND THE PLAYERS

"Cheyenne" Harry (Harry Carey) is aided in escaping from jail by Beaufort (Morris Foster). He secures a job as cowboy, but before long the sheriff (Vester Pegg) gets on his trail and he is forced to flee. The foreman (Bill Gettinger) of Beaufort's ranch has been told by his employer to see that his (Beaufort's) and Molly's child (Elizabeth Janes) be spirited away until further notice. Pedro (Steve Clemente), bus driver, takes the child on his trip. The horses run away, Pedro is killed, while the child is discovered by Harry. On seeing her suffering from thirst he gives himself up to the sheriff in order that she may live. The sheriff believes Beaufort unmarried to Molly (Edith Sterling), his sister, and so goes to kill him. Harry breaks from jail and prevents the tragedy because of the former good turn done him by Beaufort. The death of Beaufort's uncle makes possible the announcement of his marriage.

"The Sultan's Wife"

(Keystone-Triangle—Two Reels)

REVIEWED BY PETER MILNE

BOBBY VERNON and Gloria Swanson carry the principal parts in this comedy which makes entertainment of a commendable sort. The Sultan sets eyes on Gloria and then attempts in divers ways to obtain her for his own but thanks to Bobby and Teddy, the clever Keystone dog, she is rescued.

The settings for "The Sultan's Wife" are lavish and the action is nearly always laughable. The picture does not, however, contain the dashing, rip-roaring chase usually appended to the end of Keystones, to which all the former action leads. This, though, is not missed as the offering presents another type of comedy having laughs enough in less elaborate action to put it cleanly over.

"Conscience"

(Fox Film, Standard Picture—Five Reels)

REVIEWED BY R. M. JOHNSON

PHOTOGRAPHICALLY this picture is striking and unusual. In the scene depicting the court of Conscience there are double exposures that surpass all recent tricks of this kind. Gladys Brockwell takes the part of Ruth. In this scene it is supposed her astral body stands before a court in which a veiled figure—Conscience—presides. Other veiled figures stand as accusers.

One after the other these figures, representing Lust, Avarice, Envy, Wicked Ambition and the like, are unveiled. In each instance as the veil is thrown back there stands Ruth herself, in the characterization.

It is uncanny almost to see Gladys Brockwell in three or four different forms on the same picture. It is led up to in a way that makes it logical enough. This is accomplished by motion picture tableaux that preface the development of the plot—if plot it may be called. If "Conscience" had only these first scenes it would be noteworthy for its photography. First there is the poet Milton, blind, dictating Paradise Lost. It is a fac simile in moving picture of a painting that is hung in a local gallery.

Then follow scenes that are clever reproductions of the most vivid of Dore's pictures of the entrance to the place of eternal torment. The spirits are driven down, down by the devil himself. The blazing fires, the fiery wand in the hand of the Archangel Michael, the unrest of the condemned, the whole artistry of the picture compares favorably with the screen masterpieces.

The theme is the marshalling of the past before Ruth as she stands in the court of Conscience. The scenes pass before her—the scene on a yacht where, being threatened by an illicit lover, she locks him in her cabin, and then herself gets in the first boat that leaves as the burning craft sinks, and the other scene in which she lures away the simple sweetheart of a young country girl, who in her despondency throws herself into the sea.

So charming and beautiful is "Conscience" pictorially that it is to be regretted that these scenes illustrating the evil that Ruth has done are too frank. It is said the picture is now six reels and is to be cut. It is to be hoped the cutting will be judiciously done, by elimination of eight foot kisses and other too candid proofs of the girl's reckless youth. It is a pity to ruin an admirable production with this kind of slush.

THE PLOT AND PLAYERS

Gladys Brockwell as Ruth has possibly done her best work before the screen. Another excellent characterization is that of Bertram Grassby who takes the part of Dr. Norton, really the devil. Colin Chase as Ned Langley, wireless operator, gets an excellent opportunity. Charles Kaufman, who was at the camera, deserves full credit, as does Bertram Bracken, the director. J. Searle Dawley and E. Lloyd Sheldon have certainly achieved a real novelty.

"Some Nurse"

(Strand-Mutual. One-Reel Comedy)

REVIEWED BY T. G. SPENCER

BILLIE RHODES and Jay Belasco as May and Jack respectively have put over some stunning comedy in their Strand series, but "Some Nurse" surpasses them all. There's real humor, an entire absence of the "slap stick" in most of them, but this one abounds in mirth-provoking qualities. The whole theme is woven around two ardent, serious lovers seeking the hand of a fun-loving, heartfree, frivolous girl. It's a positive winner anywhere and is scheduled for release October 2.

"Jerry's Big Deal," a Cub single reel comedy, was released September 27 last, and in this George Ovey assumes the character of Rev. John H. Little and on being received at Hicksville by his deacons and parishioners begins at once to fall in love with the daughter of one of the deacons. He later, however, surprises them in a poker game, and after admonishing them insists on getting into the game. By clever manipulation he cleans them up and is about to make his getaway when exposed by the presence of the real Rev. Little. He has to make a hasty exit, but he contributes all his winnings to the Red Cross.

"Officer Jerry." (Cub-Mutual. One-reel comedy.) In this single-reeler George Ovey again resorts to his wits to get into the presence of his girl, this time by throwing a tailor's dummy into the lake and hollering for help. A policeman, anxious to do a deed of daring and save a human life, sheds helmet, coat, badge and belt and makes the dive. Jerry appropriated the dismantled apparel and appears at the house of his girl's father to undertake the duties of a "special officer."

It is up to the general run of "Jerry" comedy and will certainly draw a laugh.

"Birds of a Feather"

(Rolin-Pathe—Two Reels)

REVIEWED BY PETER MILNE

HAROLD LLOYD, better known as Lonesome Luke, and his large group of clever team mates strike their old stride in "Birds of a Feather"; a fast and furious and funny stride that never abates in any of its departments. The comedy is typical Rolin stuff. There is a lot of kicking, falling and fighting, all done in such a nonchalant way that it registers as unusual comical rough-house. In between the more conventional gags are interspersed a number of new ones that display the inventive genius of the producers to good advantage.

"Birds of a Feather" introduces Luke as owner of a lunch counter. He comes into a million, and thereupon makes his debut into "smart" society to rather disastrous effect. He finally throws all his fashionable guests out of his house, and subsequently opens the doors to his old friends. Bebe Daniels, Harry Pollard and Margaret Joslin appear in other important parts.

"The Eyes of the World"

(W. H. Clune—Seven Reels)

REVIEWED BY WILLIAM J. McGRATH

A PHOTOPLAY that pleases the eyes; foils the censor and will bring delight to the thousands who have read it is "The Eyes of the World." Clune produces every once in a while but when he does he gives quality. It is artistic and dramatic as was evidently designed and should meet with just as much approval as its predecessor under this banner, "Ramona." The picture is a dramatization of Harold Bell Wright's story. The Wright readers number way up in the thousands and the screen portrayal of it is bound to meet with popular favor.

No display of pastoral paintings could outshine the beauty and selection of the mountain and valley scenery that is a big feature of the production. It would be an ace in the hand for any California booster. The musical accompaniment at its first showing at the Auditorium, in Chicago, is splendid and adds materially to the silent beauty of the picture which fences in the dramatic action.

The story is ingenuous but nevertheless interesting. It exploits the triumph of good influence over bad. Shows how the clean, mouse-like type of a girl used her aura of purity and the strings of a violin to charm her beloved away from the wiles of a sophisticated temptress.

Once again we have Monroe Salisbury and beautiful Jane Novak with us in this picture. As Sybil her work in the allotted part is one of the bulwarks of the picture. Then there is Jack McDonald, Kathleen Kirkham, Edward Peil, Jack Livingston, Arthur Tavares, Beatrice Burnham and Fred Burns giving worthy and often scintillating support to their leads.

Punctuating the quiet trend of the film in general are several thrills that one is loath to pass over. The fight on the dizzy mountain ledge and a fall down the side of a mountain by a horse and rider are these. It is the sort of a production that a state rights man should seize with avidity and reap profits therefrom.

LATE NEWS

Goldwyn Employees Raise Voices Against War Tax

More evidence of the unwelcome nature of the war tax on theatre tickets, which move has passed the Senate and awaits action of the House, was uncovered last week. Members of at least one big motion picture producing and distributing organization are uniting to protest what seems to them an undue handicap of the various theatres.

Employees of Goldwyn Pictures, acting in concert, with stimulus provided by the facts in the case presented to their attention by an executive department, are forwarding their views on the subject to their various Congressmen in a final effort to modify still further the tax action. Provided this measure passes the House, it will go into effect November 1. The stiff fight which has been waged since the introduction of the bill caused a postponement of four months, and representatives of the industry still hope to make the suspension permanent.

The Goldwyn organization has a membership of more than 350 persons, covering every motion picture territory in the country in home offices, branch offices, studios and laboratory.

"Public Defenders" Invited to Raver Trade Show

Harry Raver last week sent telegrams personally to each of the nineteen "Public Defenders" throughout the United States inviting them to the initial exhibition of "The Public Defender," the screen production based on the book of the same name by Mayer C. Goldman. Assurances were quickly received by Mr. Raver that the majority of the official "Public Defenders" of the country would be present at the premiere. The consensus of opinion seemed to be, according to the telegrams sent in to Harry Raver's office, that the screen version of "The Public Defender" will give a great impetus to the movement started by the author of the book, Mayer C. Goldman—said movement having for its object better treatment and a fairer deal for poor persons accused of crime in our courts of law.

"Honor System" Finds Favor with Numerous Critics

The critics in the various cities where R. A. Walsh's master film, "The Honor System," has been shown have been much in favor of the production, according to the printed reviews. The Boston newspapers, as well as those of Chicago, were unusually profuse with adjectives in writing up the picture. In addition to this mark of approval, which is supposed to carry with it also the opinion of the general public in the immediate vicinity, two Governors attended performances of "The Honor System" in Boston recently.

The production was made by William Fox, under the direction of R. A. Walsh.

Exhibitors Asked to Help Conserve Food

Campaign Planned for Motion Picture Activities During Conservation Week in October Affords Chance for Patriotism

THE Motion Picture Division of the United States Food Administration announced last week through its president, Arthur S. Friend, who is also treasurer of Famous Players-Lasky, that motion picture exhibitors will in October have an opportunity to demonstrate their devotion to the United States. The exact dates set cover the week of October 21 to 28. The call to exhibitors is made, it is announced, for their co-operation and active participation in the drive for enlisting the Food Conservation Army. The technical name of the movement is the Food Pledge Card Campaign.

Concerning the movement Mr. Friend said: "Not only are exhibitors requested to exhibit pictures bearing upon the campaign, but they are also urged to make prominent display of slides, posters and other matter supplied for exploiting this tremendous campaign for the conservation of food in the international crisis.

"Samples of the slides are to be sent to all exhibitors. There are two series, one for the week of October 14, a preliminary series, and one for the week of the campaign, marked A and B, respectively.

"It is the desire of the Food Administration that the motion picture exhibitors of the United States shall fully appreciate the importance of this campaign, the gravity of the situation, and the manner in which they can materially assist.

"On October 21 the first of the official pictures of the Food Administration will be released. It will constitute a portion of the weekly news reels of Pathe, Universal and Mutual, so that every picture theatre in the country subscribing to any one of these three news weeklies will be able to show it. The picture shows the signing of the Food Bill by Senator Saulsbury, President pro tempore of the United States Senate, in the presence of Senator Chamberlain, who led the fight for the bill from the floor of the Senate; the signing of the bill by Hon. Champ Clark, Speaker of the House of Representatives, in the presence of Representative Lever, who fought the bill through the House and in the Conference Committee; and Mr. Hoover himself as he came from the White House just after having been appointed by President Wilson as United States Food Administrator.

THE following is a letter from Lieut. James S. Douglass, 2nd Separate Troop Louisiana Cavalry, Camp Nicholls, La.

Enclosed please find check for $2.00, in payment of one year's subscription to the NEWS. Mailing address is given below, and as soon as we change address, which we expect to do shortly, will notify you.

Incidentally, when you publish the Studio Directory again, don't leave me out for I've got a hunch I'll be back scribbling and maybe directing again in one of those Los Angeles (good old Los Angeles) Studios, and I don't want to come back and find I'm forgotten entirely.

This troop will act as headquarters troop for one of the National Guard divisions, which expects to go over the seas soon. Probably we'll have Thanksgiving dinner in France, and positively Christmas dinner. Can't tell but what we'll eat New Year's dinner on the steps of Kaiser Bill's castle in Berlin, who knows?

Start my subscription to the NEWS as soon as possible as I expect it to be great company for me, reading of the doings in the Studios.

JAMES STUART DOUGLASS.

Paramount Serial to Run in Big Newspapers

Earl Gulich has just returned from a successful seven weeks' tour of the country in the interests of the big Paramount serial, "Who is Number One?" Reports from the home office state he has placed the running of the story of the picture in many of the most influential papers of the country.

Advertising Film Producers Meet in Detroit

At a recent meeting of the Advertising Film Producers' Association, it was voted to call a special meeting of all members of the association, to be held in the Statler Hotel, Detroit, Mich., beginning at 10 a.m., Friday, Oct. 26, 1917.

It is urgently requested that all members be present at this meeting, as important matters will be considered.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

Geraldine Farrar with Goodwyn Pictures in 1918

Opera Favorite Plans Winter Season of Concert and Opera Work Before Commencing Work on First Goldwyn—More Artcraft Releases Coming

ANNOUNCEMENTS from Los Angeles state that contracts have been signed whereby Geraldine Farrar, noted American opera diva and motion picture star, will next year appear in pictures for Goldwyn Pictures Corporation. Lou-Tellegen, husband of the singer, is declared to have completed negotiations in New York recently and the last details of the arrangements were successfully agreed upon.

Miss Farrar last year appeared under the Lasky banner, and this summer has also been working under a Lasky contract which runs until May, 1918. She is at present putting the finishing touches on her latest Artcraft picture at the Lasky Studios, in California, under direction of Cecil B. DeMille. Upon its completion Miss Farrar has announced she will return to concert singing and the opera for the season as she did after her picture work last year.

The opera star in her screen debut scored a big hit in a version of the operatic favorite "Carmen." It was at the Lasky Hollywood Studio that she met Lou-Tellegen, and the close association of studio work, and mutual admiration for each other's talents, developed the acquaintance into a love affair culminating in the marriage of the two.

In "Joan, the Woman," Miss Farrar eclipsed her performance in "Carmen," the picture running for months in New York to crowded houses. Her latest production is "The Woman That God Forgot," while the title of the subject on which she is now working is announced as "The Devil's Stone."

Both the Art craft and Goldwyn offices in New York declined on Monday to make any statement in reference to the Pacific Coast announcements. It was declared by the Artcraft officials that all statements regarding the diva's plans must come from her, that nothing is known here concerning them.

Newspapers Dub William Fox "The Aesop of the Movies"

"ALADDIN and the Wonderful Lamp" is drawing well at the Globe theatre, where it opened Monday. The New York critics have this to say:

The American.—"It is spectacular. It is more exciting than the biggest screen 'thriller,' and a thousand per cent. more wholesome."

The World.—"Distinctly repeats the success of 'Jack and the Beanstalk.' The children display very remarkable prococity as film actors."

The Herald.—"The picture has many ingenious effects in the numerous indoor and outdoor scenes."

Evening Sun.—"The adult will find entertainment in the film version of that popular child story."

The Evening World.—"Was not only beautifully done, but interested the older folks as well as the children who packed the theatre."

Harriette Underhill in the Tribune.—"It shall merely be stated that we enjoyed it more than anything we have seen this season."

Morning Sun.—"William Fox, the Æsop of the movies, is presenting in the second of the Kiddies' feature series on the screen of the Globe theatre."

Herbert Howe to Edit Triangle Magazine

Herbert Howe, who has been handling the press department of Triangle in New York, has been appointed editor of the Triangle Magazine, succeeding Arthur Henry Krows, who resigned to take a position in the publicity department of Goldwyn, after guiding the destinies of the Triangle pubilcity organ for a year and a half.

Jewel to Get Permanent Quarters in Detroit

The Jewel Productions, Inc., established temporary offices at 120 Broadway, Detroit, and after October first will move to the new film building, 59 East Elizabeth street.

Ralph Pielow has succeeded Harry Bugie as manager. The first feature to be released in the Michigan territory is "Come Through."

If Kathleen Clifford Can Keep Up This Pace, Paramount's Serial, "Who Is Number One?" Should Move Any Audience Right Up to the Extreme Edge of Its Seats

Chaplin Getting New Stage for Day and Night Work

Charlie Chaplin has completed his twelfth and final production to be issued under the Lone Star trade mark, and thereby fulfilled his contract with the Mutual Film Corporation for $670,000. Finishing "The Adventure," the comedian starts his affiliation with the First National Exhibitors' Association, and during the next eighteen months will make eight pictures for a consideration of $1,075,000, with additional payment in the event any of the eight subjects measure more than two thousand feet.

Plans for a new studio to be located in the Hollywood or Melrose section of Los Angeles are now prepared by architects and call for a plant second to none in Southern California. Particular attention is to be given to the stage, which will be of exceptional size and fitted with a diffusing system designed by Chaplin. This will be of such nature that the stage may be used during the rainy season or at night by the use of artificial light.

John Jasper, who has been manager of the Lone Star Studio since April, is to continue in the same capacity for Mr. Chaplin, and it is believed all members of his company and technical staff will be retained.

Carl Laemmle Finds in West a Manager for the Broadway

Al. Nathan, who fore the past three months has served as manager for the Superba theatre, Los Angeles, owned by the Universal Film Manufacturing Company, is shortly to go to New York, where he will take up the management of the Broadway theatre, an institution now leased by President Laemmle of the Universal.

No successor has been named for the management of the Superba in Los Angeles. Nathan is a former San Francisco exhibitor and theatre manager, and is a live wire. His advertising, lobby displays and business getting ability were recognized by President Laemmle when in Los Angeles, and the result is the promotion to the management of the Broadway.

Dawn in Its Own Detroit Offices

The Dawn Masterplay Company, of which A. S. Hyman is proprietor, recently established offices at 204 Owen building, Detroit, to conduct sales of "Redemption" and other state right features. "Redemption" played the week ending Sept. 30 at the Washington theatre.

Broadway-Strand, Detroit, Books Four "Standards"

The Broadway-Strand theatre, Detroit, has booked the first four William Fox Standard productions. For the week ending September 30 it played "The Conqueror," and in October will play the balance. Phil Gleichman is now in complete charge of affairs at the Broadway-Strand theatre.

Harry I. Garson, former general managing director, is giving all his time to the Clara Kimball Young Film Company, although he still retains heavy holdings in the theatre and is the president.

Exhibitors in Maritime Provinces Joining A. E. A.

Upon his return from the Maritime Province Motion Picture Convention held at St. Johns, N. B., Charles C. Pettijohn, general manager of the American Exhibitors' Association, announced that while the convention had voted to postpone indefinitely any affiliation with the Motion Picture Exhibitors' League of America, a majority of the members had joined the A. E. A.

Mr. Pettijohn was enthusiastic over the support he received from the exhibitors in that section of Canada, and has been asked to work in conjunction with the attorneys of the Canadian exhibitors in fighting adverse legislation. Mr. Pettijohn, Rose Tapley of the Vitagraph Company and a number of exhibitors of the Maritime Provinces had an audience with Premier Foster of New Brunswick, who was enlightened on the subject of film taxation from the exhibitors' standpoint. He expressed wonder when told that many of the exhibitors frequently lost money when playing some of the bigger stars, although their theatres were packed, because of the high cost of film rental, and made money on the lesser celebrities of the screen with houses not entirely filled. The Premier said he thought the exhibitors should band together to fight the star system.

Premier Foster invited Mr. Pettijohn to appear before a meeting of all the premiers of the Dominion of Canada when they next convene, to address them on matters of interest to Canadian exhibitors, which invitation has been accepted.

Marshall Neilan, Pickford Director, of Draft Age

Marshall Neilan, it seems, is only twenty-six years old—and of draft age. This is a subject of some worry to his employers.

It was Neilan who directed Mary Pickford's latest Artcraft triumph, "Rebecca of Sunnybrook Farm," and who, at present, is working on "The Little Princess" for "America's Sweetheart," which will be released sometime in November.

Neilan has spent most of his life in association with either the stage or screen. When he was six years old, in San Francisco, he played a child actor part at the old Alcazar theatre in that city.

"No Electric Signs" Possible Order to Theatres

Darkened theatre fronts may be a result if Dr. Harry A. Garfield, coal administrator, adopts the most radical plans for conservation. It is admitted the country must save fuel and eliminate waste.

Dispatches from Washington state that it has been urged that electric signs are unnecessary. This would hit the theatres which make use of them everywhere.

Every industry in the United States comes under the scheme worked out by Dr. Garfield as a war measure. The coal will be distributed through the country by means of an elaborate staff of local coal administrators, according to the actual needs of the different communities.

A full announcement of what may be expected in the fuel conservation campaign will be made at a later date.

Canada Overloaded With Films—Business Poor

W. A. Bach of Universal Outlines Conditions in Provinces—Mushroom Exchange Growth Hurting Business—No Market for All Film Brought In

CONDITIONS have been generally extremely poor in motion picture circles in Canada during the Summer, according to a statement made last week by W. A. Bach of the Universal Film Company. In a resumé of the causes of the depression, Mr. Bach said:

"Canada has just passed through the worst Summer in its existence, as far as the moving picture business is concerned. Especially is this true in the east provinces.

"Proof of this fact may be seen in the absolute closing of the St. Denis theatre of Montreal, a modern theatre seating 3,500 people, now in liquidation, and which is not likely to open during the duration of the war. Moreover, the increase in the seat tax in Quebec provinces has closed at least six houses that were unable to pay the taxes. One standby for the exchanges in the summer has been the stock and vaudeville houses, which use pictures in the summer to offset the regular attractions during the winter months; but unfortunately the bulk of these have remained dark the entire summer through, and consequently the exchanges have suffered a loss of several thousands of dollars that they had counted upon in the past.

"These closings, business troubles, etc., may seem trivial to a territory like the United States, where 12,000 theatres are constantly in operation; but in Canada, where there are only 883 theatres open all the time, and these spread over the continent and only serving a population of under 7,000,000, the consequence can be imagined.

"Yet to judge from the rush of film into Canada, the opening of new exchanges and the investment of capital in huge quantities, would indicate there was a tremendous business to be done.

"For instance, this fall the following companies will be operating in Canada selling films from pictures like "The Lone Wolf," "The Barrier," "Come Through," etc., down to the regular program releases, as follows: Canadian Universal Film Company, General Film, Mutual Film.

"State rights features releasing "Come Through," "Pay Me," "God's Law," etc.

"Regal Films, distributing Goldwyn pictures and state rights productions.

"Independent Film Company of Montreal, "Art Dramas."

"H. B. Wright of Calgary, releasing "The Barrier" and other similar pictures.

"The Globe Film Company, showing "Redemption," "Mothers of France," and Ivan films.

"Triangle pictures are being marketed. Metro pictures have their exchanges.

"Special Film and Import Company are distributing Pathe.

"It is also reported on good authority that Mr. Griffin of the Griffin Circuit has purchased the Canadian rights to "The Lone Wolf" and the new Petrova pictures, as well as a host of smaller exchanges releasing pictures of sorts.

"Where all this vast quantity of film, the influx of which is increasing every week, is going to find a market, let alone a profitable market, in 833 theatres, is a question that is going to take some answering, and it is the opinion of everyone versed in the Canadian situation that there is going to be a considerable amount of money lost during coming season by investors in the Canadian market.

The only hope for Canada is in the reduction in the amount of film being brought in and also in the number of exchanges operating in the territory, because there is no chance of the number of theatres in the Dominion or the seating capacity rising owing to the demands of the Government and the war in the way of taxes, increased prices, etc."

This Director a Real War Hero in France

Bennett Molter, formerly one of Metro's directing staff, is in this country on the twenty-one days' leave of absence granted him as a volunteer in the French army. He arrived on the Espagne. Mr. Molter is a pilot aviator, a member of French Escadrille No. 102.

This is one of the crack escadrilles, and one of the four upon which has been conferred the privilege of wearing the Fourrageres decoration, given for exceptionally good work. In a recent encounter with enemy planes, this escadrille brought down twenty-four Boches, losing only three men in the encounter.

The former assistant to William Christy Cabanne at the Metro Studio handles four different types of aeroplane, the Bleriot, Spad, Morane Parasol and Nieuport.

Mr. Molter was recently injured in the attack of July 22, but after his visit home will go back "looking for more trouble." He has for some time been stationed on the Flanders front, at various points between Nieuport and Ypres.

He went directly from the boat to the Metro Studio, 3 West Sixty-first street, where he was greeted by his former coworkers, and with his special "pal," Robert J. Huntington, business manager of the Cabanne forces, proceeded to see New York all over again.

Good Pictures Make Better Prices Easy

In view of the price-raising campaign now going on, the experience of Howard J. Sheehan, managing director of the Rialto theatre, San Francisco, is of particular interest. He simply booked a superlative box-office attraction and broke his house record. In a letter to Pathe's San Francisco office, Mr. Sheehan says:

"I cannot help expressing to you my satisfaction with the results thus far obtained through the exhibition of your picture, 'The British Tanks in Action at the Battle of the Ancre.' As a matter of fact, notwithstanding that last Sunday inaugurated a change of policy in the Rialto theatre, in that we raised the prices from ten, twenty, and thirty cents to fifteen, twenty-five and thirty-five cents, all house records were broken, both in dollars and cents and the number of admissions played to."

Plans Ready for Releasing Liberty Loan Film

All Film Exchanges Will Handle Feature, Starring Leading Screen and Stage Players—No Rental Cost to Exhibitors

THE committee of the National Association of the Motion Picture Industry, which has been appointed to co-operate with the Government in the promulgation of the loan soon to be launched by the United States, has already completed its plans for the distribution and exhibition of the Liberty Loan film, in which forty leading stars of the stage and screen appear, together with numerous public characters.

The second Liberty Loan picture comprises five distinct subjects, each about five hundred feet in length, any one of which is a complete episode in itself. It is explained by the committee that any one of the five episodes can be shown by exhibitors in any sequence as there is nothing to indicate that any one film follows another. The subject of the films are all of a distinctly patriotic and historical nature, presenting upon the screen in the persons of the most distinguished stars the greatest characters in the history of the country—the signing of the Declaration of Independence, and twenty or more other memorable events in the history of our country are enacted upon the screen by these stars, always with a view to kindling a patriotic spirit.

Chairman Zukor appointed A. L. Lichmann, sales manager of Paramount, as a committee of one to supervise the distribution of the production, of which there will be five hundred prints in all. It is the purpose of the committee to have these five hundred prints shown in as many communities and theatres as is humanly possible during the time that the campaign for the second Liberty Loan is in progress. With that end in view, Mr. Lichmann has ordered the managers of the various Paramount exchanges scattered throughout the United States to obtain, from each exchange of all other motion picture companies operating in their respective territories, a complete list of all theatres which their exchanges are serving. The territory will then be apportioned to each of the several exchanges and they will be furnished with the names of the various towns in which they will handle the distribution of the second Liberty Loan film. By this method every exhibitor in the country will be reached and the dividing up of the entire production into five separate parts will enable the exchange managers to give the picture the widest possible distribution.

Among the personages and stars who take part in this production are President Wilson, Secretary of the Treasury William G. McAdoo; Dudley Field Malone, late Collector of the Port of New York, and Thomas A. Edison; De Wolf Hopper, Raymond Hitchcock, Douglas Fairbanks, Julian Eltinge, William Hart, Wilton Lackaye, David Warfield, William Courtleigh, Clifton Crawford, Leon Errol, Edmund Breese, Jack Hazard, Jefferson DeAngelis, Hal Forde, Paul Everton, Jed Proudy, Tom McGrath, Will Rogers, John Drew, Barney Bernard, Mary Pickford, Lillian Russell, Mabel Taliaferro, Beverly Sitgreaves, Mrs. William Courtleigh, Billie Burke, Pauline Frederick, Ann Wheaton, Nance O'Neil, Ethel Barrymore, Elsie Janis, Laurette Taylor, Marguerite Clark and Lillian Walker.

Realignment Closes Houses in New Orleans

Motion Picture Industry Stands Unaffected by Changes, Although Smaller Theatres Are Placed in Precarious Position—"Better Theatre" Movement

THE end of the summer vacation period has brought a distinct realignment of amusement interests in New Orleans and some of the changes already made have been marked and others are altogether probable. The motion picture industry has not suffered by these changes, although some of the smaller houses have found themselves in a precarious position and others have already been closed.

Early in the movement for better theatres and better programs came the Saenger Amusement Company with the Strand theatre and its very pretentious program, including Don Philippini and his orchestra as a permanent feature; a magnificent pipe organ, and the best pictures the market afforded. The Strand gained instant favor. Then in September the Crescent theatre, which had been a popular-priced dramatic house, was taken over by the Marcus Loew interests and made a combination picture and vaudeville house. The same thing was done with the Triangle theatre, which had been made a popular motion picture theatre under the management of Ernst Boehringer. The Triangle is under the direction of the Orpheum circuit and is now called the Palace. Both of these theatres have been doing a phenomenal business and the Strand has held up remarkably well.

The effect of this realignment first made itself apparent by the closing of some of the smaller "store shows" in the downtown section. The first to close was the Dreamland, in St. Charles street. Later the Dreamworld, which was one of the old Fichtenberg houses, located in Canal street, was dismantled, and rumor has it that several others will be closed within the next few weeks.. The Diamond theatre, running straight pictures and having a seating capacity of about 2,500, has been having a very satisfactory business despite the "pop" vaudeville opposition close at hand.

The closing of the smaller theatres does not indicate a falling off of patronage. On the other hand it indicates a growing demand on the part of the public for the better form of entertainment, and the distinct preference is for motion pictures presented in the modern manner. The same conditions that exist in the downtown section obtain among the suburban theatres. The modern ones are enjoying fine business and the "dumps" appear to be doomed. The public demands the best pictures and it knows what are the best. It is absolutely useless to try to run an old film and "get away with it," and the exhibitor who tries it generally suffers diminishing receipts for some following his expriment. Naturally, there is a strong spirit of optimism among the exhibitors and the outlook for the winter months is exceedingly bright.

H. A. Benie has completed a $10,000 theatre at Rayville, La., with a seating capacity of 1,000, and this house will be under the management of Jack Wineland, an experienced exhibitor. In the more important cities of the state projects of unusual moment are under way and will be rushed through as fast as conservative work will permit. Heading these is the Liberty theatre, in New Orleans, which, after annoying delays, is now under way with every available man at work. This theatre is the project of the Boehringer Amusement Company. Contracts have been executed for the erection of a duplicate of the Liberty theatre on the site of the present Elks theatre in Baton Rouge, and other theatres of the same class are to be erected in other cities.

New Glass Enclosed Stage Approved by Lasky

Jesse L. Lasky, vice-president of Famous Players-Lasky Corporation, announced on his recent arrival at Hollywood, Cal., that the majority of the productions of the company would be made in California during the coming winter. He added: "Within the next few months a number of the Eastern stars will arrive, and I have just O. K.'d the plans for a new $50,000 glass inclosed stage, 85 x 250 feet in size, to accommodate the increased production activities. Also there are to be new concrete property rooms, among the largest of their kind in the country.

"I came West," continued Mr. Lasky, "to consult with C. B. De Mille, Thomas H. Ince and Mack Sennett regarding future Paramount and Artcraft productions. I find that they are delighted with the spirit of co-operation developed among the studios here in the West."

Out of the conferences arranged by Mr. Lasky with the various studio heads will undoubtedly grow many new ideas which will be put into practice just as soon as plans are perfected. The exact nature of the subjects to be discussed is not as yet available.

Capacity Business on Pathe Serials, a Buffalo Record

Bruce Fowler of the Olympic theatre, Buffalo, has written the following letter to N. I. Filkins, Pathe manager there:

"We have shown more serials in conjunction with our regular vaudeville programme than any theatre in Buffalo and each serial has had from a six to seven day run.

"Seven photoplays in serial form is our record and with the exception of two they have all borne the Pathe trademark. 'The Red Circle,' 'Who's Guilty?' 'The Shielding Shadow,' 'The Double Cross' and now 'The Seven Pearls' have all played to capacity business and each one has proven better than the preceding one."

Announcement of

Motion Picture News Studio Directory

Fourth Edition, Out in December

The DIRECTORY is the *Standard Publication* among editors of motion picture pages in daily newspapers. They constantly consult it for information about players.

For this reason, no other single medium gives actors and actresses wider publicity than the DIRECTORY.

Newspapers cannot do without biographies in answering the countless questions of picture fans.

Read what the Sacramento "Bee" says:

Editor, Motion Picture News:—

Dear Sir: Accept my most heartfelt thanks for your latest DIRECTORY. It is just what The Bee movie department needed to answer the questions that swarm in.

(Signed) Kenneth Campbell,
Feature and Motion Picture Editor.

All casting directors consult MOTION PICTURE NEWS STUDIO DIRECTORY before selecting a player for a new picture. By making it easy for him you make it easy for yourself.

PLAYERS, We Must Have Your Biography, Correct to Date. Send in This Coupon Now ⟶

MOTION PICTURE NEWS, 729 Seventh Avenue, New York City.
Mail me, without obligation on my part, a biography blank for personal data to appear in the fourth edition of MOTION PICTURE NEWS STUDIO DIRECTORY.

Name.....

Home, Studio or Agency Address.....

RELEASES IN THE INDEPENDENT FIELD

For Manufacturers' Addresses, Names and Addresses of Buyers handling films in any territory, or any other additional information write—State Rights Department, Motion Picture News

American News Weekly

One reel each week exclusively on Army and Navy activities.

American Standard M. P. Corp.

May 5. Jones' Jonah Day (Sunshine) C..1 reel
May 7. When Justice Errs, D.....5 reels
May 12. (Educational Subject).....1 reel
May 14. The Daughter of Darkness, Episode No. 1, D.....2 reels
May 19. Ghosts (Sunshine), C.....1 reel
Sept. 17. My Country First.....6 parts
Oct. 7. The Mystery of the Boule.....5 parts
Oct. 15. Blackmailer .....5 parts

Anti-Vice Film Company

Is Any Girl Safe?.....5 reels

Argosy Films, Inc.

The Celebrated Stielow Case.....6 reels
Where D'ye Get That Stuff.....5 reels
Absinthe (King Baggott), Universal Reissue .....5 reels

Arizona Film Company

Should She Obey.....— reels

Arrow Film Corporation

The Deemster (Derwent Hall Caine)....7 reels

Rex Beach Pictures Co.

The Barrier .....9 reels

Bernstein Film Production

June —. Who Knows? .....6 reels

Bluebird Extraordinary

Sept. 3. Mother o' Mine (Rupert Julian and Ruth Clifford) .....5 reels

Brenon Productions

Lone Wolf.....7 parts
Fall of the Romanoffs.....8 parts
Empty Pockets .....7 parts

Cardinal Film Corporation

Joan the Woman (Geraldine Farrar).....11 reels

Century Comedies

(FEATURING ALICE HOWELL.)

Balloonatics .....2 reels
Automaniacs .....2 reels
Neptunes Naughty Daughter.....2 reels

Benjamin Chapin Productions

(CHARTER FEATURES CORP.)

My Mother.....2 reels
My Father.....2 reels
Myself .....2 reels
The Call to Arms.....2 reels

Christie Film Company

Father's Bright Idea.....1 reel
With the Mummies' Help.....1 reel
The Magic Maid.....1 reel
The Milky Way.....1 reel
His Last Pill .....1 reel
The Fourteenth Man.....1 reel
Down by the Sea.....1 reel
Skirts .....1 reel
Won in a Cabaret .....1 reel
His Merry Mix-Up.....1 reel
A Smoky Love Affair.....1 reel

Cinema Distributing Corp.

The 13th Labor of Hercules.

Claridge Films, Inc.

The Birth of Character.....5 reels
The Heart of New York.....5 reels

Clune Productions

Ramona .....8 reels
Eyes of the World .....9 reels

Corona Cinema Company

The Curse of Eve (Enid Markey).....7 reels

Coronet Film Corporation

LIVING STUDIES IN NATURAL HISTORY

Animal World, No. 1 Issue.
Animal World, No. 2 Issue.
Birdland Studies.
Horticultural Phenomena.

Cosmofotofilm Company

Incomparable Mistress Bellairs.....4 reels
Liberty Hall .....4 reels
The Black Spot.....4 reels
Victoria Cross.....4 reels
O 18.....4 reels

His Vindication.....5 reels
I Believe .....7 reels

Creative Film Corporation

The Girl Who Didn't Think (Jane Gail)..6 reels

Dixie Films

Tempest and Sunshine (Evelyn Greely)...5 reels
Just a Song at Twilight.....5 reels

Frank P. Donovan Productions

July—Billy Goes to War (Billy Quirk)....1 reel
July—Billy's Day Out (Billy Quirk)....1 reel
July—Billy's Elopement (Billy Quirk)....1 reel
July—Billy, the Governess (Billy Quirk)..1 reel
Aug.—Butting in Society (Lou Marks)..1 reel
Aug.—After Her Dough (Lou Marks)....1 reel
Aug.—Bunked in Bunkville (Geo. Ross)..1 reel
Aug.—His Dirty Career (Lou Marks)....1 reel
Aug.—Trying it Twice (Mabel Trinneer)..1 reel
Aug.—Helen of Troy (All-Star Cast).....5 reels
Sept.—His Foolish Way (Geo. Thelian)..1 reel
Sept.—At the Barber's Ball (Lou Marks)..2 reels
Sept.—Was She to Blame? (in prep.)....2 reels
Sept.—In and Out (Tammany Young)....1 reel
Sept.—His Flying Flivver (C. J. Van Duesen and Pearl Shepard).....2 reels

Ebony Film Corporation

A Natural Born Shooter.....1 reel
Dat Blackhand Webster Man.....1 reel
Shine Johnson and the Rabbit's Foot.....1 reel

E. I. S. Motion Picture Corp.

Trooper 44 ..... 5 reels

Elmont Feature Film Co.

People vs. John Doe.....6 reels
God's Law .....6 reels

Enlightment Corporation

Enlighten Thy Daughter.....7 reels

Eugenic Film Company

Birth .....6 reels

European Film Company

Fighting for Verdun.....5 reels

Exclusive Features, Inc.

Where is My Father?.....7 reels

Export and Import Film Co.

Robespierre .....— reels
Ivan the Terrible.....— reels

Fairmount Film Corporation

Hate .....7 reels

Flora Finch Film Co.

War Prides .....2 reels

First National Exhibitors' Circuit, Inc.

On Trial .....
Charles Chaplin .....

Bud Fisher Film Corporation

July 9. Cows and Caws
July 16. Submarine Chasers
July 23. Cheese Tamers
July 30. Janitors
Aug. 6. A Chemical Calamity
Aug. 13. As Prospectors

Fort Pitt Corporation

The Italian Battlefront.

Fox Film Corp.

(Standard Pictures)

The Spy .....
The Honor System.....
Jack and the Beanstalk.....
The Conqueror .....
Camille .....
Oct. 14. Aladdin and the Wonderful Lamp.

Fraternity Films, Inc.

The Devil's Playground (Vera Michelena)— reels

Frieder Film Corporation

The Birds' Christmas Carol (Mary Louise) .5 reels
A Bit O' Heaven (Mary Louise).....5 reels

Friedman Enterprises

A Mormon Maid (Mae Murray).....6 reels

Frohman Amusement Corp.

The Witching Hour (C. Aubrey Smith, Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Conness.....6 reels

Conquest of Canaan.....5 reels
God's Man .....9 reels

Joseph M. Gaites

The Italian Battlefront.

General Enterprises, Inc.

The Warrior (Maceiste).....7 parts

Gold Medal Photoplays

The Web of Life (Hilda Nord, James Cruze, George Spencer).....5 reels

Golden Features

A Bit of Life 1 reel

Grand Feature Film Company

Rex Beach On the Spanish Main.....5 reels
Rex Beach in Pirate Haunts.....5 reels
Rex Beach in Footsteps of Capt. Kidd....5 reels

Graphic Features

The Woman and the Beast.....5 reels

D. W. Griffith

Intolerance .....9 reels

Frank Hall Productions, Inc.

(A. H. Jacobs, Prod.)

Her Fighting Chance (Jane Grey).....— reels
The Bar Sinister.....— reels

Hanover Film Company

Maciste ..... — reels
How Uncle Sam Prepares.....4 reels

Hawk Film Corporation

Monster of Fate ..... — reels

Herald Film Corporation

Around the World in 80 Days.....6 reels

Hiller & Wilk, Inc.

The Battle of Gettysburg..... — reels
The Wrath of the Gods (Sessue Hayakawa).5 reels

Hippodrome Film Co.

At the Front with the Allies..... ....

Historic Features

Christus .....8 reels

M. H. Hoffman, Inc.

The Sin Woman (Irene Fenwick, Clifford Bruce and Reine Davies).....7 reels
Madam Sherry.....5 reels
The Bar Sinister (Hedda Nova and Mitchell Lewis) .....8 reels
The Fringe of Society (Ruth Roland and Milton Sills) .....7 reels
One Hour (Zeena Keefe and Alan Hale) 6 reels
The Silent Witness (Gertrude McCoy)....6 reels
A Trip Through China (Brodsky's Art Picture) .....8 reels
Her Fighting Chance (Jane Grey).....6 reels
Should She Obey? (Alice Wilson, Gene Genung and Norbert Myles).....6 reels
Whither Thou Goest (Rhea Mitchell and Orrin Johnson) .....5 reels

Iliodor Picture Corporation

The Fall of the Romanoffs (Iliodor, Nance O'Neil, Ekaterina Galanta, Alfred Hickman and Conway Tearle).....— reels

Ivan Film Productions

One Law for Both.....8 reels
Babbling Tongues .....6 reels

Jewel Productions, Inc.

Pay Me.
Sirens of the Sea.
The Man Without a Country.

Juvenile Film Corporation

World War in Kidland.....1 reel
A Chip Off the Old Block.....1 reel
Chip's Elopement .....1 reel
Chip's Backyard Barn-Stormers.....2 reels
Chip's Rivals .....1 reel
For Sale, a Daddy.....1 reel
Chip's Carmen .....2 reels

A. Kay Co.

Twenty Thousand Feats Under the Sea.....
Golden Spoon Mary.....1 C
Some Barrier .....1 C
His Trial .....1 C

(Terry Human Interest Reels)

No. 1. Character as Revealed in the Face...Ed.
No. 2. Character as Revealed in the Eyes...Ed.

(Continued on page 2591)

FEATURES—CURRENT AND COMING

Art Dramas, Inc.

Sept. 3. Behind the Mask (Catherine Calvert) U. S. Am. 5
Sept. 10. Blood of His Fathers (Crane Wilbur) Horsley 5
Sept. 17. Peg o' the Sea (Jean Sothern) Van Dyke 5
Sept. 24. (Undecided) (Catherine Calvert) U. S. Am. 5
Oct. 1. (Undecided) Erbograph. 5
Oct. 8. Unto the End (Crane Wilbur Horsley 5

Bluebird Photoplays

Oct. 1. The Spotted Lily (Ella Hall) 5
Oct. 8. Anything Once (Franklyn Farnum) 5
Oct. 17. Bondage (Dorothy Phillips) 5
Oct. 22. The Desire of the Moth (Ruth Clifford) 5
Oct. 29. The Man Trap (Herbert Rawlinson) 5
Nov. 5. The Lash of Power (Carmel Myers) 5
Nov. 12. Princess Virtue (Mae Murray) 5

Butterfly Productions

Sept. 24. The Edge of the Law (Ruth Stonehouse) 5
Oct. 1. The Secret Man (Harry Corey Edith Sterling) 5
Oct. 8. The Girl Who Won Out (Violet Mersereau) 5
Oct. 15. '49—'17 (Donna Drew, Joe Girard). 5
Oct. 22. Society's Likewood (Grace Cunard, Joe Girard) 5

Fox Film Corporation

Oct. 7. Conscience (Gladys Brockwell) 5
Oct. 14. Thou Shalt Not Steal (Virginia Pearson) 5
Oct. 21. Miss U. S. A. (June Caprice) 5
Oct. 28. This is the Life (George Walsh) 5

Fox Standard Pictures

Aug. 19. The Spy
Aug. 26. The Honor System
Sept. 2. Jack and the Beanstalk
Sept. 16. The Conqueror
Sept. 30. Camille
Oct. 7. When a Man Sees Red
Oct. 14. Aladdin and the Wonderful Lamp. 8

Goldwyn Features Corp.

Sept. 9. Polly of the Circus (Mae Marsh) 8
Sept. 23. Baby Time (Madge Kennedy) 6
Oct. 7. Fighting Odds (Maxine Elliott) 6
Oct. 14. The Spreading Dawn (Jane Cowl) 6

Ivan Feature Productions

Mar. 18. Two Men and a Woman (James Morrison, Christine Mayo, Ruybe De Remer, Guy Coombs, John Reinhardt and Helen Arnold) 5
June — One Law For Both 9

Kleine-Edison-Selig-Essanay

Sept. 17. The Awakening of Ruth (Shirley Mason) (Edison) 5
Sept. 24. Men of the Desert (Jack Gardner) (Essanay) 5
Oct. 8. A Fool for Luck (Taylor Holmes) (Essanay) 5
Oct. 15. Fibbers (Bryant Washburn) (Essanay) 5

Metro Pictures Corporation

Oct. 1. Paradise Garden (Harold Lockwood) 6
Oct. 8. Life's Whirlpool (Ethel Barrymore) 5
Oct. 15. The Adopted Son (Francis X. Bushman, Beverly Bayne) 6
Oct. 22. More Truth Than Poetry (Mme. Petrova) 5

Mutual Film Corporation

Oct. 1. Her Country's Call (Mary Miles Minter) 5
Oct. 1. Queen X (Edna Goodrich) 5
Oct. 8. Southern Pride (Gail Kane) American 5
Oct. 8. The Girl Angle (Anita King) Horkheimer 5
Oct.- 15. The Beautiful Adventure (Ann Murdock) 5
Oct. 15. The Calendar Girl (Juliette Day) 5
Oct. 22. The Sea Master (Wm. Russell) 5
Oct. 22. The Unforeseen (Olive Tell) 5
Oct. 29. Peggy Leads the Way (Mary Miles Minter) 5
Oct. 29. A Daughter of Maryland (Edna Goodrich) 5

Paramount Pictures Corp.

Sept. 10. Rebecca of Sunnybrook Farm (Mary Pickford) (Artcraft) 5
Sept. 10. The Hostage (Wallace Reid) 5
Sept. 17. On the Level (Fannie Ward) 5
Sept. 17. Double Crossed (Pauline Frederick). 5
Sept. 17. The Sunset Trail (Vivian Martin) 5
Sept. 24. The Countess Charming (Julian Eltinge) 5
Sept. 24. Bab's Diary (Marguerite Clark) 5
Oct. 1. The Ghost House (Jack Pickford & Louise Huff) 5
Oct. 8. Arms and the Girl (Billie Burke) 5
Oct. 8. The Trouble Buster (Vivian Martin) 5
Oct. 15. The Call of the East (Sessue Hayakawa) 5
Oct. 22. The Son of His Father (Charles Ray 5
Oct. 29. The Price Mark (Dorothy Dalton). 5

Artcraft Releases
(PARAMOUNT)

Sept. 3. Rebecca of Sunnybrook Farm (Mary Pickford) 5
Sept. 10. Barbary Sheep (Elsie Ferguson) 5
Oct. 1. The Man from Painted Post (Douglas Fairbanks) 5
Oct. 15. The Narrow Trail (William S. Hart) 5
Oct. 22. The Woman God Forgot (Geraldine Farrar) 5

Pathe Exchange, Inc.

Sept. 23. Under False Colors (Fred'k Warde, Robert Vaughn, Jeanne Eagels, Anne Gregory), Thanhouser 5
Sept. 30. A Crooked Romance (Gladys Hulette, Wm. Parke, Jr., J. H. Gilmour) Astra C. D. 5
Oct. 7. The Heart of Ezra Greer (Frederick Warde, Leila Frost, George Forth, Thomas A. Curran, Lillian Mueller) 5

Select Pictures

The Common Law (Clara Kimball Young) 7
War Brides (Brenon) (Nazimova) 8
Vera the Medium (Kirby Gordon) 5
The Foolish Virgin (Clara Kimball Young) 6
Panthea (Norma Talmadge) 7
The Argyle Case (Robert Warwick) 7
The Price She Paid (Clara Kimball Young) 7
The Law of Compensation (Norma Talmadge) 6
The Eternal Sin (Brenon) (Florence Reed) 6
The Easiest Way (Clara Kimball Young) 8
The Silent Master (Robert Warwick) 7
The Lone Wolf 7
Scandal (Constant Talmadge) —
The Moth (Norma Talmadge) —
Lest We Forget (Rita Jolivet) —
Magda (Clara Kimball Young) —
The Wild Girl (Eva Tanguay) —
The Barrier —
War on Three Fronts —
The Public Be Damned 6

Triangle Distributing Corporation

Oct. 7. Ashes of Hope (Belle Bennett) 5
Oct. 7. A Phantom Husband (Ruth Stonehouse) 5
Oct. 14. One Shot Ross (Roy Stewart) 5
Oct. 14. Wild Sumac (Margery Wilson) 5
Oct. 21. The Firefly of Tough Luck (Alma Rubens) 5
Oct. 21. Cassidy (Dick Rosson) 5
Oct. 28. Doing Her Bit (Ruth Stonehouse) 5
Oct. 28. The Stainless Barrier (Triangle Players) 5

Vitagraph V-L-S-E.

Sept. 17. For France (Edward Earle, Betty Howe) 5
Sept. 24. Sunlight's Last Raid (Mary Anderson, Alfred Whitman) 5
Oct. 1. Princess of Park Row (Mildred Manning, Wallace MacDonald) 5
Oct. 8. The Love Doctor (Earle Williams, Corinne Griffith) 5
Oct. 15. Dead Shot Baker (William Duncan, Carol Holloway) 5
Oct. 22. The Bottom of the Well (Evart Overton, Adele de Garde, Agnes Ayers, Alice Terry) 5
Oct. 29. The Flaming Omen (Mary Anderson, Alfred Whitman) 5

Wholesome Films Corporation

The Penny Philanthropist (Peggy O'Neil and Ralph Morgan), D. 5
Cinderella and the Magic Slipper (Special Children's Cast), Juv. 4

World Pictures

Sept. 3. The Marriage Market (Carlyle Blackwell, June Elvidge and Arthur Ashley) 5
Sept. 10. "The Marriage Market" (Carlyle Blackwell, June Elvidge) 5
Sept. 17. Betsy Ross (Alice Brady) 5
Sept. 24 The Woman Beneath (Ethel Clayton) 5
Oct. 1. The Corner Grocery (Lew Fields, Madge Evans) 5
Oct. 8. Rasputin, the Black Monk (Montagu Love, June Elvidge, Arthur Ashley, Henry Hull, Julia Dean, Irving Cummings, Hubert Wieke) 7
Oct. 15. Shall We Forgive Her (June Elvidge, Arthur Ashley) 5
Oct. 22. The Dormant Power (Ethel Clayton) 5
Oct. 29. The Burglar (Carlyle Blackwell, Madge Evans, Evelyn Greeley) 5

RELEASES IN THE INDEPENDENT FIELD

(Continued from page 2590)

King Bee Comedies

July 1. Back Stage 2 reels
The Hero 2 reels
Doughnuts 2 reels
Cupid's Rival 2 reels
The Villain 2 reels
The Millionaire 2 reels
The Goat 2 reels
Sept. 15. The Fly Cop 2 reels
Oct. 1. The Chief Cook 2 reels
Oct. 15. The Candy Kid 2 reels

Klotz and Streimer

Whither Thou Goest 5 reels
The Secret Treaty 5 reels

Lincoln Motion Picture Company

The Realization of a Negro's Ambitions 2 reels
Trooper of Troop K 3 reels

Marine Film Co.

Lorelei of the Sea — reels

C. Post Mason Enterprises

The Wonder City of the World (Greater N. Y. by Day and by Night) 4 reels

Masterpiece Drama Productions

Who's Your Neighbor ....

Mayfair Film Corp.

Persuasive Peggy — reels

Moral Uplift Society of America

It May Be Your Daughter ....

Mo-Toy Comedies

Midnight Frolic.
Jimmy Gets the Pennant.
Out in the Rain.
In Jungle Land.
A Kitchen Romance.
Mary and Gretel.
Dinkling of the Circus.
A Trip to the Moon.
Goldie Locks and the Three Bears.
Dolly Doings.
School Days.

B. S. Moss M. P. Corporation

Birth Control 6 reels
The Power of Evil 5 reels
Boots and Saddles 5 reels
The Girl Who Doesn't Know 5 reels
In the Hands of the Law 5 reels
One Hour (Sequel to "Three Weeks") ....

Nevada Motion Picture Corp.

The Planter — reels

Newfields Producing Co.

Alma, Where Do You Love? 6 reels

Ogden Pictures Corp.

The Lust of the Ages — reels

Paragon Films

The Whip 8 reels

Peter Pan Film Corporation
(Mo-toy Troupe)

June 7. Mary and Gretel 1 reel
June 14. Dinkling of the Circle 1 reel
June 21. A Trip to the Moon 1 reel
June 28. Goldie Locks and the Three Bears. 1 reel
July 5. Dolly Doings 1 reel
July 12. School Days 1 reel

(Continued on page 2593)

SHORT SUBJECTS CURRENT AND COMING

Educational Film Corp. of Amer.

SCENICS—EDUCATIONAL

Sept. 5. Land That Doesn't Wiggle Much.
Sept. 12. Tinklebottom Passes Through.
Sept. 19. Fading of Local Color.
Sept. 26. Tinklebottom's Finish.
DITMARS "LIVING BOOK OF NATURE"
Sept. 3. Kangaroos and Their Allies.

Foxfilm Comedies

July 9. Bing! Bang! (Charles Conklin).....2 C

General Film Company

BROADWAY STAR FEATURES
(O. HENRY STORIES)

The Defeat of the City (Agnes Eyre, J. Frank Glendon).....4 D
John Tom Little Bear (Al Jennings, Dan Duffy).....2 D
Blind Man's Holiday (Carleton King, Jean Paige).....4 D
The Last of the Troubadours (S. E. Jennings, Dan Duffy).....2 D
The Duplicity of Hargraves (J. Frank Glendon, Chas. Kent).....4 C-D
The Lonesome Road (S. R. Jennings, Chet. Ryan).....2 D
Dry Valley Johnson (Carlton King, Jean Paige).....4 D
The Enchanted Kiss (Chet Ryan, Frances Parks).....2 D
A Night in New Arabia (J. Frank Glendon, Patsy DeForest).....4 D

ESSANAY
("THE BLACK CAT STORIES")

Pete's Pants (Ben Turpin).....2 C
Vernon, the Bountiful (Virginia Valli).....2 C-D
The Long Green Trail (Virginia Valli, Rodney La Rock).....2 D
Don't Lose Your Coat.....2 C
Star Dust (Margaret Clayton).....C-D

George Ade Fables

The Wandering Boy and the Wayward Parents.....2 C
What Transpires After the Wind-Up.....2 C
What the Best People Are Not Doing...2 C
The Fable of the Speedy Sprite.....2 C
Prince Fortunatus Who Moved Away from Easy Street and Silas the Saver, Who Moved In.....2 C
The Fable of All That Triangle Stuff as Sized up by the Meal Ticket.....2 C

CHAPLIN COMEDIES

The Champion.....2 C
A Jitney Elopement.....2 C

Falcon Features

The Stolen Play (Ruth Roland, Wm. Conklin).....4 D
The Phantom Shotgun (R. Henry Grey, Kathleen Kirkham).....4 D
A Man of His Word (Henry Ainley, Mary Dibley).....4 D
The Secret of Black Mountain (Vola Vale, Philo McCullough).....4 D
The Climber (Heinz King).....4 D
The Understudy (Ethel Ritchie, Neil Hardin).....4 D
The Best Man (Margaret Landis, William Ehfe).....4 D
The Lady in the Library (Vola Vale, Jack Vosburgh).....4 D

KALEM
(AMERICAN GIRL SERIES WITH MARIN SAIS)

The Man Hunt at San Remo.....2 D
The Door in the Mountain.....2 D
Sagebrush Law.....2 D
("THE FURTHER ADVENTURES OF STINGAREE" WITH TRUE BOARDMAN)
Through Fire and Water.....2 D
A Bushranger's Strategy.....2 D
The Stranger at Dumcrieff.....2 D
A Champion of the Law.....2 D
(HAM AND BUD COMEDIES)
A Menagerie Mix-Up.....1 C
A Hobo Raid.....1 C
A Day Out of Jail.....1 C
Politics in Pumpkin Center.....1 C
The Boot and the Loot.....1 C
A Whirlwind of Whiskers.....1 C
The Onion Magnate's Revenge.....1 C
The Bath Tub Bandit.....1 C

GRANT, POLICE REPORTER SERIES

The Mystery of Room 422.....1 D
A Deal in Bonds.....1 D
The Sign of the Scarf.....1 D
The Man with the Limp.....1 D

JAXON COMEDIES

The Collectors.....1 C
Jolly Tars.....1 C
Wild Injuns.....1 C
Devilled Crabs.....1 C
The Triple Cross.....1 C
From Bad to Worse.....1 C
A Day Off.....1 C
How It Happened.....1 C
Too Much Alike.....1 C
Barnyard Frolics.....1 C
"Breaking In".....1 C

SPARKLE COMEDIES

Toodles.....1 C
Bangs Reigns.....1 C
Tripie Entente.....1 C
Whose Hosiery?.....1 C
Wrong Wrights.....1 C
Week End Shopping (Kate Price, Billy Ruge).....1 C
Pals.....1 C
Ambition.....1 C
In High Speed.....1 C
A Bargain, $37.50.....1 C
Monkey-Maid-Man.....1 C

JOHNNY AND EMMA RAY COMEDIES

A Laundry Mix-Up.....1 C
A Peaceful Flat.....1 C
Cheating His Wife.....1 C
"A Bathtub Marriage".....1 C

KLEINE
(GEORGE BICKEL COMEDIES)

A Suit and a Suitor.....1 C
Nearly a Husband.....1 C
Some Statue.....1 C

SELIG

World Library (Every Wednesday).....1 Edc.
Pioneer Days.....2 D
In After Years.....1 D
The House of Mystery.....2 D
The Convert of the North.....1 D
The Victor of the Plot.....2 D
The Voice That Led Him.....1 D
The Law North of 65.....2 D
Vengeance vs. Mercy.....1 D
Training Our Khaki-Clad Heroes.....2 Military
The Angel of Poverty Row.....1 D
The Rustler's Vindication.....2 D
The Witness for the State.....1 D

THREE C COMEDIES

His Winning Way (Lou Marks).....1 C
Fat and Foolish (Hughey Mack).....1 C
A Harem Romance (Lou Marks, Pearl Sheppard, Oom Paul).....1 C

HANOVER FILM COMPANY

Camille (Helen Hesperia).....6 D

Inter-Allied Films

July 14. Cine Topics.....1 Ed.

Kleine-Edison-Selig-Essanay

CONQUEST-EDISON

Saturday, September 29, 1917

Paul Revere's Ride (historical drama).....1 reel
One Kind of Wireless (drama), by R. Lovell Cochran, featuring Albert Macklin...1 reel
Putting the Bee in Herbert (comedy-drama), by George Weston, featuring Harry Benham and Ethel Fleming.....4 reels
The Healthiest Spot in India (scenic), Cashmere, the summer resort.....Split reel
The Champion Baby (comedy), by Ray McKee.....Split reel

ESSANAY SERIES—DO CHILDREN COUNT? (Featuring Little Mary McAlister)

Aug. 1. The Season of Childhood.....2 D
Aug. 8. The Little Whites Girl.....2 D
Aug. 15. The Bridge of Fancy.....2 D
Aug. 22. The Kingdom of Hope.....2 D

SELIG-HOYT COMEDIES

Aug. 6. A Dog in the Manger.....2 C
Aug. 20. A Trip to Chinatown.....2 C
Sept. 3. A Midnight Bell.....2 C
Sept. 17. A Contented Woman.....2 C

Metro Pictures Corporation

METRO COMEDIES

Oct. 1. The Joy of Freedom (Mr. and Mrs. Sidney Drew).....1 C
Oct. 8. His Double Life (Mr. and Mrs. Sidney Drew).....1 C
Oct. 15. The Dentist (Mr. and Mrs. Sidney Drew).....1 C
Oct. 22. Hist! Spies (Mr. and Mrs. Sidney Drew).....1 C
Oct. 29. Twelve Good Hens and True (Mr. and Mrs. Sidney Drew).....1 C

Mutual Film Corporation

Tuesday, October 16, 1917

STRAND—For Sweet Charity (Billie Rhodes)1 C
Wednesday, October 17, 1917
GAUMONT—Mutual Weekly, No. 146...1 Top.
CUB—Jerry's Jam (George Ovey).....1 C
Thursday, October 18, 1917
GAUMONT—Reel Life No. 77, A Colonial Church of South Carolina; When Dishwashing is a Pleasure; The Banana Industry; A Primitive Jeweler; An Optical Illusion—Animated Drawing from "Life."

Billie Rhodes Comedies

STRAND

Oct. 2. Some Nurse.....1 reel
Oct. 9. Firing Father.....1 reel
Oct. 16. For Sweet Charity.....1 reel
Oct. 23. And Along Came Mary.....1 reel

Serials

Sept. 17. The Lost Express, No. 1 (Featuring Helen Holmes).....2 D
Sept. 24. The Lost Express, No. 2 (The Destroyed Documents).....2 D
Oct. 1. The Lost Express, No. 3 (The Wreck at the Crosisng..).....2 D
Oct. 8. The Lost Express, No. 4 (The Oil Well Conspiracy).....2 D
Oct. 15. The Lost Express, No. 5 (In Deep Waters).....2 D

Paramount Pictures Corporation

KLEVER KOMEDIES (Victor Moore).

Sept. 10. Camping.....1 C
Sept. 24. In Bed—In Bad.....1 C
Oct. 14. The Cow Jumped Over the Moon...1 C

BLACK DIAMOND COMEDIES

Sept. 17. Susie's Scheme.....1 C
Oct. 7. Susie Slips Over.....1 C

ARBUCKLE COMEDIES

Aug. 30. His Wedding Night.....1 C
Sept. 30. Oh, Doctor!.....1 C

BURTON HOLMES TRAVEL PICTURES

Sept. 10. Hong Kong and the Pearl River.1 Trav.
Sept. 17. Canton and Shanghai.....1 Trav.
Sept. 24. Picturesque Peking.....1 Trav.
Oct. 1. Across Manchuria to Korea....1 Trav.
Oct. 8. The Singular City of Seoul....1 Trav.
Oct. 15. Queer Corean Customs.....1 Trav.
Oct. 22. Tokyo, the Metropolis.....1 Trav.
Oct. 29. Nikko in Snow Time.....1 Trav.

Mack Sennett Comedies

Oct. 7. A Bedroom Blunder.....1 C

BRAY PICTOGRAPHS

Aug. 6. Bobby Bumps Amusement Park, Unmasking the Medium, Stars of Yesteryear.....Split reel
Aug. 13. Otto Luck's Flivvered Romance, Beach Sports in Southern California, Helping the Deaf to Hear..Split reel
Aug. 20. Uncle Sam's Dinner Party, Tea Industry in Japan, Land and Water Submarine, Speedy Day at Coney Island.....Split reel
Aug. 27. Bobby Bumps Surf Rider, A Day at Donishawn, Efficiency via Express.....Split reel
Sept. 3. Goodrich Dirt Among the Beach Nuts, Goat Ranching in America, Art in Bookbinding.....Split reel
Sept. 10. Quacky Doodles Signs the Pledge, A Quail Hunt in Ole Virginny, How the Cowboy Makes His Lariat, A Scenic Gem from South America.....Split reel

Pathe Exchange, Inc.

Sunday, October 7, 1917

The Fatal Ring, No. 14 (The Painted Safe), Astra, 2 D.
The Seven Pearls, No. 4 (Amid the Clouds), Astra, 2 D.
St. Mary's Lake (Glacier Park, Big Bear Lake), 1 Ed.
Lonesome Luke in "Birds of a Feather," Rolin, 2 C.
Happy Hooligan "In Soft" (Cartoon), "From Tree to Mill" (Ed.), Split reel.
Wednesday, October 10, 1917
Hearst-Pathe News, No. 82, 1 Top.
Saturday, October 13, 1917
Hearst-Pathe News, No. 83, 1 Top.

Triangle Distributing Corp.

TRIANGLE COMEDIES

Oct. 7. Half and Half.....1 C
Oct. 7. All at Sea.....1 C
Oct. 14. Their Love Lesson.....1 C
Oct. 14. A Prairie Heiress.....1 C
Oct. 21. His Busy Day.....1 C
Oct. 21. A Modern Sherlock.....1 C
Oct. 28. Their Husband.....1 C
Oct. 28. Somebody's Wife.....1 C

KEYSTONE RELEASES

Oct. 7. His Crooked Career (Fritz Schade, Claire Anderson).....2 C
Oct. 14. Pearls and Perils (Dora Rogers, Aletia Morton, Harry McCoy).....2 C
Oct. 21. A Hindu Hoodoo (Maude Wayne, Dale Fuller, George Binns).....2 C
Oct. 28. His Disguised Passion (Claire Anderson, Dora Rogers, Joseph Callahan).....2 C

Universal Film Company

Tuesday, October 16, 1917

GOLD SEAL—The Taming of Lucy (Belle Bennet, Val Paul, Betty Schade).....3 D

NESTOR—Wild and Woolly Women (Eddie Lyons, Lee Moran, Edith Roberts).....1 C

Wednesday, October 17, 1917

L-KO—Vamping Reuben's Millions (Bob McKenzie, Eva Novak, Eddie Barry, Chester Ryckman) .....2 C

UNIVERSAL ANIMATED WEEKLY—Weekly No. 94.

Thursday, October 18, 1917

STAR FEATURETTE—The Cross Eyed Submarine (Gale Henry, William Franey).2 C

JOKER—The Magic Jazz Boo (Dave Morris, Gladys Tennyson).....1 C

Friday, October 19, 1917

VICTOR—When Liz Lets Loose (Evelyn Selbie, Harry Griffith).....1 C

UNIVERSAL SCREEN MAGAZINE—Issue No. 41.

Saturday, October 20, 1917

UNIVERSAL CURRENT EVENTS—Issue No. 23 (Shipping date Oct. 13)

JOKER—Who Done It? (Gale Henry, William Franey).....1 C

BISON—The Temple of Terror (Eileen Sedgwick, Fred Church).....2 D

UNIVERSAL SPECIAL—The Silent Terror (First Episode of "The Red Ace" Serial)2 D

UNIVERSAL SPECIAL RELEASE—Seeing New York with Hy. Mayer (One reel Travelogue)

Tuesday, October 23, 1917

GOLD SEAL—The End of the Run (Helen Gibson) .....3 D

NESTOR—A Fire Escape Finish (Eddie Lyons, Lee Moran).....1 C

Wednesday, October 24, 1917

L-KO—Fat and Furious (Merta Sterling, Al Forbes) .....2 C

UNIVERSAL ANIMATED WEEKLY—Weekly No. 95.

Thursday, October 25, 1917

STAR FEATURETTE—Little Mariana's Triumph (Lena Baskette).....2 D

JOKER—The Tight Wad (Gale Henry, William Franey).....1 C

Friday, October 26, 1917

VICTOR—What'll We Do With Uncle? (H. Murdock, Mildred Davis).....1 C

UNIVERSAL SCREEN MAGAZINE—Issue No. 42.

Saturday, October 27, 1917

UNIVERSAL CURRENT EVENTS—Issue No. 24 (Shipping date Oct. 20).

JOKER—A Wise Dummy (Max Asher, Gladys Tennyson).....1 C

BISON—The Getaway (Neal Hart, Mignon Anderson) .....2 D

UNIVERSAL SPECIAL—The Lure of the Unattainable (Second Episode of "The Red Ace" Serial).....2 D

Vitagraph

BOBBY CONNELLY SERIES

Oct. 1. The Helping Hand.
Oct. 8. Bobby, Mayor of Kid City.
Oct. 15. Bobby's Fairy.
Oct. 22. Bobby of the Home Defenders.

THE FIGHTING TRAIL SERIES

Oct. 1, Epi. 4. The Other Half.....2 parts
Oct. 8, Epi. 5. Torrent Rush .....2 parts
Oct. 15, Epi. 6. The Ledge of Despair...2 parts
Oct. 22, Epi. 7. The Lion's Prey.....2 parts
Oct. 29, Epi. 8. The Strands of Doom...2 parts

BIG V COMEDIES

Sept. 17. Risks and Roughnecks.....
Sept. 24. Plans and Pajamas.....
Oct. 1. Plagues and Puppylove.....
Oct. 8. Rough Toughs and Roof Tops.....
Oct. 15. Tough Luck and Tin Lizzies.....

Favorite Film Features

Oct. 1. David Garrick (Clara K. Young, James Young, Arthur Ashley, Edw. Elkas, Flora Finch, Kate Price)..2 D

Oct. 1. The Politician's Dream (John Bunny, Wm. Shea, Ralph Ince, Flora Finch, Kate Price).....1 C

Oct. 8. Auld Lang Syne (Harry T. Morey, Florence Turner, Tefft Johnson)..2 D

Oct. 8. The Troublesome Secretaries (Mabel Normand, John Bunny, James Morrison, Ralph Ince, Leo Delaney)..1 C

Oct. 15. Dr. La Fleur's Theory (Clara K. Young, Maurice Costello, Van Dyke Brooke, James Morrison)...1 D

Oct. 15. Terry's Uncle's Namesake (Sidney Drew, Louise Beaudet, Rogers Lytton, Kate Price, Wm. Shea, Ethel Lloyd).....2 C

Oct. 22. The Still Voice (Edith Story, Sidney Drew, S. Rankin) .....2 D

Oct. 22. Chumps (Leah Baird, John Bunny, Marshall P. Wilder, Wm. Shea, Wallace Reid).....1 C

Releases in the Independent Field

(Continued from page 2591)

July 19. Little Red Riding Hood.....1 reel
July 26. Puss in Boots.....1 reel
Aug. 2. Jimmie, the Soldier Boy.....1 reel
Aug. 9. Jimmie and Jam.....1 reel
Aug. 16. In Japoland .....1 reel

Popular Picture Corporation

Corruption .....6 reels

Private Feature Film

Ignorance (Earl Metcalfe).....6 reels

Public Rights Film Corporation

The Public Be Damned (Charles Richman and Mary Fuller).....5 reels

Purkall Film Co.

The Liar .....6 reels

Radio Film Company

Satan the Destroyer of Humanity.....7 reels
The Spirit of 1917 (James J. Harkness and Carl Sturmer).....— reels

Renowned Pictures Corporation

In Treason's Grasp (Grace Cunard and Francis Ford) .....5 reels

Select Photoplay Co.

Humanity .....6 reels

Selig Special

Beware of Strangers.....7 reels
The Ne'er-Do-Well.....8 reels
The Garden of Allah (Selig).....10 reels
Who Shall Take My Life?..... — reels

Frank J. Seng

Parentage .....7 reels

Sherman Elliot, Inc.

The Crisis .....10 reels

Sherman Pictures Corporation

I Believe .....7 reels
The Land of the Rising Sun

Signet Film Corporation

The Masque of Life.....7 reels

Standard Newsfilm, Inc.

Demons of the Air.....2 reels

Julius Steger

Redemption .....6 reels

Moe Streimer

A Daughter of the Don.....10 reels

Submarine Film Corporation

The Submarine Eye.....7 reels

Ultra Film Co.

A Day at West Point.....
West Is West.....
The Rustler's Frame-up at Big Horn.....

Unity Sales Corporation

The Bishop's Secret.....4 reels
The Lottery Man.....5 reels
The Marriage Bond.....5 reels

Universal Film Mfg. Company

Idle Wives .....
Where Are My Children?.....3 reels
Twenty Thousand Leagues Under the Sea .....10 reels
People vs. John Doe (Harry De More, Leah Baird).....5 reels
Robinson Crusoe (Robert Leonard and Margarita Fischer).....4 reels
Hell Morgan's Girl.....5 reels
Come Through .....7 reels

Variety Films Corporation

My Country First.....6 reels
The Pursuing Vengeance.....5 reels
The Price of Her Soul.....7 reels

Victoria Feature Films

The Fated Hour.....6 reels
The Slave Mart.....5 reels

EXHIBITOR PERSONALS

ALBERTA.—Calgary: George Aylsworth of the Princess theatre has returned to the United States to join the colors. George will be missed by his many Calgary friends. He has done much to put the Princess on the map.

ARIZONA.—Miami: Fred Green, owner of the Unique theatre, has installed a size 40 Photoplayer made by the American Photo Player Co. of New York and Berkeley, Cal.

Globe: L. T. Gaines and L. A. Goodenough, lessees of the Martin theatre, have installed a No. 40 Photoplayer, of which C. W. Cooper, late of the Burbank theatre, Los Angeles, Cal., is the operator. The photoplayer is a distinct novelty in this part of Arizona, and has created quite a stir.

Charles Alden, part owner of the Dime theatre, left a few days with Mrs. Alden for Los Angeles and the California beaches in their new Hudson Super Six.

Safford: Charles Gilpin, owner of the Safford theatre, has installed a new Simplex machine.

Phoenix: George Mask of Phoenix is reported very sick. He is the owner of a chain of theatres in this state. He has the Columbia and the Amuzu in Phoenix, Iris and Juarez in Ray, National and Rex in Hayden, and the Isis in Florence. He is a well known and well liked picture show man and all who know him wish him a speedy recovery.

CONNECTICUT.—Hartford: The Scenic motion picture theatre on Bank street which has been closed for the past week is to be reopened in a few days under a new management. Orlando P. Smith, who has conducted the house for over a year, disposed of the equipment together with the business to Salvatore Foti of 53 Meadow street, Hartford, a few days ago. The latter's son, Samuel Foti of New Haven, has come to this city and will manage the house for his father. Fotis stated that they intend to have vaudeville acts and music with the pictures.

ILLINOIS.—Newton: Frank Stanley, proprietor of the Garden summer theatre has again shown his patriotism, liberality and public spirit by donating the entire proceeds of his Bluebird photoplay for one night to Company B, and also by contracting with the Jasper County Fair to give a free high-class moving picture show each evening of the fair in front of the amphitheatre on the fair grounds. This arrangement will not interfere with Mr. Stanley's regular programs at Garden summer theatre.

Elizabethtown: W. E. Dimick of Roseclare is now the manager of the local picture theatre.

Decatur: Joseph Allman has leased the Avon theatre to a company who will take the active management of it in the immediate future.

INDIANA.—Williamsport: Manager Reece has made some very noticeable improvements in the Princess theatre the past week. The front has been changed and redecorated. The operating booth has been enlarged and made to comply with the state fire laws. In due time a second machine will be installed and this will add considerably to the pleasure of the shows, as there will be no stopping to change reels—the show will then run as one continuous reel. Mr. Reece has also installed several more electric fans along the walls. This will make the room cool and comfortable on the warmest nights. Those who attend the shows will not be tormented with the heat. Mr. Reece is booking some of the very latest shows, one of which is "Medicine Bend," featuring that well-known and daring acress, Helen Holmes.

Waynetown: Chase McDermond, who established the Orpheum theatre three years ago and has made it one of the most popular motion picture houses in this part of the state, sold out recently to John Lape, formerly of this city, but who for some time has been in business in Williamsport.

Fowler: F. O. Bryson has sold the Fowler theatre to Andrew La Fountain and Ed. Martin, and they took charge two weeks ago. Ancil Gay will remain as operator.

IOWA.—Cherokee: John Williams has purchased the Happy Hour theatre.

Storm Lake: Edward Roberts has leased the Princess theatre.

Council Bluffs: Exhibitor L. Marcus of the Majestic theatre is installing a $4,200 Bartola, larger than any in Council Bluffs or Omaha, just across the river. The theatre is being redecorated and remodeled, the balconies taken out and the seating system rearranged. A Gold King screen has been put in. These changes, says Mr. Marcus, are being made in preparation for a big opening, when the first of the new Paramount-Artcraft pictures will be shown. The Majestic admission price will be raised to 20 cents for the new pictures. It is now 10 cents.

MINNESOTA.—St. Paul: Ruben and Finkelstein have taken over the Strand theatre, which makes nine now controlled by this firm in the Twin Cities.

Rushford: Milton Radke, manager of the Elite theatre moving picture business in this city, has sold out his interest to O. K. Quarve of Rushford, who will hereafter conduct the business of the opera house, of which he is the manager. Mr. and Mrs. Radke will make their future home in Detroit, Mich.

MONTHLY INDEX OF RELEASES

All releases of the month are listed. In the index, C. stands for "Comedy"; Cart., for "Cartoon"; C.-D., for "Comedy Drama"; D., "Drama"; Juv., "Juvenile"; Sc., "Scenic"; Top., "Topical." The figure before the abbreviation is the number of reels, date is the date of release and the figure the page of Motion Picture News on which the picture was reviewed. The second number refers to the music chart for the picture. The number in parentheses () refers to the page whereon will be found the "Ready-Made Ad-Talk."

FEATURES

ALABASTER BOX, An (Vitagraph-V-L-S-E), 5D, Sept. 10..... 2039
Angel Factory, The (Pathe), 5D, Sept. 16.....2039 (1993)
Awakening of Ruth, The (Edison-K-E-S-E), 5D, Sept. 17.....2209 (2160)

BABBLING Tongues (Ivan), 7D, Aug.....1488 (1444)
Bab's Diary (Paramount), 5CD, Sept 24..... ——
Barbary Sheep (Artcraft), 5D, Sept. 10.....2205 2235
Barker, The (Selig-K-E-S-E), 5CD.....1489 (1443)
Behind the Mask (U. S. Am.-Art Dramas), 5D, Sept. 3..... ——
Betrayed (Fox Film), 5D, Sept. 2.....1856 (1625)
Betsy Ross (World), 5D, Sept. 17.....2037 (1993)
Blind Man's Holiday (O. Henry-Broadway), 4D..... ——
Blood of His Fathers (Horsley-Art Dramas), 5D, Sept. 10..... ——
Bond of Fear, The (Triangle), 5D, Sept. 23.....2207 (2161)
Bride's Silence, The (American-Mutual), 5D, Sept. 10..... ——
Broadway, Arizona (Triangle), 5D, Sept. 30..... ——

CHARITY Castle (American-Mutual), 5D, Sept. 3..... ——
Charmer, The (Bluebird), 5C, Aug. 27.....1668 1878 (1626)
Countess Charming, The (Paramount), 5, Sept. 24..... ——
Conqueror, The (Fox Standard Pict.)..... 2205
Conscience (Fox Film), 5D, Sept. 30..... ——
Countess Charming, The (Paramount), 5, Sept. 24..... ——
Crooked Romance, A (Astra-Pathe), 5CD, Sept. 30..... ——
Customary Two Weeks, The (Edison-K-E-S-E), 4D..... 1858

DEVIL Dodger (Triangle), 5CD, Sept. 23..... ——
Divorcee, The (Vitagraph-V-L-S-E), 5D, Aug. 27..... 1167
Double Crossed (Paramount), 5D, Sept. 17..... ——
Duplicity of Hargraves, The (O. Henry-Broadway), 4CD..... (2161)

EDGE of the Law, The (Butterfly), 5D, Sept. 24..... ——
Efficiency Edgar's Courtship (Essanay-K-E-S-E), 5CD, Sept. 3.2037 (1811)

FALL of the Romanoffs, The (Herbert Brenon), 9Hist..... 2038
Fanny's Conspiracy (Favorite Film), 5D, Sept. 3..... ——
Flirting with Death (Bluebird), 5D, Sept. 24..... 2582
Flying Colors (Triangle), 5D, Sept. 23.....2036 (1992)
For France (Vitagraph-V-L-S-E), 5D, Sept. 17.....2205 (1992)
For the Freedom of the World (Ira M. Lowry), 8R..... 2206

GIRL Who Couldn't Grow Up (Mutual), 5D, Sept. 17..... ——
Golden Rule Kate (Triangle), 5D, Aug. 12..... 1666
Goodness Gracious (Favorite Film), 5CD, Sept. 17..... ——
Grafters (Triangle), 5CD, Aug. 26..... 1666
Guardian, The (World), 5D, Aug. 27.....1490 (1444)

HASHIMURA Togo (Lasky-Paramount), 5D, Aug. 19.....1491 (1275)
Haunted House, The (Triangle), 5D, Sept. 16..... ——
Her Husband (Favorite Film), 5D, Sept. 3..... ——
Hostage, The (Lasky-Paramount), 5D, Sept. 10.....2208 (1811)
How States Are Made (Favorite Film), 5, Sept. 17..... ——

IDOLATERS (Triangle), 5D, Sept. 9.....1860 (1811)

JACK and the Beanstalk (Fox Film), 10Juv, Sept. 2.....1151 (1275)

LAW of the Land, The (Lasky-Paramount), 5D, Aug. 12..... ——
Les Miserables (Pathe Special), 8D, Sept. 9..... ——
Lesson in Jealousy, A (Favorite Film), 5, Sept. 24..... ——
Lifted Veil, The (Metro), 5D, Sept. 10..... ——
Little Miss Optimist (Paramount-Artcraft), 5D, Aug. 26..... 1666
Little Pirate, The (Butterfly), 5D, Sept. 10.....2036 2058
Lorelei of the Sea (Marine Film Co.), 7D, Sept. 14..... 1859
Lost in Transit (Paramount), 5D, Sept. 3.....2039 (1992)
Lust of the Ages, The (Ogden-Independent Prod.), 5D.....1665 (1443)

MADAME Sherry (M. H. Hoffman, Inc.), 5C..... 1492
Man from Painted Post, The (Artcraft), 5D, Sept. 1..... ——
Man Hater, The (Triangle), 5D, Sept. 2..... ——
Man Without a Country, The (Thanhouser-Jewel Prod.), 6MD..... 2204
Man's Man, A (Paria), 7D..... 2204
Marriage Market, The (World Film), 5D, Sept. 10..... 1857
Men of the Desert (Essanay-K-E-S-E), 5D, Sept. 24..... (1811)
Miss Nobody (Astra-Pathe), 5D, Aug. 19.....1488 (1443)
Mother Love and the Law (Crystal Photoplays Co.), 7D..... 1669
Mother O'Mine (Bluebird), 5D, Sept. 5.....1859 1690 (1811)
Mountain Dew (Triangle), 5D, Sept. 16..... 2209
Mysterious Miss Terry, The (Famous Players-Paramount), 5D, Aug. 19 .....1665 (1274)
Mysterious Mr. Tiller, The (Bluebird), 5D, Sept. 17.....2207 (2160)

NARROW Trail, The (Artcraft), 5D, Sept. 15..... ——
North of Fifty Three (Fox Film), 5D, Sept. 23..... ——

ON the Level (Paramount), 5D, Sept. 17..... ——
One Hour (Hoffman-Four Square), 6D..... 2204
Open Places (Essanay-K-E-S-E), 5D, Aug. 20.....1492 (1117)
Outcast (Empire-Mutual), 5D, Sept. 10..... ——

PANTS (Essanay-K-E-S-E), 5, Sept. 10..... (1444)
Peg o' the Sea (Van Dyke-Art Dramas), 5D, Sept. 17..... ——
Penny Philanthropist, The (Wholesome Films), 5D, Sept. —..... ——
Polly Ann (Triangle), 5CD, Sept. 9.....2037 (1992)
Polly of the Circus (Goldwyn), 8D.....2035 (1992)
Pride and the Man (Mutual), 5D, Sept..... 1669

RASPUTIN, the Black Monk (Brady-World Film), 7Hist.....2206 (2161)
Rebecca of Sunnybrook Farm (Artcraft-Paramount), 5D, Sept. 3... 2035
Reincarnation of Karma, The (Favorite Film), 5, Sept. 24..... ——
Reputation (Goodrich-Mutual), 5D, Sept. 3..... ——
Retreat of the Germans at Battle of Arras (British Commission), 10Hist..... 1491
Runaway, The (Mutual), 5D, Sept. 24.....(2160)
Rainbow Girl, The (Mutual), 5D, Sept. 17..... ——

SANDS of Sacrifice (Mutual), 5D, Sept. 24..... (2160)
Seven Keys to Baldpate (Artcraft), 5CD, Aug. 19.....1856 2059
Silent Sellers (Metro), 5D, Sept. 24..... ——
Silent Witness, The (M. H. Hoffman, Inc.), 7D..... 1492
Sirens of the Sea (Jewel Productions), 6R..... 1857
Soldiers of France (Vitagraph-V-L-S-E), 5D, Sept. 3.....1859 (1812)
Souls in Pawn (American-Mutual), 5D, Aug. 6..... 2036
Spindle of Life, The (Butterfly), 5D, Sept. 17.....2208 2235
Stormy Knight, A (Bluebird), 5D, Sept. 10.....2040 2235 (1992)
Straight Shooting (Butterfly), 5MD, Aug. 27.....1668 1688
Sunlight's Last Raid (Vitagraph-V-L-S-E), 5D, Sept. 24..... (1993)
Sunset Trail, The (Paramount), 5D, Sept. 17..... 2582

TAR Heel Warrior, The (Triangle), 5CD, Sept. 30..... ——
Tears and Smiles (Lasalida-Pathe), 5D, Sept. 2.....1857 (1812)
Ten of Diamonds (Triangle), 5D, Sept. 2..... ——
Their Compact (Metro), 5D, Sept. 17..... ——
Think It Over (Art Dramas), 5CD, Aug. 13..... 1667
Tides of Fate (World), 5D, Sept. 3..... 1858
Transgression (Vitagraph), 5D, Aug. 20.....1489 (1444)
Triumph (Bluebird), 5D, Sept. 3.....1860 2059

UNDER False Colors (Thanhouser-Pathe), 5D, Sept. 23.....2208 (2160)
Under Handicap (Yorke-Metro), 5D, Sept. 3.....2040 (1812)

WAR and the Woman (Pathe), 5D, Sept. 9.....2037 (1993)
War Films of the Russian Revolution (Skobeleff Committee), 10Hist..... 1669
When False Tongues Speak (Fox Film), 5D, Sept. 9..... ——
When Women Go on the Warpath (Favorite Film), 5, Sept. 10..... ——
Who Was the Other Man? (Butterfly), 5D, Sept. 3.....1858 1877 (1626)
Winning the Step-Children (Favorite Film), 5, Sept. 17..... ——
Woman Beneath, The (World), 5D, Sept. 24..... 2207
Woman God Forgot, The (Artcraft), 5D, Sept. 22..... ——
Wooden Shoes (Triangle-Ince), 5D, Aug. 26..... 1488

YANKEE WAY, The (Fox Film, 5D, Sept. 1 ..... ——

SHORT SUBJECTS

AIR Peril, The (Astra-Pathe), 3d Episode of "The Seven Pearls" Serial, 2D, Sept. 30..... 2036
All About Bees (Brind-Brockliss), 1Ed..... 1489
American Switzerland, The (Pathe), 1Sc, Sept. 30..... ——
At Bay (Universal Special), 14th Episode of "The Gray Ghost" Serial, 2D, Sept. 29..... ——

BOBBY'S Secret (Bobby Connelly-Vitagraph), 1C, Sept. 17..... ——
Boot and the Loot, The (Kalem-General Film), 1C..... 2208
Bowstring, The (Astra-Pathe), 2d Episode of "The Seven Pearls" Serial, 2D, Sept. 23..... 1665
Bridge of Fancy, The (Essanay-K-E-S-E), Episode of "Do Children Count?" Serial, 2D..... 1491
Bushranger's Strategy, A (Kem-General Film), 2D..... 1667
Busting Into Society (Joker-Universal), 1C, Aug. 27..... 1497
By the Sad Sea Waves (Rolin-Pathe), 1C, Sept. 30..... ——

CAMPING (Paramount), 1C, Sept. 10..... ——
Canton and Shanghai (Burton Holmes-Paramount), 1Trav, Sept. 24. ——
Caught in the End (Triangle), 1C, Sept. 30..... ——
Central Colorado (Combitone-Pathe), Sc. Split reel..... 1497
Champion Baby, The (Conquest-Edison), C. Split reel, Sept. 29..... ——
Champion of the Law, A (Kalem), 2D..... 2036
Contented Woman, A (Selig-Hoyt), 2C, Sept. 17..... ——

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Motion Picture News

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Music for the Exhibitor

The MOST COMPREHENSIVE DEPARTMENT on THIS SUBJECT CONDUCTED in ANY MOTION PICTURE TRADE JOURNAL

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Accessory News

— SECTION OF MOTION PICTURE NEWS —

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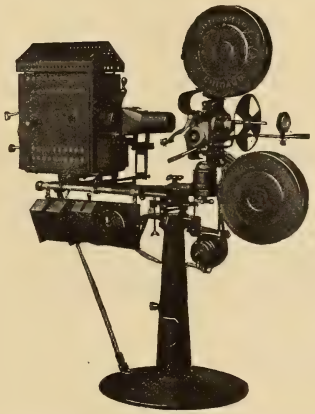

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Write for the folder describing Speer "Alterno" Carbons

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Accessory News

SECTION OF MOTION PICTURE NEWS

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

An Appeal from an Exchange

THERE is no need, as the writer of the following letter suggests, of additional comment. This letter speaks for itself and brings out points which should be of universal interest to exchange men, theatre managers and operators alike:

Mr. Wm. Johnston, Motion Picture News,
110 South Dearborn Street, Chicago, Illinois.

Dear Sir:

There has been so much said and so little done in the past few years about the manner in which an exhibitor handles the advertising matter and films sent him from an exchange. The lack of care which he displays with film, photographs and slides shows clearly that this is a subject on which much stress can be made by the trade's papers and an opportunity for much good is apparent.

The cost of photographs as you know, is approximately $1.25 per set. The cost of film is four cents per foot. The way it is handled in 70 per cent of the operating rooms in the theatres you would think that it was of absolutely no value.

For a long time I have contended that the awful condition in which film is returned from some houses shows clearly that the management of these particular houses is at fault in not insisting upon employees giving proper and due attention to the condition and return of rented materials.

For instance, last week I had a film returned from Rock Island which the exhibitor had cut into ribbons. When I say "ribbons"—I mean just what I say. The film had been cut into with a knife and it was returned to us in probably six hundred pieces. A letter accompanied the film saying that the film had been received in bad condition and that this was his way of getting even.

Advertising matter is returned from several theatres in such shape that it cannot be used again. We are always careful about our shipments to see that everything goes out in the best of condition. Our Inspection Room, we feel is perfect—a corps of experienced workers are employed in both this department and the Shipping Department, and particular stress is laid on the handling of film.

If these incidents were only brought to our attention once in a while it would not be so bad, but they are becoming universal. It seems to me that with the high class of men which we have engaged in the exhibition of motion pictures, with the standing that most of them have in their individual towns and cities, and the fact that they themselves are a part of the fourth largest industry in the United States, they themselves are catering to the best in their individual neighborhoods, that they would in a measure feel and be responsible and take pride in saying that each individual exhibitor throughout their territory would get and receive all rented materials from an exchange in as good condition as it was possible, in so far as he personally and his help was concerned.

I believe that there is a big field open for a strong editorial on this subject and I trust that you will find some way that will serve to bring this matter to the attention of the guilty and bring about an improvement.

When I tell you that the complaints about the return of film in bad condition are practically universal and occur in each exchange in Chicago, not once but several times each day, and the fact that the cost of film service and advertising matter has advanced in the past few years to double its former amount due to, among other things, a few of the above abuses, you can appreciate the value of this to your subscribers.

Yours very truly,

* * *

THE NATIONAL ANTI-MISFRAME LEAGUE, which has at the present time 500 members, is through these members endeavoring to right the very condition which is shown up so admirably in this letter.

Films *are* maltreated in the Projection Room, perhaps not universally so, but in a sufficient number of instances to leave little doubt in the minds of exchange men that the entire operating fraternity practices vandalism.

On the other hand, the film exchange is not free from blame, for in a great many instances they send out film in such a condition that a decent show is absolutely impossible. As stated before on this page, this is, to a very large extent, due to the fact that all the film rentals at the present time are at such a low rate that there is absolutely no money in handling the film and still keeping it in order. This is one of the troubles which will ultimately be corrected.

One of the main troubles at the present time which must ultimately be eliminated is the fact that every exchange man is suspicious of every theatre manager and every operator and that every theatre manager and every operator is suspicious of the exchange man, whereas they should be cooperating every minute to help make their respective branches of our industry more efficient and more profitable.

E. K. GILLETT.

EQUIPMENT OPERATING

PROJECTION

By I. G. SHERMAN

QUESTIONS ANSWERED

Lombard to Lecture to the I. P. A., Inc.

THE department has been requested to announce that the second lecture to be given to the members of the International Projection Association, Inc., will be delivered by A. P. Lombard of the Precision Machine Company, on Friday evening, October 5, at the club room of the association, 652 Bergen avenue, Bronx, N. Y.

Mr. Lombard, an operator, is another one of those who have "risen from the ranks" and now holds a responsible position with the manufacturers of the well known Simplex projector. In choosing a topic which he thought would be of interest as well as a source of information to the members of the I. P. A., Inc., he chose "Mechanism," which will, I believe be an interesting talk on the manufacture, efficiency and upkeep of the Simplex, and a subject which will bring out an even greater crowd than that which ushered in the first lecture by one of the members of the association as described in last week's NEWS.

National Anti-Misframe League

Pledge

AS a motion picture operator who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the operating-room, I promise that I will to the best of my ability return films to the exchange in first-class condition. Furthermore, I will when it becomes necessary remedy all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

Roll of Honor

C. E. GARING, West Palm Beach, Fla.
E. W. GARNER, West Palm Beach, Fla.
JAMES ORIN MORGAN, Macon, Ga.
LOUIS MOHANA, Houma, La.
ALEX. J. ARCENEAUX, Houma, La.
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IVAN ARNOLD, Kokomo, Ind.
B. D. WHITLEY, Kokomo, Ind.
HARRY SMITH, Kokomo, Ind.
BEN BARNETT, Kokomo, Ind.

Members previously recorded	421
Members registered this week	30
Total membership to date	451

Notice! Anti-Misframe League Members

Membership cards are now ready and are being sent out as fast as possible. There are a number of operators, however, who have neglected to send in the desired information. If they will fill out the blank and mail to me, button and membership card will be forwarded to them.

Member's Name .....
Home Address .....
Name of theatre where employed .....
Address of theatre and name of manager .....

This notice does not apply to those who have already sent in this information, but it is for those who have neglected doing so, many of whom have merely given their name and name of city, without any street address, making it impossible for the post office employes to deliver the letters addressed to them. Now let us all get together and raise our "Army of 1,000," and show that we are sincere in our efforts to better conditions in general. I. G. S.

The Roll of Honor is something to be proud of this week, covering as it does nearly all parts of the United States as well as a part of Canada. Many of the names are those who are affiliated with the I. A. T. S. E. Especially is this true of the boys registered from Sioux City, Iowa, all members of Local 355, which local has, as was announced in this department a week or so ago, decided to reduce its initiation fee for a limited time in order to give all those operators living and working in its jurisdiction an opportunity of becoming better workmen as well as good union men.

Still the League is a long way from the 1,000 mark which we have set, and many have expressed the hope of reaching 10,000 instead of the smaller figure. Well, the more the merrier; so come on, boys, and let us all get together and pass the 1,000 mark before Christmas.

To Save Film Cement

A. S., Worcester, Mass., writes: "Can you tell me anything about a Spanish carbon? An operator showed me one but he did not know the name of it, or who sold it, and there are no distinctive markings on it. It is very glossy, that is what shows up most, and of course, I am taking his word that it is Spanish.

I have found the following plan a good one for saving film cement and to keep it from getting too thick: Take an ordinary film cement bottle, get a new cork, one that will stick out far enough to be grasped by the fingers and into this cork fit a small camel's hair brush. Now take an ordinary candle and melt enough of it in a small can cover to soak the cork in, keeping the wax hot and letting the cork soak until it has absorbed enough. Do not get the wax too hot as the cork will blister. With a cork treated in this way, the cement *will not stick*, the cork will keep its shape and consequently keep the bottle tightly closed and prevent the cement from evaporating."

IN REPLY: To answer your inquiry regarding the Spanish carbon, I would say that there is such a carbon, but I do not believe you would care to use it, for from experiments that have been made by various operators they have been found most unsatisfactory. The U. T. E. Co., 729 Seventh avenue, New York, have a supply on hand if it is your desire to give them a trial, and you may communicate with them for prices, etc. The suggestion you offer for the saving of film cement is a good one, and I am passing it along for the benefit of others. I might say, however, that some managers and operators too save cement by not buying any.

Flickerless Light with this Lamp

NATIONAL
MAZDA

It has been certain from the beginning that there would one day be a NATIONAL MAZDA lamp with which motion pictures could be projected at a practical cost.

Here it is.

This lamp gives an *absolutely flickerless light!*

It sharpens and steadies the pictures. Once focused, it requires *no adjustment.* It leaves the operator "nothing to watch but the film," and he is therefore able to devote all his attention to giving you better pictures.

It reduces the fire hazard. It does not, like other illuminants used in projecting pictures, contaminate and overheat the air in the operator's booth and threaten his health.

And it *saves money* besides. It saves two-thirds of your current, saves on condensing lenses, saves on carbons, saves on adjustments and repairs.

Because of these many advantages, NATIONAL MAZDA will rapidly supplant the older light-sources in motion picture projection—*just as it has supplanted them practically everywhere else.*

For full information about this new lamp or for help on any theater lighting problem, write your supply house or Nela Specialties Division, National Lamp Works of General Electric Co., 141 Nela Park, Cleveland, O.

Distinctive Decorating
You can give the interior of your theatre an attractive and inviting effect by installing
BERGER'S
"Classik"
STEEL CEILINGS
They combine the beauty of moulded plaster with the strength of steel, materially adding to the decorative treatment and assuring safety for the audience.
These ceilings are sanitary, durable, fire resisting, non-collapsible, easily erected and reasonable in cost. They prevent the necessity of suspending business to make repairs which are frequently needed when plaster ceilings are used.
Send for "Classik" Book D. M. N.
THE BERGER MFG. CO., Canton, Ohio
Branches: Boston, New York, Philadelphia, Chicago, St. Louis, Minneapolis, San Francisco.
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BERGER

IT HAS PAID OTHERS. IT WILL PAY YOU
to investigate our system of selling machines on the PARTIAL PAYMENT PLAN.
We will sell you a latest type MOTIOGRAPH, SIMPLEX or STANDARD Moving Picture Machine on a SMALL PAYMENT DOWN, BALANCE on MONTHLY INSTALLMENT.
Write today for information and catalog.

AMUSEMENT SUPPLY COMPANY
Largest Exclusive Dealers to the Moving Picture Trade.
Dealers in Motiograph, Simplex, Edison and Standard Machines, Transverters, Motor Generators, Rectifiers and Everything Pertaining to the Moving Picture Theatres
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BUT Seventeen Years Ahead
of any other Motion Picture Machine
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Motor Generators and General Supplies
MINUSA Gold Fibre Screens
SPEER CARBONS for Perfect Projection
We are equipped to give you expert service. We repair machines with tools made by the factories. No other concern can offer better service than we. *Try us.*
Lewis M. Swaab *DISTRIBUTOR*
1327 VINE STREET
PHILADELPHIA, PA.

Ye Towne Knocker—By I. G. S.

ONE night last
* * *
WEEK as I
* * *
COME through
(excuse grammar)
* * *
THE BRONX I saw
* * *
A SIGN which read
* * *
EMPIRE THEATRE.
* * *
IT WAS and is on
* * *
WESTCHESTER avenue
* * *
AND THE picture shown
* * *
THAT night was
* * *
"COME THROUGH"
* * *
I BOUGHT my ticket
* * *
AND ENTERED the
* * *
THEATRE which seats
* * *
ABOUT 2,000 persons
* * *
AND is managed by
* * *
MORRIS SUSSMAN for
* * *
THE Sydco Amusement Co.
* * *
PHILIP PELLAR was
* * *
AND IS the operator
* * *
WHO was responsible
* * *
FOR ONE OF THE
* * *
BEST PROJECTED
* * *
PICTURES that I
* * *
HAVE SEEN in some
TIME.
* * *
WHEN I visited the
* * *
OPERATING ROOM
* * *
I FOUND him with
* * *
A MARTIN rotary
* * *
CONVERTER and two
* * *
SIMPLEX PROJECTORS
(old style too)
* * *
BUT THEY were
* * *
SHOOTING A picture—
* * *
THE machines and
* * *
OPERATOR that both
* * *
CAN BE proud of.
* * *
MANAGER SUSSMAN
* * *
ASKED me to say
* * *
SOMETHING nice and
* * *
I HAVE DONE SO but
* * *
HERE'S THE "KNOCK"
* * *
WHY NOT get the
* * *
OPERATOR a pair of
* * *
ARC CONTROLLERS?
* * *
THEY WILL make his
* * *
WORK easier if
* * *
NOT BETTER.
* * *
I THANK you.

(With apologies to K.C.B.)

Manager Works While Operator Plays

W. E. SOUTHWICK, Cherokee, Oklahoma, writes: "I have been reading the NEWS every week and I notice that the National Anti-Misframe League is making some headway. I have been slow in writing this letter as I have been very busy; my operator being away on his vacation made it necessary for me to do my own operating. It seems like old times to get in the booth (please, please say *operating room*—ED.), as I am an operator and electrician by trade. I opened up this place the 20th of last November, and if I do say it myself, I am running one of the best shows in northwest Oklahoma; nothing but high class features. Have a Minusa screen and a 1916 A1 Motiograph, throw is 76 feet, and I am using 60 amperes. You will note that we are using plenty of amperage, but as I am my own boss now, and light is what I want, light is what I get. There are too many managers that try to "save" by cutting down on the current, which also tends to "cut down" on the profits or receipts. I have found that when a patron pays to see a show they expect to see it and not have to turn to their neighbor and say, "What did that title read, the light was so bad I couldn't read it?" And, of course, the operator gets the blame. Did you ever hear of anything like this? If you haven't, drop down in this neck of the woods and I will point out to you many such theatres, many of them in larger towns than Cherokee. But I have gotten off the subject I started to write about. I am enclosing the application of my operator for membership in the N. A. M. F. L., and I hope his name will be placed on the Roll of Honor, and if managers are eligible I would like to have mine there too. Wishing the League all prosperity and hoping to see our names on the Roll, I will bring this to a close."

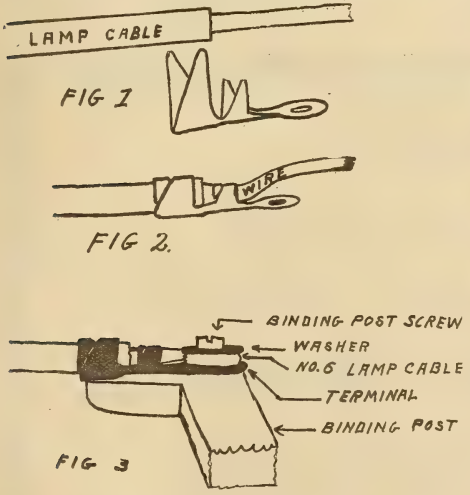
IN REPLY: First let me say that you, even though a manager,

are eligible for membership in the League, and you will note that the names of yourself and operator have been placed on the Roll of Honor. I trust that the vacation was mutually enjoyed and that brother Huff returns to work more than ever anxious to do his best in putting over a show which will be a credit to him, and to you, his employer. In describing your equipment you did not state whether you were using A. C. or D. C. I wish you would write me giving further and more complete data regarding your operating room equipment; what current and voltage, also whether you use rheostat, transformer or motor generator set in connection with the arc.

I agree with what you say regarding those managers who try to effect a saving at a loss, and yet you will agree there is such a thing as using too much current, but of that I will have more to say after you have forwarded me the desired information. A patron most surely has the right to expect a good show, for that is what they are paying for and unless a good show is given—they don't come again.

Non-Burn Off Terminal for Five Cents

DARREL S. KEPPLER, Crawfordsville, Ind., in his letter of September 6, says: "I see my last stunt 'passed' so here is another one. This is the way to make a good, solid, non-burn off terminal at a cost of but five cents. Enclosed you will find a drawing explaining to the best of my ability, my method of doing it. First take a terminal like the one shown in the drawing (made by Bell & Howell Co.), strip the asbestos covering of the lamp lead for about two inches from the end, then put the terminal on the lamp lead, clamping the large prongs of the terminal over the cable and the small prongs over the bare wire, this leaves about one and one-half inches of cable extending from the terminal; now take the screw out of the lamp binding post and put a washer on it, place the terminal on in the usual way, except that before tightening up on the binding post screw the cable (that part of it extending from the terminal) must be wrapped around it, then tighten up on the screw and that's all there is to it."



"Non-Burn Off Terminal for Five Cents"

COMMENT: The drawing is, I think, self explanatory, and I am greatly obliged to brother Keppler for the suggestion. I would like to know, however, just what commission he is receiving from the Bell & Howell Company. The men engaged in the operating game who have experienced trouble in the past by reason of lugs burning off unexpectedly are recommended to try this stunt, some may be familiar with the idea, some may not. It is the some who may not that I am trying to reach. Come again, say I to brother K, and all you other members of the N. A. M. L.

For "long throws"

or ordinary projection—wherever movies are shown, best results are obtained by using

Bausch and Lomb Projection Lenses

Every lens bearing the name of Bausch & Lomb has been passed by the most expert optical staff in the country, in a factory which has a reputation of more than 60 years standing behind it.

Ask the manufacturers of Edison or Nicholas Power machines why they use Bausch & Lomb lenses. The answer will convince you that you *too* should install them.

Bausch & Lomb Optical Co.
569 ST. PAUL STREET ROCHESTER, N.Y.
New York Washington Chicago San Francisco
Leading American Makers of Photographic and Ophthalmic Lenses, Microscopes, Projection Lanterns (Balopticons), and Other High-Grade Optical Products.

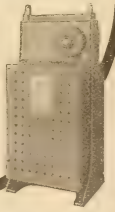
Westinghouse
Cooper Hewitt Mercury Rectifiers

Stronger Light

The light from an Alternating Current arc comes alternating from both carbons, while from a Direct Current arc it always comes from the same carbon. The Direct Current arc can therefore be arranged so that the maximum amount of its light always passes through the lens, while it is impossible to do this with an Alternating Current arc. A Direct Current arc also gives off more light for the same current than an Alternating Current.

If your electric service is only Alternating Current, a

Westinghouse-Cooper Hewitt Rectifier Outfit



will convert it into the Direct Current you need. It saves you money and satisfies your patrons. Write for Folder 4205-C for more particulars.

Westinghouse Electric & Manufacturing Co.
EAST PITTSBURGH, PA.

A Loyal Member

CHARLES BURKHOLDER, Anderson, Ind., member of the National Anti-Misframe League, and president of Local 628, has this to say: "I received my membership card and button some time ago and think they are great, but I have not yet received the stickers which I would like to have very much. I am president of Local 628, and the only member of the League from our Local. One of our members told me that he had been working for the Misframe League for five years and has not joined it yet. I told him that I had worked for it for seven years and am a member of it, and was not ashamed to let others know of it. We ran a six-reel feature last Wednesday and when it was received we found that the name of brother Charles Wheeler, Lebanon, Ind., was on the sticker. This was the first film I had received from a brother member of the League, and I want to say that brother Wheeler is certainly living up to the pledge; I did not have to make a patch the entire day. I hope that the other members will be just as conscientious as the brother whose name I have mentioned. Well, there is nothing more to write about, so I will close, hoping to get the stickers very soon."

In reply: It is a pleasure for me to receive letters like the above. It not only shows that there are some who have the welfare of the industry, and not their own personal aggrandizement at heart. This letter from one who is a member of the League, and not afraid to let others know it, expresses to me something of the ability of brother Burkholder. As president of the Local, he perhaps, more than any other could do much to increase the membership of the League and help us reach the 1,000 mark. I will forward the stickers you request, at once. For your kind words, complimenting brother Wheeler, I thank you.

Size Screen

NEWCOMERSTOWN, OHIO, writes: "Will you kindly advise us correct size for a screen, and size of lens for a house 22 x 90 feet, with a 17 ft. ceiling. Our throw would be 90 feet."

ANSWERS It seems to me that a picture 18 feet in width and 12 feet in heighth would be just about ideal for this condition. A lens of 5 in. focus will do the trick and give a picture whose exact measurements at 90 feet will be 12.3 x 16.8. However, if the ceiling is only 17 feet above the floor, I would advise a smaller picture, say a 10 x 14, which would call for a lens whose focus is 5¼ inches. This will allow the picture to be on a line with the eyes of the audience and also allow those seated in the rear of the auditorium to have a clear view of the screen. On the whole I would suggest the latter instead of the former, for I believe the audience will be better satisfied with the smaller size picture and the added brilliancy which is obtained with a smaller picture, and using the same amount of current which would be required with the larger picture without its advantages.

Photo Enlarging from Film Negative

WHAT is undoubtedly an announcement of interest to the motion picture industry is the statement that Thomas H. Ince delivered his negative of "Civilization" to the Shipman Photo-Process of Los Angeles and secured from the negative all the large "still" photos which were in evidence during the New York run of the picture and throughout the country. Many of these enlargements were almost life size, and were enlarged from the film by a secret process. Mr. Ince was so pleased with results that his order is said to have entailed a cost of $2,000.

The new process of clear and effective enlargement is a step further on the road of film accomplishment, and is hailed as a time-saver to the producer.

Power Installations

The Nicholas Power Company have recently made a large number of unusually interesting installations of their Cameragraphs, the most notable being the following:

Camp Dix, Wrightstown, N. Y. Nine machines.
Reserve Officers' Training Camp, Plattsburg, N. Y.
Loew's Victoria Theatre, 125th Street & 7th Ave., New York.
Loew's Columbia Theatre, Boston, Mass.
Loew's Orpheum Theatre, Boston, Mass.

Major Pullman, U. S. A., in a recent address to the soldiers at the National Theatre, Washington, D. C., used a Power's *6B* machine. Mr. G. W. Landon has been appointed associate advertising manager of the Power Company, while A. J. Lang will continue to attend to the publicity.

SATISFACTION

Furnish it to your patrons. They will advertise your house AND COME BACK

YOUR BEST PRESS AGENT

POWERS PERFECT PROJECTION

GIVES THE KIND OF PUBLICITY THAT HOLDS AND INCREASES YOUR BUSINESS

NICHOLAS POWER COMPANY

Pioneers of Projection

90 GOLD STREET NEW YORK, N. Y.

Announcing

THE

WHITE A. C. SPECIAL CARBON

FOR MOTION PICTURE WORK

Pure White Light Noiseless Operation
Requires No Change in Lamp Fixtures

"THE CARBON THAT CHANGES A. C. TO D. C."

THE NEW WHITE A. C. SPECIAL MOVING PICTURE CARBON means noiseless operation, a pure white light and steady burning. Operators who hitherto have felt that A. C. was not desirable for moving picture operation have completely reversed their position due to the splendid results obtained by using the White A. C. Special.

Not a few of these operators have found a great deal of humor in being able to convince their friends that this carbon actually changed A. C. to D. C. Indeed, the complete absence of noise is in direct contrast to the old sputtering A. C. carbons. This remarkable change, insuring quiet burning and a steady white light, has given alternating current a new lease of life in the motion picture industry.

No more eye fatigue, no more roaring noise. Everybody in the audience satisfied. The change from the old carbons is as simple as filling a pipe. Take the old carbons out, put the new White A. C. Specials in and you have a pure white light that insures perfect screen definition.

An investigation of the possibilities of these new carbons will highly repay you. In localities where D. C. cannot be obtained they are the salvation of the moving picture operator.

Write for our new booklet describing these White A. C. Special Carbons.

For D. C. OPERATION

the National-Silvertip combination is the standard everywhere.

With these two carbons, both unique in their fields, and designed especially for use with A. C. and D. C., we can fill every requirement in the motion picture industry!

NATIONAL CARBON COMPANY, Inc., CLEVELAND, OHIO

THE CAMERA

The Technicolor System of Color Cinematography

Of considerable importance to the future of motion picture color photography was the Technicolor Company's demonstration at Aeolian Hall, West 42nd Street, New York, on Friday morning, April 21. Before a very representative audience a seven-reel drama, reproduced by color photography, was unfolded, and the manifest approbation of the spectators was evidence of the improvement which can be effected in cinematographic productions by photographing them in colors. As the aesthetic side of this question will, doubtless, be dealt with by other writers, we proceed to the consideration of the technical means by which these new color pictures are produced.

The Technicolor process is the result of several years' research and about two years' actual experimenting, the sponsors of the method being Messrs. Kalmus, Comstock and Wescott, industrial engineers of Boston, Mass. Especially prominent in connection with the new color process is Daniel F. Comstock, a capable physicist, and the patentee of the Technicolor camera and projector attachments. In charge of the Technicolor Company's actual production work is C. A. Willat, while the practical photographic phases of Technicolor have had the attention of that well-known scholar, E. J. Wall.

Primarily the inventors of Technicolor claim the following advantages and innovations for the new system: First, the process is a continuous, rather than an alternating, or successive, process, therefore the colors are combined upon the projection screen instead of in the observer's eye. This results in absolute freedom from eyestrain, when viewing the pictures, and is also claimed to permit of purple shades being distinguished in the scenes projected. It is considered by many that the sensation of purple is not induced at the retina of the eye, but further back along the optic nerve, so that while the alternating colors by two-color successive projection do not remain long enough at a time to produce the purple stimulus, this is accomplished when a complete color picture is viewed on the screen. The advantages of a continuous method of color cinematography, whereby the synthesis is accomplished on the projection screen, are very manifest, and this principle has already been utilized in the Gaumont "Chronochrome" process of three-color cinematography.

The second point of advantage claimed for Technicolor is that there is no "color fringing"; a claim which we shall see is satisfactorily fulfilled. The inventors moreover claim as an innovation in their procedure the use of hypersensitized panchromatic negative film, but, as will presently become apparent, the use of hypersensitive film is a necessity, rather than a luxury, in the practice of color cinematography by the Technicolor method.

Like the majority of cinematographic color processes, the Technicolor process is a two-color process, which is a practical foundation to build upon, notwithstanding the slight deviation of two-color methods from the physiologically correct trichromatic theory. As this new process differs radically in mechanical conception from any of its predecessors, we proceed to describe the devices and mechanisms wherewith Technicolor films are photographed and exhibited. The principle of this method is to photograph each pair, or cycle, of orange-red and blue-green color-sensation images *simultaneously and from the same viewpoint.* This means that instead of the red- and green-sensation images on the film being photographed successively, one after the other, or by two lenses, they are both photographed at the same time and through the same lens. To accomplish this requires a specially designed and constructed camera, of course, and the optical arrangements of the Technicolor taking-camera are shown diagrammatically in Fig. 1.

Referring, therefore, to Fig. 1, *a* is a vertical side elevation of the optical system of the Technicolor camera, while *b* shows the manner in which the respective orange-red and blue-green color-sensation images are recorded upon the film. When the camera is in operation rays of light from the objects being photographed traverse the lens L and pass into the double-reflecting prism P^4, falling, eventually, upon the light-splitting mirror or grid G. The light-splitting device, or grid, G, is a special feature of the Technicolor camera and is the subject of U. S. Patent No. 1,231,710. Briefly stated, its characteristics and mode of operation are as follows: At the interface *g* of the reflecting-prisms P^1 and P^3, is a mirror formed by the deposition of silver or platinum. This metallic coating is, of course, formed on the surface of one of the prisms, P^1 or P^3, but it is not, as might be supposed, a continuous mirror or reflecting surface. The metallic reflector G has its opaque surface interrupted by numerous transparent openings of square or rectangular shape, these being scattered at random over the silvered surface. These openings are produced by removing the metallic coating at various places, or, more practically, by preventing the deposition of silver at those spots when the reflecting surface is prepared.

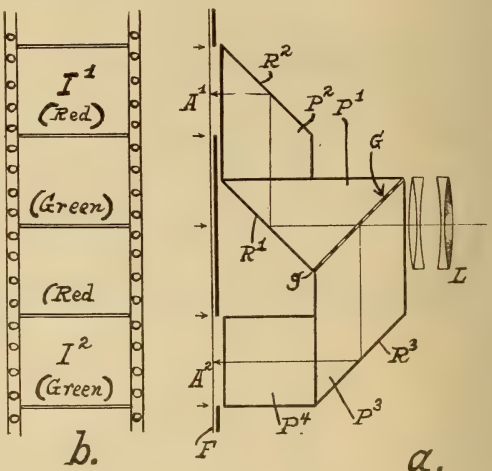


Fig. 1.

The completed light-splitting device or grid G acts in such manner that some of the rays from the lens pass through the openings, retaining their original direction, while the remainder of the light is reflected downward at right angles to the axis of the camera objective. This results from the fact that the light-splitting grid is situated right behind the objective and is inclined at an angle of 45 degrees to its axis. The proportion of the amount of light transmitted by the grid G, with respect to the amount reflected, is regulated by the number or size of the transparent openings in the metallic layer. This can obviously be arranged, at the time the reflector is made, so as to transmit and reflect equal amounts of the incident light, or to transmit and reflect in any ratio which may be desired. For the purpose of two-color cinematography equal intensities for the transmitted and reflected beams would probably be about right, although this point depends upon the spectral-sensitiveness of the negative film used.

In order to secure freedom from optical aberrations, the prisms P^1 and P^3 require to be cemented together with balsam at their interface *g*, where the light-splitting grid G is located. It will further be appreciated that the opaque (*metallic*) reflecting portions of the grid would tend to cast shadows on the image pro-

duced by the *transmitted* beam if the grid was located too close to the focal plane. The effect of this would be underexposed areas in the photographic image produced by the transmitted rays, but this is eliminated by locating the light-splitting device close to the camera lens, as shown in *a*, Fig. 1. A device which divides a beam of light, as above described, is of considerable utility in photographic and optical work, and this light-splitting grid recalls to mind the two-color camera of P. D. Brewster.

Having described the means by which the light from the camera lens is directed along two different paths, we will now follow the transmitted and reflected beams to their respective destinations. The light *transmitted* through the apertures of the grid G continues in its normal direction and enters the reflecting-prism P^1. It is reflected from the surface R^1 of the prism and enters the prism P^2, which is in optical contact with the prism P^1. Upon traversing the prism P^2 it falls upon the reflecting surface R^2 and is reflected onto the negative film at the exposure aperture A^1.

Returning, now, to the rays *reflected* from the grid G, we see that these traverse the double-reflecting prism P^3 and are reflected from the face R^3 into the glass block P^4. The block P^4 is in optical contact with the prism P^3 and serves the purpose of making the optical train equal in length for both the transmitted and reflected light rays. This is necessary in order that the images produced by the respective beams shall be of *exactly the same size*, which is an absolute requirement in color photography. The reflected rays after passing through the glass block P^4 form their image upon the film at the aperture A^2. The orange-red and blue-green color-filters through which the exposures are made may be placed before the apertures A^1 and A^2, respectively, or at any suitable place in the optical system.

We have not as yet secured the data as to the exact spectral transmissions of the taking-filters used by the Technicolor Company, but the requirements of two-color taking-filters were extensively treated in a previous article.[1] The question of the taking-filters used in color cinematography naturally brings up the question of exposure, and it is now apparent why hypersensitive film is a necessity in the Technicolor process. When we consider that the light from the camera objective is reduced to about one-half its intensity in the case of the beams transmitted and reflected, respectively, by the light-splitting grid G, Fig. 1, and that each of these beams suffers a further absorption of about 50 per cent by the orange-red and the blue-green taking-filters; it is apparent that no ordinary panchromatic film would yield developable impressions with exposures of such diminished intensity. It is interesting, therefore, to note that the inventors of Technicolor have overcome this handicap by preparing a film of great color-sensitiveness combined with the maximum of integral speed. The exact manner in which the company hypersensitize their negative film has not been divulged, but a feasible method of accomplishing this was outlined in the Camera Department some time ago.[2]

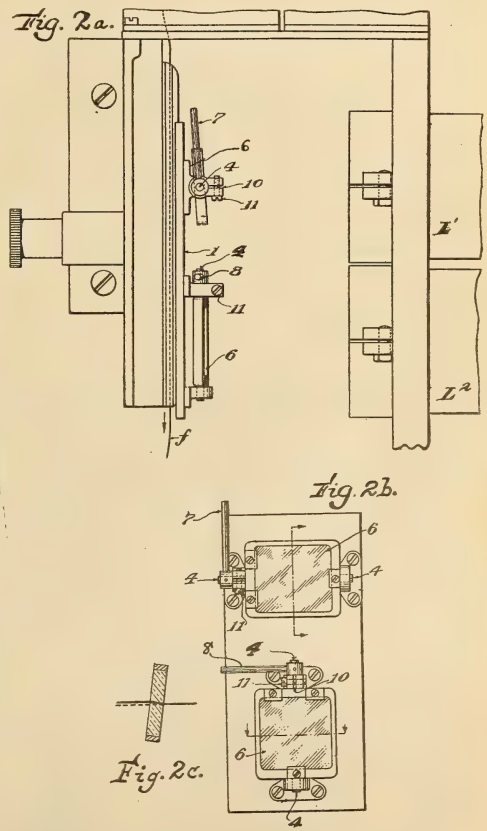
As we have now considered, as comprehensively as possible, the manner in which Technicolor film subjects are photographed, we must next endeavor to explain how the positives, printed from the color-selection negatives, are projected upon the screen, thereby approximating the coloration of the subjects photographed. Like all of the most promising color processes, the Technicolor process is an additive one, in which a black and white positive print from a color-selection negative is translated into a color picture upon the projection screen through the medium of suitable color-filters attached to the projector.

The mode of projecting the Technicolor positive differs radically, however, from the projecting arrangements of any other process of color cinematography. As *b*, Fig. 1, shows, the two color-sensation images (*a red and a green*) forming a set or cycle in the Technicolor system, are not adjacent to each other as in the case of the successive processes, but are separated from each other by a space equal to the height of two images on the film. In *b*, Fig. 1, the two images forming a Technicolor cycle are designated by I^1 and I^2, and their spacing will be seen to correspond with the distance apart of the exposure apertures, A^1 and A^2, of the Technicolor camera. It will now be readily apparent that each time the intermittent movement of the Technicolor camera operates, the film is drawn down to the extent of two pictures, and that this must also be the case with the projecting machine.

[1] "Taking- and Projecting-Filters for Two-Color Cinematography," Camera Dept., Mar. 3, 10 and 17, 1917, pages 1442-1444, 1449-1450, 1590-1592, 1599, 1736.

[2] "Color Sensitizing," Camera Dept., June 30, 1917, pages 4131-4132.

The Technicolor positives are projected with a Simplex projector, which is specially fitted up for the purpose. As it is apparent that the widely separated images comprising a color-cycle in this process could not well be projected through one lens, we see, by reference to Fig. 2*a*, that the Simplex mechanism used in the Technicolor process is provided with two projection lenses L^1 and L^2. Now, as any projecting machine operator knows, it would be impossible to exactly superimpose the screen images by any manipulation of the lenses, and, moreover, the registration of the screen images by tilting the lenses is far from being a delicate means of adjustment. One has only to tilt the lenses a small fraction of an inch, and, if the projection screen be 100 feet or so away, the picture will be displaced a foot or more. No inaccuracy of registration is tolerable in a color process, for if the orange-red and the blue-green colored images do not coincide *exactly* on the lantern screen, the edges of objects in the picture will be bordered by one or the other of the two projecting-colors.



With the Technicolor projecting arrangement a delicate adjustment is provided the operator, whereby the component two-color images may be superposed on the screen in a very accurate manner. This adjustment, or auxiliary registering device (U. S. Patent No. 1,208,490) is shown in side and front elevation by Figs. 2*a* and 2*b*, and its action is shown diagrammatically by Fig. 2*c*. Mounted between the two image-apertures and the two lenses of the projector are two plane-parallel glass refracting-plates, 6, 6, Figs. 2*a* and 2*b*. The glass refracting-plates are mounted between pivots 4, 4; the upper plate being rotatable about a horizontal axis while the lower plate rotates about a vertical axis.

These refracting-plates may be readily tilted by means of conveniently situated handles 7 and 8, in the figures, and are clamped in any desired position with the split-collars 10 and the screws 11.

Assuming that the light from the projector arc lamp may be divided into two beams by prisms placed before the condenser system, or by other suitable means, and that the light is allowed to pass through the two image-apertures of the projecting machine, let us now see what will be the action of the refracting-plates 6, 6, on the light rays incident upon them. This is shown by Fig. 2*c*. In passing through the parallel glass plate the light rays are refracted or deflected a bit to one side of their point of incidence but then proceed (*parallel to their original direction*) to the projection lenses. In this way the positions of the images projected on the screen may be altered just as surely as they may by tilting the lenses, and the extent to which the screen images are moved will depend upon the extent to which the refracting-plates are tilted, following well-known laws of refraction. A precision and delicacy of adjustment are attainable by the use of these glass refracting-plates which would not be possible by tipping the lenses, and thus the two component color-sensation images may be superimposed quite exactly upon the projection screen.

The Technicolor positive film, as we have previously noted, is a black and white print from a color-separation negative. Unlike the various successive processes, the color-filters used on the Technicolor projector are not mounted in a rotating disc, but are stationary filters attached to the projection lenses. These projecting-filters may be mounted at the back of the lenses or between the front and rear components, the most favorable position being easily determined by experiment. We have not been able to ascertain the exact spectral transmissions of the projecting-filters used for Technicolor; but it can be remarked here, that with stationary filters, which afford no opportunity of color balancing, by the adjustment of their relative areas or partial intensities, it is extremely difficult to secure a good color balance, in the case of a two-color process, and still more difficult to produce a sensation-white, which will analyze a high percentage white. This point has been investigated by L. A. Jones[8], at the Kodak Research Laboratory, whose findings may be referred to on this question of two-color mixtures.

As the projecting arrangements have now been considered from various angles, we have next to consider the actual operation of projecting the Technicolor positive. When the film is threaded through the projector mechanism, with the respective red- and green-sensation images behind their proper lenses and projecting-filters, the next step is the registration upon the screen of the red and green component pictures. With a light source of the necessary intensity for color projection this registration must obviously be accomplished with the film running through the machine; the red and green screen pictures are thus superimposed by manipulation of the refracting-plates 6, 6, Figs. 2*a* and 2*b*, through the medium of the handles 7 and 8. Although the Technicolor film images are photographed in pairs, thus requiring double the length of film necessary to record a given scene in black and white, the rate of projection is the normal rate of approximately 16 pairs, or sets, of images per second. In other words, the film pictures are interchanged by the intermittent movement at the same frequency which is customary in black and white cinematography.

We must not neglect to point out here that, inasmuch as both the red and the green component images of each color cycle are photographed *simultaneously* by the Technicolor camera, any blurring, due to rapid movement of the objects photographed, will be reproduced *exactly the same* in both the red-and green-sensation images. Upon projection these blurs will be *superimposed and in correct colors,* so that no "color fringing," due to rapid movements, is in evidence in the screen results by the Technicolor process.

After this lengthy dissertation on the mechanical aspects of the Technicolor system we come at last to speak of the quality of the screen results, which, after all, is the crucial test of a color process.

An outstanding feature of a Technicolor exhibition is the complete absence of eye-strain. After two or three hours spent in watching these color pictures the eyes are less fatigued than would be the case for an equal time spent in viewing ordinary pictures.

The colors, one and all, were characterized by extreme softness, and in most instances were eminently faithful to the original subjects. Flesh tints are better reproduced by the Technicolor system than by any other motion picture color process ever studied by the writer; they were, in fact, comparable to any stationary color process, including the Autochrome. In contradistinction to some of the more recent demonstrations of color cinematography, the Technicolor method differentiates very well between blue-greens and greens, and pronounced green hues were often in evidence. As is well known, some of the color processes have absolutely failed to reproduce greens, although this can probably be laid to the inferior sensitiveness of some panchromatic negative film to the green and blue-green spectral regions.

For reasons previously stated the whites were, however, of low purity; they appeared to be about 40 or 50 per cent. white, and with the present arrangement of projecting-filters it is doubtful if they could be higher than 70 per cent. white. This condition is difficult to ameliorate, the chromatic balance varying in the case of various sets of projecting-filters, as was the case at the Aeolian Hall demonstration. One machine showed an excess of red, giving a yellowish white; while the other machine showed an excess of green, giving the whites an almost imperceptible greenish tinge.

A most interesting feature to study is the accuracy with which the red and green pictures can be superimposed on the screen. This was accomplished by the Technicolor projecting machines with a degree of closeness sufficient to completely conceal any fringes of overlapping color, but the delicacy of the adjustment appears to be not quite comparable with the dimensions of the finer details in a cinematographic film image. Although, as mentioned, no overlapping colors were apparent, the definition of the pictures was unsharp excepting in the case of close-ups, where the principal objects in the picture possess sensible dimensions on the film images.

This lack of real crisp definition is no doubt due, in part, to the fact that the Technicolor pictures require to be photographed with the camera-lens opened out to a large aperture (*f*4.5 *or upwards*), but improvement of the definition in these screen results requires investigation along several lines.

Whether the falling off in sharpness is caused by the refracting plates, or by the projecting filters, or by film shrinkage, are points worthy of study, but one who has not had the opportunity of examining the film itself can but conjecture as to the cause.

No invention of as complex a nature as a motion picture color process was ever absolutely perfect upon its initial demonstration, and it may be said for the Technicolor process that it has an equal chance with all other methods of cinematographic color reproduction.

ALFRED S. CORY.

[8] "Color Analyses of Two Component Mixtures." Physical Review, November, 1914, pages 454-466.

More Floor Space Required by Simplex

OWING to increased business the Precision Machine Company has been compelled to secure additional floor space in the buildings opposite the Thirty-fourth Street plant. Floor space formerly used for storage purposes will now be used for manufacturing, thus enabling an increase in production.

The new $125,000 Grand theatre, Esterville, Iowa, has been equipped with the latest model Simplex projectors, by the Theatre Equipment Company, of Minneapolis, Minn. The Westcott Film Corporation have also purchased Simplex machines from the above supply house with which to present "Intolerance" in the territory secured by them.

One more church, "St. John, the Baptist," Manayunk, Pa., has taken to the motion picture and this week purchased a Simplex projector from Lewis M. Swaab, the Philadelphia supplyman.

We Agree with You

WILLIAM MURPHY, Vallejo, Cal., writes: "I hereby make application to join the National Anti-Misframe League of which I have read so much about in MOTION PICTURE NEWS. I make application with true faith as an operator who stands for the betterment of projection. Let me say that the organizer of the League has taken a step in the right direction.

There is very little that I can say that I have not already said concerning the League. If you will read up the recent issues of the NEWS you will find a statement of its aims and objects. Your name has been added to the Roll of Honor, and membership card and button will reach you in due time. The success you wish the Deague depends to a great extent upon the co-operation of every member in it, and I hereby appoint you registrar for the city of Vallejo, and hope you will be able to enlist every member of the local in which you hold membership.

Glad to Hear from You, Old Timer

BEING a member of Local 199, I.A.T.S.E., and working in a theatre here nights, with very short hours, and having had a great deal of experience in the handling of film, the ——— exchange asked me to take charge of the running off of all their films, also take charge of their inspection department, which was in a bad way when I took hold of it; numerous complaints being received daily. Now we seldom receive a complaint, although we could make complaint regarding those operators who think themselves street car conductors and fill a reel of film full of holes. We are "getting them," however, slowly, but nevertheless surely. I cannot but help congratulate the NEWS and yourself for the fine stand you have taken in the betterment of film condition and I most willingly take the pledge in the A. M. F. L. At the exchange here we will surely endeavor to do more than our share as long as I remain here. I have been operating a Power's machine ever since the No. 4, which, if you remember, is a long time back. I have always taken bad patches out of film, also misframes, and I do not think it will be any hardship to continue doing so."

COMMENT: My sincere congratulations to you, one of the first union operators to become general film inspector for a film exchange. As you know, this is something that I have for a long time recommended and I am pleased to say that I have been instrumental in having placed a number of union men in charge of inspection in several exchanges. When one makes a practice of doing his work well it soon becomes a habit, and it should not be any hardship to continue. May the day soon arrive that all film inspectors will become members of the League.

Locks No Bar to Conference of Operators and Exhibitors

THERE is an old saying that "love laughs at locksmiths" that is equally true when applied to the seeker of news for the NEWS, and was borne out when the writer stumbled into a conference being held between the motion picture exhibitors and the executive officers of Local 306, held in the Paramount projection room, 729 Seventh avenue, of the Sherry Feature Film Company, on Wednesday, Sept. 19. While I did not obtain any information, what I saw was enough to let me know that the conference was in relation to the new wage scale of Local 306, which goes into effect the 24th of this month. Held behind closed doors, those in conference were much surprised when I made my appearance, and was politely informed that the result of the conference would be issued in the form of a statement, to the trade papers. The next time I fall into any such opportunity to obtain news I'll go in disguise.

Harvey B. Wheeler, Engineer, Now at Kansas City

Harvey B. Wheeler, former chief engineer for the National X-Ray Reflector Company, of Chicago, has been assigned as supervising engineer for the western section of the country. He maintains offices at No. 120 West Eleventh street, Kansas City. Patrons of the company are requested to address inquiries as usual to the Chicago office, and they will then be referred to Mr. Wheeler.

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MUSIC AND THE PICTURE

War and Music

MUSIC without war is fine; but war without music would be even worse than General Sherman's conception of it. The soldier boys must have songs to sing, and even if they don't get the right kind they compose their own. But if the khaki clad boys do not get enough of war songs it is no fault of the song writers or publishers, for they are working night and day grinding them out. If the President were to issue a call for volunteer song writers it is a hundred to one they would respond in a body. It would require a vivid imagination to picture a slacker war song writer. Congress would not have to draft a law, nor would it have to set an age limit, as the volunteer song writing army would range in age from ten to eighty years old. And just picture how useful this army could be at the front if they all started to sing their compositions to the Huns. No human being has ever been discovered who could withstand such a charge of poetical bullets, and although the Huns have displayed wonderful courage and powers of resistance, they would have to beat a hasty retreat once the volunteer war song army settled down to business.

At the beginning of the war most of the wiseacres predicted that the American Army would adopt some one song as a slogan number, just as the British "Tommies" did with "Tipperary," but the wise men were all wrong, for up to the present time the soldiers have taken quite a fancy to a number, including "Over There," "Good-by, Broadway, Hello, France," "Where Do We Go From Here," and "It's A Long Way to Berlin, but We'll Get There." And when these songs have outlived their usefulness the boys will warm up to others, which means plenty of business for a few wise writers and publishers. But the big writers and publishers are not assured of all the gold and glory, for like the modest private who suddenly becomes a hero by taking advantage of an opportunity, so will some unknown song writer or publisher be likely to spring into the limelight if he keeps on the job.

Now the question that bothers individuals and committees interested in seeing that the soldiers receive plenty of music is, what kind of songs would they like to sing, what kind keeps them in a cheerful and optimistic mood? The best way to answer this query is to find out what type of songs appeals to a crowd of young fellows under normal conditions. Do they sing hymns, classics or popular songs? When a crowd of young men start out for a good time they usually sing the light or popular songs, and the majority of those in the army to-day are trying to think of the fight as a good time, and by so doing they rid themselves of the fear of impending dangers and make good soldiers. The best proof of this is the part that popular songs like "There'll be a Hot Time in the Old Town," "Break the News to Mother," and "Strike Up the Band," played in the Spanish-American War. What the boys really like is something in which everyone can join in the chorus, whether he can sing or just howl the notes—the kind of a song that makes one forget present troubles and cares.

L. Wolfe Gilbert and Anatol Friedland's "Set Aside Your Tears for Laughter" is somewhat different from the average war song and is making quite a hit with the folks who have to stay behind while their loved ones go to save the freedom of the world.

Since this country jumped into the international scrap many moving picture pianists have turned their hands to writing songs, and some of the manuscripts submitted appears to have all the earmarks of hits. There is room for more good ones as long as the war lasts, but with the keen competition existing, one will have to offer something better than the obvious titles like "U. S. A.," "Uncle Sam," "Old Glory," and "The Boys in Blue."

E. M. WICKE.

Lawyer Turns to Song Writing

THE fact that Jeff Branen is a successful song writer is proof that all popular song writers do not come from the Bowery or cabarets. Jeff has won success because he learned the trick of singing to the masses in terms that were familiar to them, and any one who can do the same can become just as successful.

Branen started out as a lawyer after graduating from the Chicago Law School in the Class of 1899. And with his shingle out, he sat down to wait for clients, and when none came to engage his valuable services he amused himself and added to the larder by writing newspaper poems for the big dailies in Chicago and New York. While he was pondering over the wisdom of quitting law and getting a regular job on a newspaper, H. W. Petrie, composer of "Asleep in the Deep," and "I Don't Want to Play in Your Yard," communicated with him, saying that he had taken quite a fancy to the stuff Jeff had been doing for the newspapers and wished to know if Je[illegible] to collaborate.

From time to time while Jeff had been troubled about incoming bills he had read how song writers made fortunes in a week, and this prompted him to write Petrie, accepting the offer. But the fortune did not come to him as quickly as he had anticipated, and for a long time he kept writing, at times thinking he had done a foolish thing in deserting law. Still, he kept at it, and at last he had the pleasure of receiving a royalty from a publisher. Since then royalty checks have been common with him, and the ones he received from the sales of "She's the Daughter of Mother Machree," convinced him that song writers do get a lot of real money once in a while.

A few months ago Jeff looked over his bank account and found that it was big enough to permit his taking a chance on the publishing end, and as a result wrote a dozen songs with Evans Lloyd and opened up an office at 145 W. 45th Street. Three of his numbers, "Valley Rose," "All That I Want is in Ireland," and "We're After You" are selling as fast as any on the market.

Besides being a successful song writer, Branen has another mark to his credit. He is now a commissioned Colonel of Governor Stanley's staff, who is the Governor of Kentucky, making Branen the only northerner who ever held a like position on a southern Governor's staff.

RITTER LANDS TWO HITS

When Abe Olman left for the coast a few months ago Maurice Ritter, the genial professional manager, was engaged by Fred Forster to follow the good work done on "Oh, Johnny, Oh!" And by keeping on the job night and day, whether Forster happens to be in New York or Chicago, he has put over "All That I Need is a Girl Like You," and "She Never Kissed Anything but the Blarney Stone."

E. M. WICKE.

To Provide Towns with Symphony Orchestras

IN discussing the question of providing symphony orchestras through the medium of motion pictures, a question rife at this moment, Mr. S. L. Rothapfel, musical director of the Rialto theatre, New York, expresses his ideas as follows:

"My idea is to make the leading motion picture house the musical center of each community. Practical experience and observation have demonstrated to my satisfaction that any motion picture house with a seating capacity of 2,000 can support an orchestra of twenty-five musicians. Most cities of 100,000 or over have such theatres already, and where they haven't been built they are being planned. Presuming that the city possesses such a theatre, let its orchestra of twenty-five pieces be the nucleus for a larger civic organization capable of giving symphony concerts at regular intervals throughout the season. By recruiting fifteen or twenty extra musicians, from among the local talent in the city an orchestra could be built up that no community need be ashamed of, one that, on the contrary, would be an extremely educational and uplifting influence.

"I conscientiously believe that if the manager of the theatre went before the City Council and outlined this plan to its members, he would have no difficulty whatever in securing an appropriation sufficiently substantial to pay the salary of a first-class musical director to conduct the orchestra, plan the concerts and secure the requisite talent. If the councilmen could not be made to see the value of such an organization, I am sure that the necessary sum could be raised by subscription among the cultured well-to-do and music-loving portion of the populace. There is no question as to the popularity of symphony orchestras. Any city of the size I have in mind would be glad to support one if the expense were not so heavy. At present it is only here and there that conditions have proved favorable to the maintenance of such an organization, but, where they have proved successful their reputation and popularity have spread so far that they are able to undertake highly successful tours every season.

"Under the method I have outlined, the major portion of the expense would be taken care of by the theatre. The community would only need to come in for the extra amount necessary to secure a thoroughly competent conductor, and for the purchase of music and other incidentals. The manager of the theatre would, of course, donate his house for purposes of rehearsal in the mornings as often as necessary, and also give the city the use of the theatre for the symphony orchestra. The director of the symphony orchestra, naturally, would become musical director of the theatre, and his influence in that capacity would be the strongest kind of a factor in educating the patrons to an appreciation of the better sort of music. They would come to see the pictures and would find themselves listening to good music whether they were particularly interested in it or not.

"In every community where I have presented this form of entertainment the standard of taste among my patrons has been steadily raised to such an extent that it has become difficult to say whether the music or the pictures has the greater appeal. By discriminating judgment in his selection of musical numbers and incidental music the conductor of such a civic band in any town would gradually but surely convert the motion picture enthusiasts in his audiences into equally enthusiastic supporters of a symphony orchestra comparing not unfavorably with those formerly existing in European cities of the same class. This scheme would work out with success in any community where it was handled intelligently. If it were put into general operation throughout the United States, I think it is no exaggeration to say that this country would soon become the musical center of the world."

"THE SPY"

(Fox Standard Pictures)

Spy Theme: Mysterioso Dramatic No. 22 (Berg Edition)
Love Theme: Love Song (Dramatic) by Flegier

1—Spy Theme until—T: "The Idlers' Club."
2—"The Road to Yesterday" (Valse Lente) by Ellis until—S: "Soldiers marching."
3—Continue pp with ad. lib. small drums during scenes when soldiers march until—T: "The patriotic league."
4—"Grand American Fantasia" by Tobani. *Note.—Play it without the "Star-Spangled Banner"* until T: "And we will find that we are blind."
5—"Yankee Doodle" until—T: "To secure a list of these spies, etc."
6—"Dixie Fantasia" by Mollenhauer until—T: "Greta Holz, one of the emperor's agents."
7—Spy Theme (wireless effects) until—T: "Almost too late, etc."
8—"Inbel Overture" by Weber until—T: "Greta's first play."
9—"Gavotte Moderne" by Severn until—T: "One golden day follows another."
10—"Silvery Brook Waltz" by Braham until—T: "The Irish Coast and to-morrow and this voyage, etc."
11—Love Theme until—T: "While her confederates doubting her zeal."
12—"Mysterioso Agitato" by Becker until—S: "Greta looking at small flag pin."
13—"America," Melody (My Country, etc.) until—T: "After the boat has cleared Queenstown."
14—Love Theme until—T: "In Berlin the Chief of the German secret service."
15—Spy Theme until—T: "The American Ambassador, etc."
16—"America" Melody until—T: "The open air Easter service."
17—"Easter Fantasia" by Lake with ad. lib. small drums during scenes Soldiers Marching until—S: "Interior of office of the German Secret Service Chief."
18—Spy Theme until—T: "Wittchaeft's aid has an, etc."
19—Short Orchestra Rest organ improvise to action until—T: "With great peril menacing his country."
20—"Heavy Dramatic" by Oehmler until—T: "While Mark Wittschaeft plays the deadly game."
21—Continue or repeat ff until—T: "With the help of a U. S. Secret Service Agent."
22—"Poor Relations" (Marcia Mysterioso) by Bendix until—T: "The Ambassadors' ball."
23—"Artist's Life Waltz" by Strauss until—T: "So the sea gull flew in out of the storm."
24—Love Theme until—T: "I will give you until midnight."
25—Spy Theme until—T: "Which ever way she chooses there lies dishonor."
26—"Ein Maerchen" (Fantasia) by Bach until—S: "Ambassador and Marks shake hands."
27—About 12 bars of a good waltz until—T: "At midnight."
28—"Fourteen Fathoms Deep" (Mysterioso) by Lake until—S: "Explosion near safe."
29—Silence Tympany Rolls only until—S: "German troops near house."
30—"The Erl King" (Dramatic Agitato) Liszt, Schubert until—T: "And though after hideous hours."
31—"My Heart at Thy Sweet Voice" by Saint Saens. *Note.—For cello solo and piano only* until T: "The court martial."
32—Organ improvise pp until—T: "I cannot, I will not live, etc."
33—"Good Friday Spell" from "Parsifal" by Wagner until—S: "Mark tears the paper."
34—Silence until—S: "Shots are fired."
35—Produce effect (it is very important) followed by
36—"America" Melody until—S: "American flag in view."
37—Star Spangled Banner" ff until * * * * * END.

Note.—Play it through at least once, irrespective if the scene is long enough or not.

"BONDAGE"

(Bluebird Photoplays)

Theme: Nocturno in F (3/4 Andante) by Krzyzanowski

1—"Berceuse" (Melodious Andante) by Jaernefelt until—T: "Dancing scene."
2—Piano solo improvise to action on dance music until—T: "Evan Kilvert he had, etc."
3—Theme until—S: "Interior of restaurant."
4—"Valse Lento" by Schuett until—T: "Yes, I smoke and, etc."
5—"Melody" (4/4 Moderato) by Friml until—T: "The rest followed naturally."
6—"Serenade" by Schubert until—S: "Interior of restaurant."
7—Popular Waltz until—T: "The other woman."
8—Theme until—T: "Do you care so horribly."
9—"Love Song" (Dramatic) by Flegier until—T: "A year later."
10—"Lanette" (Valse) by Henton until—T: "They were quietly married."
11—Organ improvise to action until—T: "For a while she revelled."
12—Theme until—T: "Elinor finally conquered."
13—"Serenade" (3/4 Moderato) by Chaminade until—T: "She fell under curious spell."
14—"Violets Waltz" by Waldteufel until—T: "It has all been at my expense."
15—"Romanze Op. 40" (4/4 Moderato) by Beethoven until—T: "Hello, I want Francesca."
16—Theme until—T: "Terror possessed her lest."
17—"Broken Melody" (Dramatic) by A. Van Viene until—T: "And now it had, etc."
18—"Romance" (3/4 Andante) by Karganoff until—S: "Elinor near mail box."
19—Storm Furioso until—S: "Interior of room."
20—"Serenade" (4/4 Moderato) by Widor until—T: "I went to stop that."
21—Theme until * * * * * END.

"MOUNTAIN DEW"

(Triangle Picture)

(As Supplied by the Triangle Company)

Theme: Melody (4/4 Moderato) by Kretschmer

(Reviewed on page 2209)

1—"Whispering Flowers" (Characteristic) by Blon until—T: "I've got a beau, etc."
2—Popular Song (Chorus only) until—S: "Interior of school."
3—"School Days" (Popular Song) until—T: "He was certainly easy."
4—"Dramatic Tension" by Winkler until—T: "Trigger Creek Settlement."
5—"At Sunset" (4/4 Moderato) by Brewer until—S: "Interior of school."
6—"Intermezzo" (Allegretto) by Pierne until—T: "The Checker Champion has tipped, etc."
7—Agitato to action until—T: "A little exercise like that." *Note.—Begin pp until the fight then ff.*
8—"Intermezzo" (Characteristic) by Bohm until T: "I study all the time."
9—Theme until—T: "You mean that you have never, etc."
10—"Melody" (Andante) by Friml until—T: "The boss of the teachin' job."

11—"Three Graces" (Allegro Intermezzo) by Herman until—S: "Gun in window."
12—Silence until—S: "Shots."
13—Produce Effect followed by
14—Hurry to Action until—T: "I'll be a long time, etc."
15—Theme until—T: "You ain't going to make me, etc."
16—Ad lib. Tympany Rolls until—S: "Colored servant runs into the house."
17—"Legende" (Melodious Moderato) by Friml until—T: "She ain't goin' to be no speller."
18—"Dramatic Tension" by Borch until—S: "Colored servant in his room."
19—Mysterioso to Action until—T: "At the close of his first week."
20—Theme until—T: "Teacher means, teachin' man."
21—"Illusion," Intermezzo (2/4 Moderato) by Bustansby until—T: "Book learning."
22—"Silvery Brook" (Waltz) by Braham until—T: "The death warrant."
23—"Le Retour" (Allegro) by Bizet until—S: "Exterior storm scene."
24—"Rustles of Spring" (Dramatic Agitato) by Sinding until—T: "I am only a writer."
25—Theme until * * * * * END.

"THE MYSTERIOUS MR. TILLER"

(Bluebird Photoplays)
(Reviewed on page 2207)

Theme: Dramatic Mysterioso by Bach

1—"Dramatic Andante" by Ascher, until—S: "Fire scene."
2—Hurry to action, until—T: "You should not condemn me."
3—Theme until—T: "I arrived from England."
4—Mysterioso to action, until—T: "Since our parting in England."
5—Silence (watch explosion), until—T: "Pardon me but, etc."
6—"Lunita, Intermezzo" (2/4 Moderato) by Loraine, until—T: "I am the bearer of a letter."
7—"Mysterioso Agitato" by Becker, until—S: "Near taxi."
8—Hurry to action, until—T: "The nerves of the detectives."
9—"Rustles of Spring" (Dramatic Agitato) by Sinding, until—T: "The workshop of Mordan's, etc."
10—"Mysterioso," until—T: "No one has lived here."
11—Continue to action, until—T: "The first big social event."
12—"Tulip" (4/4 Moderato) by Miles, until—T: "At the Hawthorne home."
13—"Valse Lente" by Schuett, until—S: "Reception room with guests."
14—"Millicient Waltz" by McKee, until—S: "In Garden."
15—Theme, until—T: "Be diplomatic."
16—"Poor Relations" (Marcia Mysterioso) by Bendix, until—T: "They are much alike."
17—"Erl King" (Dramatic Agitato) by Schubert, until—T: "I'm sorry, Chief."
18—"Araganaise" from "Le Cid" (Dramatic Allegro) by Massenet, until—T: "Prentic Tiller found the voice."
19—"Creepy Creeps" (Mysterioso) by Bendix, until—T: "Then the strange action, etc."
20—Hurry to action, until—S: "On-letter-you have your man, etc."
21—Theme, until * * * * * * END.

"THE SECRET MAN"

(Butterfly Production)

Theme: Tears (4/4 Dramatic Moderato) by Zamecnik

1—Theme until—T: "In the Mexican quarter."
2—"Manzano" (Mexican Intermezzo) by Brooks until—T: "Henry Beaufort returning, etc."
3—"Vanity" (Caprice Allegro) by Jackson. *Note.—Watch for steam whistle*—until T: "The Protecting Night."
4—"Mysterioso Agitato" by Becker until—S: "Cheyenne reading letter."
5—Hurry to action until—T: "Morning."
6—"Allegro" by Bach. *Note.—Watch for railroad effects* until—T: "What Christmas tree, etc."
7—"Caress" (4/4 Moderato) by Lemont until—T: "Bill Patterson, etc."
8—"Jovitta" (Mexican Serenade) by Armand until—S: "On Ranch."
9—Theme until T: "Instinctively Cheyenne knew."
10—"Elegie" (Dramatic cello solo) by Mattioli until—T: "Contrary to the rules."
11—Galop to action until—S: "Cheyenne finds the girl."
12—Theme until—S: "Sheriff chasing after Cheyenne."
13—Galop to action until—T: "The sheriff of Brand county."
14—"Intermezzo" (Allegretto) by Pierne until—S: "Cheyenne on tree."
15—Hurry to action until—T: "A poison hole of the desert."
16—"Dramatic Andante" by Ascher until S: "Cheyenne calling his pursuers."
17—"Dramatic Tension" by Ascher (*Note:—Watch shots.*) until—T: "At the church bazaar."
18—"Lanette" (Valse) by Henton until—T: "Somebody's got to be, etc."
19—Theme until—T: "Mary's first thought."
20—"Heloise" (Moderato Intermezzo) by Langey until—S: "Cheyenne opening prison door."
21—"Rustles of Spring" (Dramatic Agitato) by Sinding (*Note.—Watch shots.*) until—T: "Meet your brother-in-law until—
22—Theme until * * * * * END.

"POLLY ANN"

(Triangle Picture)
(As supplied by the Triangle Company)
(Reviewed on page 2037)

Theme: "Sweet Ponderings" (2/4 Andante) by Langey

1—Silence until—T: "The county poor farm."
2—"Petite Bijouterie" (Valse Intermezzo) G. Bohm until—T: "Homely old face, etc."
3—Theme until—T: "I calculate she'll do."
4—Continue pp until—T: "In Boston, the home of, etc."
5—"Romanze Op. 40" (4/4 Moderato) by Beethoven until—T: "The Oxbow Tavern."
6—Continue to action until—T: "The threewalker Shakespearean."
7—Big Bass Drum effects, followed by
8—Popular Rag until—T: That evening."
9—"Valse Lente" by Schuette until—S: "Guests at table."
10—Continue to action until—T: "I've been an idiot."
11—"Dramatic Tension No. 1" by Ascher until—T: "What will you give them, etc."
12—"Sweet Reverie" (3/4 Moderato) by Tschaikowsky until—S: "We shall hear you recite."
13—Silence until—S: "Polly Ann recites."
14—"Baby Sweetheart" (6/8 Allegretto) by Corri until—S: Change of scene.
15—Organ—improvise to action until—T: "Norwood society attends the opry."
16—"Selection on Songs of Shakespeare" (G. Schirmer) until—S: Exterior scene. *Note.—To be performed as a violin solo with piano accompaniment.*
17—Silence until—S: "Flashback to stage scene."
18—"Presto" (for Duels) by M. L. Lake until T: "How would you like to go, etc."
19—"Canzonetta" (Mod.) by Langey until—T: "A little thing like a hotel bill, etc."
20—Mysterioso to action until—T: "With the first rose glow."
21—"Agitato No. 4" by Becker until S: "After the fight." *Note.—Begin pp then to action.*
22—Theme until—T: "Finding a new zest."
23—"Pensee," Intermezzo (6/8 Largo) by Go[illegible] until—S: "Interior of school house."
24—"Mon Plaisir" (Valse Moderato) by Robe[illegible] dren on playground." *Note.—Watch bell and pr[illegible]*
25—"School Days" (Old Popular Song) until—[illegible]
26—Theme until—S: "Teacher with bell."

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THEATRES WORTH WHILE

New Suburban Theatre Opens in Chicago

Irving Park, one of the suburban sections of Chicago and now a city in itself, has a new $200,000 theatre which will compare with any of the downtown houses, the Irving. It was opened on the 1st of September and has been doing splendid business. The new theatre seats 1,800, and has an unusually central location which gives it a big territory for its appeal.

One of the distinct features of the new house is the large lobby and foyer where several hundred people can be accommodated

Irving Theatre, Irving Park, Chicago

without crowding when the main auditorium is filled. The foyer is adorned with large cheval mirrors, restful lounges and couches.

The auditorium itself is artistically decorated in dainty tints of blue and pink on cream grounds, with banks of flowers around the wall lights. The lamps are shaded with rose-colored silk tapestry, and the doors have heavy velvet hangings.

There are no projecting corners or awkward curves in the theatre to prevent full view from any part of the house, and those in

Auditorium of the Irving Park Theatre

the last seats have an uninterrupted view of the screen. The seats themselves are of special design and made by the A. H. Andrews Company, of Chicago.

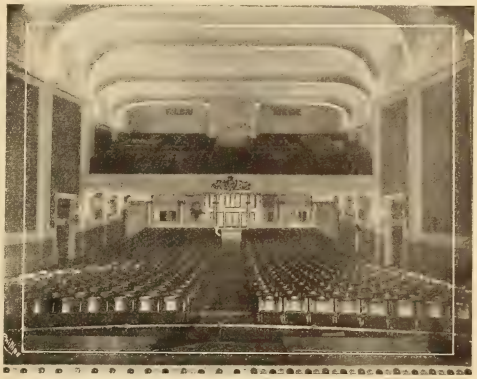
Music is furnished by a $20,000 Hope-Jones unit orchestra and a special program is provided for each picture. The Pol-Aero ventilating system is used.

The theatre announces that it will present the highest class of pictures that are shown in the Loop district—that it will bring the Loop to Irving Park. The opening attraction was Mary Miles Minter in "Charity Castle."

Splendid Theatre for Pennsylvania City

ROWLAND theatre, Philipsburg, Pa., has just issued a handsome booklet celebrating the opening of the theatre for the theatrical season. The house was first opened for motion pictures on July 4, the first theatrical attraction on September 19. The theatre is owned by Congressman Charles H. Rowland, and under the management of A. J. Fleckenstein.

Rowland theatre has a distinctive appearance. Its three stories are of red tapestry brick trimmed with polished granite and Indiana limestone. The fronts of the small store rooms on either



Orchestra and Gallery, Rowland Theatre

side of the entrance are trimmed with Alaska marble, with the handsome vestibule, with its marble effects and floor of red quarry tile give the house a dignified and attractive appearance. Over the sidewalk is a massive marquise brilliantly illuminated at night by concealed lights.

The interior of the theatre is artistically decorated. Above the proscenium arch is a mural painting emblematic of mythical lore

Rowland Theatre, Philipsburg, Pa.

and emblematic of the two great components of plays—Tragedy and Comedy. The ceiling is finished in gray and the paneled walls are rose colored with gilt ornamentations.

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that will individualize your theatre, size 8½x5½ inches. Front page contains a beautiful head of a leading player (latest pose) which covers entire front, leaving a small space for the name of the theatre. Your patrons will certainly carry this picture home. You won't sweep any of these programs from your floor. 32 BIG NAMES NOW READY. Your local merchants would gladly buy space on back cover, thereby establishing a House Organ for your theatre without any cost to you. Write for specimens. Please state weekly requirements. A flat low price irrespective of quantity if used weekly.

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The orchestra pit will accommodate twelve musicians and there is a $6,000 American Photoplayer which is used exclusively for picture productions. All of the opera chairs are of morroccoline leather and are ample in their space. The main floor seats 612 and the balcony 529. There is not a pillar in the entire auditorium.

All of the illumination of the theatre, with the exception of the two hanging lights in the lobby are of the indirect type. In the foyer white bowls reflect the light to the ceiling and in the auditorium these are concealed at the top of the side pillars.

By means of a powerful fan in the basement, twenty cubic feet of fresh air per person is forced into the auditorium each minute while ventilators and exhaust fans remove the foul air through the roof.

The theatre is absolutely fireproof and panic proof. The immense girders overhead are of solid concrete and the pillars in the side walls of reinforced concrete. All the doors, with but two exceptions, are of steel and the windows of fireproof glass. The doors in the exit are "panic proof," opening outward. The exits are so arranged that the house can be emptied in five minutes.

Everything in the motion picture booth is fireproof. Metal humidors are provided for holding the film and two of the latest Power 6-B projection machines are used.

A handsome ladies' rest room and all other conveniences of a modern theatre are provided. In fact the Rowland is a remarkable house when one considers that the population of Philipsburg and its suburbs is only 15,000. It is a base of supply for numerous mining hamlets.

The theatre was designed by John Millard, of Altoona, and constructed by W. A. Hoyt.

The theatre opened with "The Garden of Allah," and up to the present has been running only pictures, but the policy of the house during the winter season will be to show the best of legitimate road attractions when they can be secured and divide the time with pictures. The management announces that the policy will be to exhibit the higher grade of pictures only.

New Theatre Opens in Jersey City

JERSEY CITY has a new theatre, just opened, of which the New Jersey metropolis just over the river from New York may well be proud. This is the new Apollo, 248 Jackson avenue, and managed by E. H. Burns and H. Robinson. It is owned by

New Apollo Theatre, Jersey City

the Robinson and Burns Amusement Corporation, with offices at 1482 Broadway, New York.

This attractive theatre occupies a ground space of 75 by 125 feet, and affords seating capacity for 800. The building is of concrete, white brick and white terra cotta.

The theatre has just been opened and is not yet fully equipped. The interior walls are still to be decorated, a modern screen installed and up-to-date equipment provided for the projection booth. The theatre has bought two motor-driven, 6-B Power projection machines. The throw is 110 feet.

Special attention is given to the music in the new Apollo, and a handsome American Fotoplayer has been purchased. This has been attracting much notice, and the management of the house declares that it will be fortunate if all the equipment yet to be purchased is to be kept up to the equally high standard.

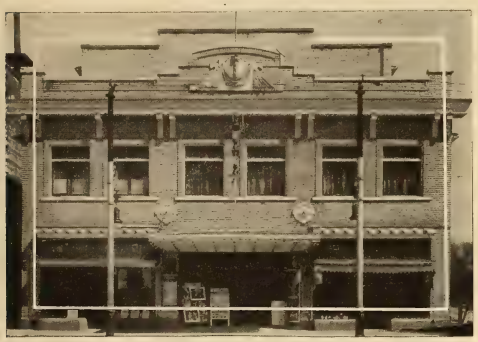
The American Seating Company furnished the chairs, and Menger and Ring supplied the lobby fixtures.

Three performances are given each day, the price of admission being ten cents in the afternoon and fifteen in the evening. Fox, Artcraft, Triangle, Metro, World and state rights pictures are being shown.

The theatre is located in the downtown section of Jersey City, and plans to use all forms of exploitation, including newspaper advertising, bill-posting, card displays and a weekly program.

Up to Date Equipment in Small Utah House

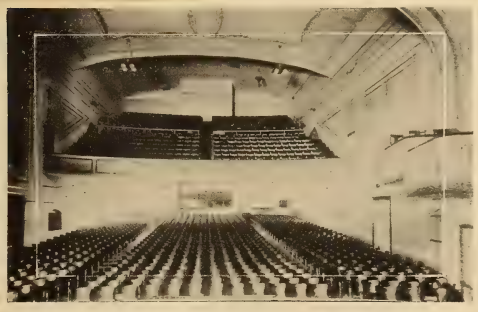
THE Columbia theatre at Provo, Utah, has just been improved by the installation of new motor generator sets, together with



Exterior of the Columbia Theatre, Provo, Utah. Its Seating Capacity Is 1,260 and the House Cost $75,000

other modern devices for the projection room. John B. Ashton, who is president and manager of the Columbia Theatre Company, is a great believer in the liberal use of advertising space in newspapers, and frequently carries half and full page advertisements for Paramount, Artcraft, Triangle and Kleine subjects.

He uses an eight-piece orchestra at the theatre, and the admis-



Interior of the Columbia Theatre, Provo, Utah, J. B. Ashton, Manager

sion prices are ten and fifteen cents. This is one of the most successful large houses in a medium-sized town, Provo having a population of 8,500, and the seating capacity of the Columbia being 1,250. The Artcraft "Little American" and Dorothy Dalton in "The Flame of the Yukon" have proven the best attractions for the Columbia since its conception in 1914.

Two New Crandall Theatres

Crandall's Knickerbocker theatre, Washington, D. C., to open in October, is described as the largest and handsomest south of New York. The manager will be Arthur L. Robb, who has re-

Brought 49,000 Cash Patrons Into This Live Man's Place

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signed a similar position at Moore's Garden theatre. It is said he will be transferred to Crandall's Metropolitan theatre when that is opened in January.

Mr. Robb will be succeeded at the Moore's Garden by George Schneider, of Baltimore.

DIRECTORY OF NEW THEATRES

IDAHO

Just a half block east of the Masonic temple building at Seventh and Bank streets, Wallace, the basement is about completed for a handsome theatre building which is being built by a stock company at a cost of approximately $50,000. This theatre building is to be a modern playhouse in every particular. It will be 50 x 100 feet with full basement. It is to accommodate stock companies as well as motion pictures, and will have every possible stage and dressing room facility. The seating capacity will be 700, which will include the main floor and the mezzanine floor.

ILLINOIS

J. Frank Stanley, proprietor, reopened the Star theatre, east side, Skelton brick building, Newton, a few days ago, showing "The Nation's Peril."

Several improvements have been made that will add to the safety and comfort of visitors and help to make pictures show up to better advantage. The ticket office and machine gallery have been enlarged and the latter made as near fire-proof as possible with sheet iron and asbestos lining; the same entrance and exit at the front are retained, but both are widened and given the same incline from the foyer to the auditorium, retaining also the alley exit for emergencies, and the stage has been set back several feet.

WISCONSIN

R. T. Holcomb and Joe Collins of Monroe have made plans to open a new moving picture house in that city in the Gettings block, the former home of the picture shows. Monroe has had two picture houses under one management for the past few years but the game evidently looks good to the men who are venturing in the field.

The Lex theatre, Chippewa Falls, was opened a week ago under most auspicious circumstances. The ceremonies of the opening consisted of the playing of "America," by the city band on the stage, with the little daughter of Mrs. J. J. Brooks waving an American flog. After the first show Attorney D. E. Cook addressed the audience on behalf of the citizens, thanking R. Hoch of Duluth for building such a beautiful temple of amusement for Chippewa Falls and the Messrs. Beyerly and Zauft for their work and the Progressive League and all who had aided in securing the fine edifice.

GEORGIA

The Majestic theatre, Andrews, Georgetown County, will shortly be a reality, for papers of incorporation were taken out a few days ago and a general motion picture and amusement business is the project of the incorporators. Fuller details of the venture will be published in this column in the near future.

For a long time the question has been asked by Atlanta theatregoers—"What will be done with the Forsyth?" and "When will it open?"

Both questions were answered last week when Jake Wells and John Evins opened with the super-film, "The Daughter of the Gods," with Annette Kellermann in the leading role.

There was considerable doubt for a time as to the future of the house, but this was dispelled when the success of the Lyric as a vaudeville home became evident. So Keith attractions will continue at the Carnegie way theatre, where the seating capacity is considerably larger, and the Forsyth will be devoted to the best offerings of the silent drama.

"The Daughter of the Gods" was shown here last year at the Lyric and was a tremendous success. This production cost $1,000,000, and is one of the greatest undertakings of Wiliam Fox. It marked the acme of the moving picture art, offering dazzling water scenes, and withal presenting a plot that was of the greatest interest.

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On the other hand, those to whom we spoke last week (who know the machine but not the men), will be glad to make the acquaintance of the men who gave the World of Projection the Machine that is serving them so excellently.

So next week we will begin to tell you something of these men.

However, if you have the slightest desire to learn more of the Simplex, don't wait for that advertisement, but "Obey that impulse," and ask for Catalog "N."

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Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR *Pres.* **JESSE L. LASKY** *Vice-Pres.* **CECIL B. DE MILLE** *Director General*

NEW YORK

ARTCRAFT PICTURES

The Newspaper Advertising

'Advertising'-America's religion.

A newspaper without advertising would be as dry as dust. There is no way to say *your* say to so *many* people at the same time, with the same *force* and *effect* as through the newspapers.

They are the *first,* the straight line of communication between the man with something to sell and the man who wants to buy.

And this national advertising campaign of Paramount and Artcraft is going right before the eyes of *26,408,462* readers of newspapers—*the readers* of the newspapers in your town.

And they'll *read* it; it will be *news* that will be *worth* reading. Not everybody knows what the modern photo-play has in store for them. They do not know that *now* they can see the best in literature, art and drama, portrayed by the greatest artists of the day; they do not all know the educational possibilities of the modern motion picture. They do not all know, *even yet,* what Artcraft and Paramount pictures *mean.*

But they *will know.* They will read about Paramount and Artcraft in more than 300 of the best newspapers in America. They will have the message *flashed* before their eyes on electric signs in big cities and popular resorts; and they will prove the supremacy of Paramount and Artcraft pictures from a chair in your theatre.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice-Pres.* CECIL B. DE MILLE *Director General*

NEW YORK

ARTCRAFT PICTURES

The Magazine Advertising

Pike's Peak and 20 others.

In Colorado are twenty mountains, all of them higher than Pike's Peak. But you never heard of the 19 others. It pays to advertise.

You can have the finest auditorium within a week's walk; but if you don't put the *right kind* of attractions in it and then go out and tell the man in the street *where* you are and *what* you've got, you'll be *as lonesome* as an old maid at a mothers' convention.

Your people read magazines. It's towns like yours that make "million circulations" possible. It's the *small* and moderate sized community that is the *backbone* of this great industry.

And Famous Players-Lasky Corporation *knows* this, and they use three millions of circulation in magazines to reach *your patrons* and the people who by right ought to be your patrons.

This *national* advertising campaign has a lot of thought behind it—with you in mind at every step. And *every* ounce of power known to modern advertising will be *turned on*, and every device will be used to *help* every exhibitor get every possible benefit.

And the 41,609,000 magazine readers are one way to *sell* you and your theatre to your public.

But ***be sure*** this advertisement ***means*** you.

Paramount Pictures

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ADOLPH ZUKOR *Pres.* **JESSE L. LASKY** *Vice-Pres.* **CECIL B. DE MILLE** *Director General*

NEW YORK

ARTCRAFT PICTURES

The Exhibitor

Count a million.

Of course you won't. Well then, *think* a million. $1,000,000 going out in *cash* to newspapers and magazines for advertising to *fill* your theatre, every day, every performance.

It's going to do just *that*, sure as fate, if you have the goods; if you're ready to *fire* right along with the big guns of this publicity.

In plain English, you won't get all that's due you—all the benefit of the great big advertising "main" laid through your town unless you have a "faucet" in the house with which to *turn it on*

In still plainer English, you must tell people that yours is the theatre the advertising talks about, that you show *that* kind of pictures, and that they can tell it in a minute by looking at your theatre. Then you've got them *for good*. Because Artcraft and Paramount pictures are going to *hold* them.

In the words on the cow-boy monument, "*We've done our derndest-angels can do no more*"—now, are you going to cooperate and *help us* to make this the first industry in America? **Your part is "linking up."**

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice-Pres.* CECIL B. DE MILLE *Director General*

NEW YORK

ARTCRAFT PICTURES

Paramount-Mack Sennett Comedies

Roping Her Romeo.

Were you ever roped!

You *of course* don't figure that you were the victim of a deep laid plan, —swallowed the hook, line and sinker, were finally thrown "hog tied" and lashed to the mast.

Any way you don't care!

You wouldn't care if it was one of the Mack Sennett girlies, that's sure.

Come and see a "burlesque Wild West" and a frontier "rough house" with the funny boys and **girlies.**

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST.
NEW YORK
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, *Pres.*, JESSE L. LASKY, *Vice-Pres.*, CECIL B. DEMILLE, *Director General*

Paramount Pictures

"The Very Idea"

of a custard pie on the pink-tilted tip of a dainty nose, is *ridiculously* funny.

And a slapstick *served* a-la-swan-like eyes en dark brows, is a laugh for kings.

There are only three titles announced but there will be more like

"Roping Her Romeo"
"A Bedroom Blunder"
"A Pullman Bride"

Tuck these away on your *booking sheet* for the coming season—don't put it off, tomorrow never comes.

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST.
NEW YORK
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, *Pres.*, JESSE L. LASKY, *Vice-Pres.*, CECIL B. DEMILLE, *Director General*

KATHLEEN CLIFFORD

starring in

WHO IS "NUMBER ONE"?

Paramount Pictures

Why

you should book Paramount's first serial

WHO IS "NUMBER ONE"?

Because the story is by the world's most famous writer of mystery —

ANNA KATHARINE GREEN

Because it features the daintiest little star in serial pictures —

KATHLEEN CLIFFORD

Because it has more and better advertising and promotion support than any other serial ever had —

Because it is a *Paramount* production and therefore right for your box office and your screen

SELECT SP PICTURES

Big money was made by Exhibitors with "The Common Law," "The Price She Paid" and "The Easiest Way." Opportunity is again hammering at your box-office! Book the new series of this supreme star's pictures—and clean up with the current release. It is

Clara Kimball Young

AND HER OWN COMPANY

in

"MAGDA"

Never has Clara Kimball Young been so beautiful on the screen—never has she had so strong and direct a story as in this new attraction now playing at the Rialto Theatre, New York.

Distributed by

SELECT PICTURES CORPORATION

729 Seventh Avenue, New York City

SELZNICK PICTURES

HARRY WEBER
Presents

EVA TANGUAY

("the bombshell of joy")

in

"THE WILD GIRL"

Direction Howard Estabrook, from the story by George Rosener

EVA TANGUAY'S first picture is now ready. Fall in line with the biggest exhibitors in the country who have had the foresight to book the first screen offering of this supreme favorite of vaudeville.

The hundreds of thousands of dollars which have been spent in making this star's name a household word throughout the nation will return a rich profit to the theatres showing her picture.

Distributed by

SELECT PICTURES CORPORATION

729 Seventh Avenue, New York City

The Best Stories of the Greatest Writers are on Vitagraph's Regular Program NOW

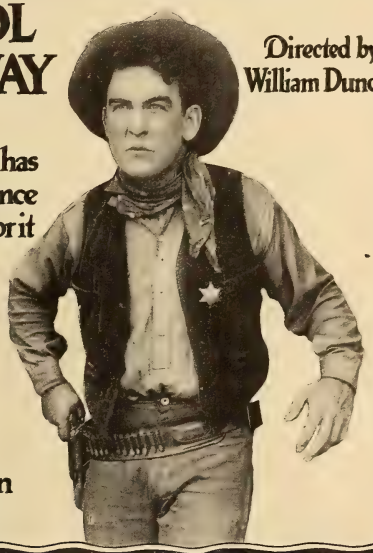
For example—on Vitagraph's Blue Ribbon Feature release list for October, November and December you will find such authors as

Alfred Henry Lewis
O. Henry
Robert W. Chambers
Frederick Upham Adams
Earl Derr Biggers
Cyrus Townsend Brady

Their books are read by the hundreds of thousands—their stories have carried magazine circulations beyond the million mark.

Their films—of proved popular appeal—are on Vitagraph's Regular Program NOW

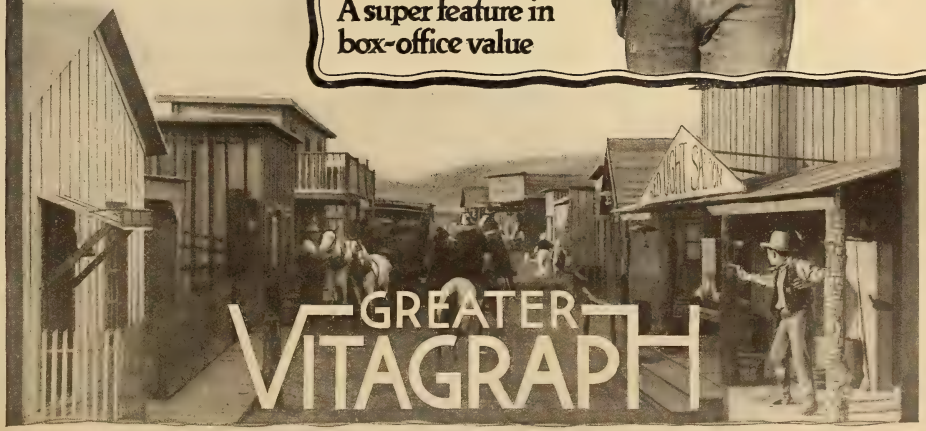
ALBERT E. SMITH presents
The First of the Immortal "Wolfville" Stories
by
ALFRED HENRY LEWIS
Beloved by Millions of Readers for His Wondrous Tales of the West
"DEAD SHOT BAKER"
A Five Part Blue Ribbon Feature *with*
WILLIAM DUNCAN
and CAROL HOLLOWAY
Directed by William Duncan



A production that has a ready-made audience of millions waiting for it

A wonderful opportunity for Exhibitors to reap a harvest by big advertising and publicity

A super feature in box-office value



Goldwyn Pictures

We Admit That There Are Reasons—

WHY eighty odd first run exhibitors are playing Goldwyn Pictures from our first release and telegraphing or writing their increasing approval of each new Goldwyn release.

Why each Goldwyn Picture and each of the Goldwyn stars, in their order of public presentation, have registered remarkable successes and attracted capacity audiences in every section of North America.

Why hundreds of smaller exhibitors have followed the lead of the big and successful showmen of the country and booked Goldwyn Pictures for *their* theatres.

Of course there are reasons for these significant indorsements. First of all, *Goldwyn Pictures make money for exhibitors.*

And they play at a profit because they have extraordinary and unrivalled stars, with remarkable stories by the ablest brains of our nation, directed and presented by artistic and skilled men who have always made money in tremendous amusement enterprises in which their own fortunes were invested.

Advisory Board:

SAMUEL GOLDFISH
Chairman

EDGAR SELWYN
IRVIN S. COBB
MARGARET MAYO
ROI COOPER MEGRUE
ARCHIBALD SELWYN
CROSBY GAIGE
PORTER EMERSON BROWNE

Goldwyn Pictures

Goldwyn's Great National Advertising Campaign

NEXT WEDNESDAY—October 10—Goldwyn Pictures, the Goldwyn stars and the Goldwyn standards of production will be introduced to millions of friends of the screen in *the first of a series of advertisements in The Saturday Evening Post.*

Goldwyn has booked its pictures all over North America on their merits; on their drawing power; on their novelties and refinements.

In succession we have backed these productions up with a national billboard campaign and unparalleled publicity.

And now Goldwyn places behind its stars and its productions as its greatest step—and without advance promises—*the tremendous force of the greatest advertising medium in the world.*

Our one comment to exhibitors on this campaign is: Goldwyn considers it much better to give them this co-operation that was never promised than to promise *more* in advance and give them *less* afterwards.

America's millions are eager to see Goldwyn Pictures. The progressive exhibitor will book them now.

Goldwyn Pictures Corporation

16 East 42d St. - - - - - - New York City

Hall Caine's Name Is Your Big Asset with the Public

THE great Manx author "pulls like a star" when his name goes up in your signs and your advertising.

Sixty millions of America's hundred million population know and love all of his works. They bought 2,000,000 copies of "The Bondman." And 1,000,000 copies of "The Deemster." And his "Woman Thou Gavest Me" was a sensation.

You never have to introduce or explain who Hall Caine is. He is *popularity plus.* His most powerful novel, now made into a screen production, is now ready for release.

THE MANX-MAN CO
PRESENTS

GEORGE LOANE TUCKER'S
Picturization of
Hall Caine's Greatest Story
THE MANX-MAN
with
Elisabeth Risdon Henry Ainley
Fred Groves

Prints of this remarkable production that played to capacity business for a month at the Criterion Theatre, New York, are now in all Goldwyn offices throughout North America and bookings can be made only through

Goldwyn Distributing Corporation
16 East 42d Street New York City

Perfection Pictures
"The Highest Standard In Motion Pictures"

A Perfection Contract

Its Value to *You!*

EVERY EXHIBITOR holding a Perfection Contract has taken out box-office insurance. It is one *kind* of insurance that you don't have to die to win. The longer you live and retain your contract the more valuable it becomes.

¶ Perfection Pictures are being exploited by the most gigantic campaign of advertising and publicity ever launched on behalf of a motion picture enterprise. Perfection Pictures are being brought to the attention of every man, woman and child in the United States. All these people are interested in Perfection Pictures. They are looking for the theatres showing them. By securing a Perfection Contract for *your* territory you are bringing these people to *your* theatre.

¶ The fact that your theatre is exhibiting Perfection Pictures make the full page advertisements in the Saturday Evening Post and other periodicals of national circulation *your* advertisements. Without spending a cent of your own you are benefiting by the hundreds of thousands of dollars being invested by the makers of Perfection Pictures.

¶ More and more people every day are looking for the Perfection trade-mark before going into the theatre. If they see it in front of *your* theatre they will go in. Insure *your* box-office the biggest run of prosperity it ever enjoyed.

¶ There's a new Perfection Picture released each week. You can secure them all and be sure of big business for fifty-two solid weeks. Arrange to secure a Perfection Contract for your locality. For full details inquire at the nearest Exchange of the George Kleine System.

GEORGE KLEINE SYSTEM

Distributors

Executive Offices: 63 East Adams Street, Chicago, Ill.

Branches in All Principal Cities

Perfection Pictures

"The Highest Standard In Motion Pictures"

Thomas A Edison, Inc., Offers

"The Apple Tree Girl"

From the story by George Weston in the Ladies' Home Journal. Has been read by millions. You can bring it to life for them on your screen. In five acts. Now playing the better theatres.

Starring

Shirley Mason

PRODUCED BY Thomas A Edison, INC.

GEORGE KLEINE SYSTEM DISTRIBUTORS

Perfection Pictures

Perfection Pictures

"The Highest Standard In Motion Pictures"

GEORGE K·SPOOR *Offers*

"Fools For Luck"

Kennett Harris' Saturday Evening Post story, "Talismans," in a new and even more entertaining form. Directed by L. C. Windom. Screen time: 65 minutes. Now available. Second of the productions featuring America's newest successful star.

Starring

Taylor Holmes

PRODUCED BY Essanay

GEORGE KLEINE SYSTEM DISTRIBUTORS

Perfection Pictures

Perfection

"The Highest Standard

THAT ARE PROVING REAL

"EFFICIENCY EDGAR'S COURTSHIP"
Clarence Budington Kelland's hilarious Saturday Evening Post story that scored an instant triumph wherever presented.
Starring
Taylor Holmes
PERFECTION
GEORGE KLEINE SYSTEM

"MEN OF THE DESERT"
A breezy, red-blooded story of the big out-doors. Filmed amid real Western surroundings—presenting a little slice of life as it is really lived in the Far Places.
Starring
Jack Gardner
PERFECTION
GEORGE KLEINE SYSTEM

Here are four Perfection Pictures that are proven successes —have been seen and praised by film critics and are now delighting motion picture goers all over the country.

GEORGE KLEINE SYSTEM

Pictures

In Motion Pictures"

BOX-OFFICE ATTRACTIONS

"PANTS"
A comedy-drama that contrasts Millionaire's Row and the tenement districts. A real human-interest story with a tug at the heart-strings of all who behold it
Starring
Little Mary McAlister
GEORGE KLEINE SYSTEM

"THE AWAKENING OF RUTH"
Romance—daring—adventure. All play their part in the unfolding of this whimsical tale of a lonely girl and the fortune that she inherited and almost lost.
Starring
Shirley Mason
GEORGE KLEINE SYSTEM

Exhibitors in metropolitan centers and those in small towns—houses like the Rialto of New York and the Opera House in the smallest community, have found these Perfection Pictures worth-while attractions from the standpoint of the box-office.

Perfection Pictures
"The Highest Standard In Motion Pictures"

GEORGE K·SPOOR *Offers*

"THE FIBBERS"

The kind of an attraction that all exhibitors regard as "sure-fire stuff." Send patrons away not only satisfied but eager for more of the same kind. Released October 15th.

Starring

Bryant Washburn *and* Virginia Valli

PRODUCED BY
Essanay

GEORGE KLEINE SYSTEM
DISTRIBUTORS

Perfection Pictures

Thomas A. Edison, Inc.,
Presents
AS THE FEATURE *of*

CONQUEST PROGRAM No. 12

"PAUL REVERE'S RIDE"

The immortal tale of the heroic Paul Revere. In this Conquest Program also are a four-reel comedy titled "Putting the Bee in Herbert"; a scenic depicting "The Healthiest Spot in India," and "The Champion Baby."

Conquest Pictures are chosen by the finest theatres everywhere. They have been screened at the Rialto and Loew's New York Theatres; the Stanley and Arcadia in Philadelphia; St. Francis in San Francisco; Keith's Hippodrome in Cleveland; Muse, Omaha; Palace, Buffalo, and over the Hamburger and Ascher circuits in Chicago. Follow their judgment. See your Kleine Exchange.

GEORGE KLEINE SYSTEM
DISTRIBUTORS

Coming –
The Revised and Elaborated
"QUO VADIS"
The World's Cinematographic Masterpiece
GEORGE KLEINE SYSTEM

PETROVA

PICTURES

Exchanges
of First National
Exhibitors Circuit

Petrova Pict
Frederick L.
President

McCLURE PICTURES

Elizabeth Risdon

Leading lady in "Misalliance" - and Star of "The Manx-man" — is now starring in George Loane Tucker's exquisite rendition of Eden Philpott's novel

"Mother"

The stories will appear in The Ladies' World simultaneously with their appearance on the screen. The photoplay "Mother" will have behind it the full force of McCLURE PUBLICITY

Secure STATE RIGHTS *from*

McCLURE PICTURES

Frederick L. Collins
President

25 W. 44th Street
New York

PROGRESS IS THE KEYNOTE OF HOFFMAN FOURSQUARE PICTURES

EXCHANGES AT BOSTON, PHILADELPHIA, PITTSBURGH
CLEVELAND, CINCINNATI, DETROIT, CHICAGO
AND ST. LOUIS REPORT RECORD BOOKINGS
THE NEW YORK EXCHANGE ALSO AT HIGH MARK

ONE HOUR
WITH ZENA KEEFE AND ALAN HALE

THE SILENT WITNESS
STARRING GERTRUDE Mc COY

THE BAR SINISTER
EDGAR LEWIS'S GREAT PRODUCTION

MADAME SHERRY
THE BROADWAY SUCCESS

SHOULD SHE OBEY?
WITH ALICE WILSON AND GENE GENUNG

THE GREAT WHITE TRAIL
FEATURING DORIS KENYON

THE SIN WOMAN
STARRING IRENE FENWICK

HER FIGHTING CHANCE
STARRING JANE GREY

THE FRINGE OF SOCIETY
CO-STARRING
RUTH ROLAND AND MILTON SILLS

SPECIAL NOTICE
HOFFMAN-FOURSQUARE CANADIAN EXCHANGES
NOW ESTABLISHED IN CONJUNCTION WITH
METRO PICTURES SERVICE
MONTREAL — TORONTO

M.H. HOFFMAN INC. 729 SEVENTH AVE. NEW YORK

DOUGLAS

Undisputed Supremacy

DOUGLAS FAIRBANKS is not only supreme in his field—he's *undisputedly* supreme.

After "Wild and Woolly" "Down to Earth" no produ the temerity to even challenge

This newest Fairbanks picture is better before—better because Mr. Fairbanks himself, from the story b Henaberry's staging enhan the nth degree.

The *pulling power* of a by the *pushing power*

FAIRBANKS

and
cer had
his position.

than anything gone
wrote it himself, for
y Jackson Gregory. Joseph
ced the action and pulling power to

ny star, *even* Fairbanks, is enhanced
of a live-wire exhibitor.

ARTCRAFT PICTURES CORPORATION
729 SEVENTH AVE. NEW YORK CITY
***Controlled by* FAMOUS PLAYERS-LASKY CORPORATION**
ADOLPH ZUKOR, *Pres.*, JESSE L. LASKY, *Vice-Pres.*, CECIL B. DEMILLE, *Director General*

ARTCRAFT PICTURES

Better to read fifty advertisements than to miss the one YOU need.

STATE RIGHTS NOW SELLING

M. PHILLIP
p r e s

A MODERN

S T A R

World's Foremost Actor
TYRONE POWER

California
MABEL
W

250 DIVING CHORUS and

Six Reels of Star

First Novelty Offered

READ WHAT THE CRITICS

ROMANCE AND HEART INTEREST MAKES IT GRIP AND HOLD—WORTHY OF EXTRA EXPLOITATION

Agnes Smith
THE MORNING TELEGRAPH

A HUNDRED PER CENT PRODUCTION—A BOX OFFICE WINNER FOR ANY EXHIBITOR'S THEATRE

Joseph L. Kelley
MOTION PICTURE NEWS

NOT A FEATURE FILM BUT AN

A Line of Advertising and Lobby and Gape in Wonderment

ADDRESS ALL

CHARLES RANKIN SUITE 705 —

FOREIGN RIGHTS

THEATRES BOOKED DIRECT

HANSEN

LORELEI

RING

Perfect Venus

JONES

Photo-Plays Youngest Star

FRANCES BURNHAM

TH

SWIMMING BALLET 250

Fling Surprises

Exhibitors in Years

SAY OF THIS ATTRACTION

THERE ARE SCENES IN THE PICTURE IF TRANSFERRED TO CANVAS WOULD BE WORTHY OF LINING THE WALLS OF A KING'S PALACE

Ben Grimm

MOTION PICTURE WORLD

TYRONE POWER SHOULD BE FEATURED-AN EXHIBITOR WILL NOT GO WRONG IN BOOKING THIS FEATURE.

NEW YORK

DRAMATIC MIRROR

EXTRAORDINARY ATTRACTION

Display that Will Make Them Stop and Pull Them In.

COMMUNICATIONS TO

729 SEVENTH AVE. NEW YORK CITY

NOW SELLING

WORLD PICTURES
BRADY-MADE
OCTOBER
LEW FIELDS in "The Corner Grocer"
Madge Evans
Directed by George Cowl
SEVEN STARS Montagu Love, June Elvidge, Arthur Ashley, Henry Hull, Julia Dean, Irving Cummings, Hubert Wilke in "Rasputin, the Black Monk"
JUNE ELVIDGE ARTHUR ASHLEY in "Shall We Forgive Her"
From the famous play by Charles Sarver
Directed by ARTHUR ASHLEY
ETHEL CLAYTON in "The Dormant Power"
Story by Florence C Bolles
Directed by TRAVERS VALE
CARLYLE BLACKWELL MADGE EVANS EVELYN GREELEY in "The Burglar"
From the play by Augustus Thomas
Directed by Harley Knoles
ALL IN ONE MONTH
Another proof of World Supremacy

BLUEBIRD Photoplays
present
MAE
MURRAY
in a SUPER BLUEBIRD Photoplay
"Princess Virtue"
A most Extraordinary and Novel Presentation
of a Romance of the Smart Set.~The most Lavish
Production of the Season.~Directed by Robert Z. Leonard
Book thru your Local BLUEBIRD Exchange
or from BLUEBIRD Photoplays, Inc. 1600 B'way, N.Y.

It's the "Class"
of
CHRISTIE
COMEDIES
That Makes Repeaters
IN BEST THEATRES
EVERYWHERE
Book this one Now
Dainty Betty Compson
and Bevy of Beauties
"Love and Locksmiths"
Released Week of October 8th
Directed by Al E. Christie
CHRISTIE FILM CO.
LOS ANGELES

Pathé

B. S. Moss, the famous New York exhibitor, has booked

The SEVEN PEARLS

WITH MOLLIE KING AND CREIGHTON HALE

for all his New York theatres. The serial will be shown in The Hamilton, Regent, Jefferson, Prospect and Flatbush theatres. Mr. Moss is a very successful showman because he knows good attractions.

B. S. MOSS TO SHOW PATHE'S 'SEVEN PEA

Enterprising Manager Sensational Photoplay of His New York T

Mollie King Heads Cast Latest Picture from of the Famous Scre

B. S. Moss has just completed arrangements with Pthe whereby its latest and much exploited serial, "The Seven Pearls," will be shown in all the Moss theatres the first three days of next week. This in conjunction with the usual vaudeville and motion picture programmes.

Every motion picture and vaudeville manager in Greater New York has been camping on the steps of the Pathe Exchange awaiting the release of "The Seven Pearls," but it remained to the aggressive Mr. Moss to secure the prize. While other managers were wiring, writing and telephoning the Pathe offices, the early installments were being reeled off in Moss's private projecting room in offices in the Godfrey Building. When the last reel was completed Moss's signature was already dry on the Pathe contract.

been lost, he demands that they be returned within six months. Failure means that Ilma must be conscripted into his harem, or her father will be beheaded.

SENSATIONAL THEME:

e necklace has fallen into th
of a band of New York crook
h one has received a separa
they sail for this count
rican young man and Il
en. Then begins a sear
rls that results in some
emarkable situations eve

t episode gives promise
all the material that seri
ive come to expect—my
love interest and ever
ributes to holding t

no mean calculat
passing judgment
a new photoplay, a
es in public print th
Pearls" gives high a
being sensational, you c
granted that his words a
has been identified as
in all leading mov
and motion pi
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eration
succes
h

Mollie King

Produced by Astra – Written by Charles W. Goddard, the famous playwright.

PATHÉ

Mrs. VERNON CASTLE

BRYANT WASHBURN

BESSIE LOVE

PATHÉ PLAYS

that's all.
The stories
The stars
The quality
will be there.

Five reels
each

PLAYS

FANNIE WARD

The story, the star, the quality are there in

STRANDED IN ARCADY

WITH

MRS. VERNON CASTLE

the first of the PATHÉ PLAYS. Adapted from the novel by Francis Lynde. Directed by Frank Crane.

Produced by ASTRA.
Five parts released
October 14.

FRANK KEENAN

PEARL WHITE

Pathé
TODAY
WITH
FLORENCE REED
SEVEN PARTS
The territory on these great pictures is going fast!
Western Pennsylvania, West Virginia and Ohio have been sold to the Harris P. Wolfberg Attractions of Pittsburg; Eastern Pennsylvania and New Jersey have been sold to Frank Gersten; Delaware, Virginia, Maryland, North Carolina and the District of Columbia have been sold to Exhibitors Film Exchange, Inc., of Washington, D.C., F. Ferrandini, President, A. Dresner, Sec'y and Treasurer.
THE MAD LOVER
WITH
ROBERT WARWICK
SIX PARTS
Territory hitherto sold includes New York, California, Nevada, Arizona, Oregon, Washington, Idaho, Montana, Colorado, Utah, New Mexico, Wyoming and Alaska.
"Today" adapted from the play by Geo. B. Broadhurst and Abraham Schomer.
Directed by Ralph Ince.
"The Mad Lover" written and directed by Leonce Perret.
Each produced by Harry Rapf

Empire All-Star Corporation

Presents

ANN MURDOCK

in

"The BEAUTIFUL ADVENTURE"

Third of the Charles Frohman Successes in Motion Pictures. In six acts. Directed by Dell Henderson. Released the week of October 15th.

The same tremendous Charles Frohman Success that ran for months at the Lyric Theatre, New York, and later toured the country with Ann Murdock in the leading role. A guaranteed house-packer. At your nearest Mutual Exchange you can arrange to secure all the

CHARLES FROHMAN SUCCESSES *in Motion Pictures*

Produced by
Empire All-Star Corporation
James M. Sheldon, Pres.

Distributed by
Mutual Film Corporation
John R. Freuler, Pres.

BIG STARS ONLY

Samuel S. Hutchinson, President
AMERICAN FILM COMPANY, INC. Presents

Juliette Day

The Famous Broadway Beauty IN

"The Calendar Girl"

In five acts. By Julian Louis Lamothe.
Directed by Rollin Sturgeon. Released
the week of October 15th.

A pretty girl—a dashing bathing costume—and a photo of the two, reproduced on a calendar, furnish the basis for one of the most enjoyable screen stories of the year. Available now at all Mutual Exchanges.

Produced by
AMERICAN FILM COMPANY, INC.
SAMUEL S. HUTCHINSON, President

Distributed by
MUTUAL FILM CORPORATION
JOHN R. FREULER, President

HELEN HOLMES

"THE LOST EXPRESS"

—ADVERTISED EVERYWHERE!

THIS stupendous fifteen-chapter mystery serial is setting new box-office records. It is advertised from coast to coast. It is presented with the most complete line of advertising helps ever prepared for Exhibitors. These items are ready at any Mutual Exchange:

- **Posters**—Ones, Threes and Sixes For Every Chapter
- **Special Twenty-four Sheets**
- **Rotogravure Heralds**
- **Thumbnail Cuts**
- **Window Cards**
- **Snipes**
- **Announcement Slides**
- **Lobby Photos**—Sets of Six 11x14's for Each Chapter
- **22x28 Lobby Portraits of Helen Holmes**
- **Oil and Water Color Paintings of Helen Holmes**
- **Banners**
- **Press Sheets**

When you book this record-breaking mystery serial you get *co-operation*—advertising helps that will help you pack your house for fifteen weeks. See your Mutual Exchange.

HELEN HOLMES
IN
THE LOST EXPRESS

Produced by
Signal Film Corporation
Samuel S. Hutchinson, Pres.

Distributed by
Mutual Film Corporation
John R. Freuler, Pres.

BIG STARS ONLY

HELEN HOLMES IN THE LOST EXPRESS

YOU'LL find twenty-four sheet posters like the above throughout the country—from coast to coast. Signal's serial—"The Lost Express"—is reinforced by tremendous publicity everywhere. Your Mutual Exchange will tell you how you can cash in on this campaign. Write or wire!

Produced by
SIGNAL FILM CORPORATION
Samuel S. Hutchinson, Pres.

Distributed by
MUTUAL FILM CORPORATION
John R. Freuler, Pres.

BIG STARS ONLY

MUTUAL PICTURES

George Ovey

as
quaint, busy
quick-witted, winning
little

JERRY

in
snappy

CUB COMEDIES

JERRY'S JAM
Released
October 18th
through the
MUTUAL FILM
CORPORATION

David Horsley Studios and
Executive Offices
Los Angeles, California

Eastern and Foreign Sales
Representative
D. W. RUSSELL
729 Seventh Avenue
New York City

DAVID HORSLEY PRODUCTIONS

MUTUAL

DON'T GAMBLE!

You can't afford, Mr. Exhibitor, to slight the quality of the shorter offerings at your theatre any more than you can afford to book poor multi-reel "features."

AN EDITORIAL FROM THE MOVING PICTURE WORLD:

SPOILING the effect of a good feature by filling in with two or three reels of poor or mediocre material is a shortsighted policy that more than a few theatre managers seem to be guilty of. Paying large rental rates and spending much time in selecting the feature or big subject on the program and then paying little or no attention to the other subjects necessary to complete the required number of reels can only and does result in dissatisfaction on the part of a large majority of each audience. The feature may be the very best and may fascinate every one in the theatre, *but if it has been preceded, or is followed, by poor and unsatisfactory shorter subjects, the good effect of the former is bound to be minimized if not nullified altogether.* Looking out for the general excellence of the whole program is well worth while.

GAUMONT SINGLE-REEL FEATURETTES WILL IMPROVE ANY PROGRAM.

REEL LIFE

The Mutual Film Magazine

Covers everything in an instructive and highly entertaining way. Properly advertised, it will build for you a permanent and increasing patronage.

THE GAUMONT-MUTUAL WEEKLY

The news of the world. On the screen as soon as it happens.

"FILM FUN" for October says:

THE Gaumont pictures are doing great work. *Their photographers have been to all points of the civilized and uncivilized world,* bringing back with them many interesting and valuable pictures.

DON'T LET YOUR COMPETITOR SEE THE MUTUAL MAN FIRST.

Gaumont

Gaumont Co.

LONDON FLUSHING, N. Y. PARIS

Gaumont

THE WILLIAM FOX
BUSINESS SUCCESS INSURANCE CO.
OF THE WORLD

In Consideration of the booking of the

Standard Pictures

hereinafter named, which have proved their value, and others to be named and included from time to time hereafter, the holder of this policy hereby is insured

Against **Death** of his hopes for greater business,
Against **Burglary** by competitors of his profits, or
Against **Accidents** to his prosperity;

Provided that this policy shall be in full force and effect during such time as the holder hereof shall be showing any of the following **Standard Pictures,** and not otherwise, except as herein provided:

The Honor System
Jack and the Beanstalk
The Spy
William Farnum in The Conqueror
Theda Bara in Camille
Aladdin and His Wonderful Lamp
William Farnum in When a Man Sees Red

NOTE—This, Mr. Exhibitor, is the effect of every contract you sign for Standard Pictures—the only pictures on the market which the producer dares to insist shall be seen before they are booked. See any Fox branch manager if you are interested in prosperity insurance. The longer you delay the more it costs you.

FOX FILM CORPORATION

WILLIAM FOX

presents

THE STANDARD PICTURE

ALADDIN AND HIS WONDERFUL LAMP

The most thrilling and fascinating of the Arabian Nights Tales

NOW PLAYING TO CAPACITY

TWICE DAILY AT $1.00 SCALE AT THE

GLOBE THEATRE

BROADWAY and 46TH ST. NEW YORK

WATCH FOR RELEASE DATE

READ THE UNANIMOUS VERDICT

OF NEW YORK'S DRAMATIC AND TRADE REVIEWERS

Harriette Underhill in The Tribune—"It shall merely be stated that we enjoyed it more than anything we have seen this season, because it is filled with delicious, subtle humor, furnished by some totally unconscious, incredibly clever children."

The American—"It is spectacular. It is more exciting than the biggest screen 'thriller,' and a thousand per cent more wholesome. It has more humor to the fifty feet—this being the prescribed way to measure film excellence, according to the shop talk of the audience—than the funniest farce of the season."

The World—"Distinctly repeats the success of 'Jack and the Beanstalk.' The children display very remarkable precocity as film actors."

The Herald—"The picture has many ingenious effects in the numerous indoor and outdoor scenes, and the sand storm shown in the second part was as stirring and realistic as could be expected of any film representation of the fury of the elements."

The Evening World—"Was not only beautifully done, but interested the older folks as well as the children who packed the theatre."

The Globe—"The audience smiled, sniggered and cooed its delight. And well they might."

The Evening Sun—"The adults will find entertainment in the film version of this popular childhood story, especially because of the beautiful scenes that are unfolded and because there is a certain novelty in the work of the youthful artists employed in the play."

The Evening Telegram—"This latest of feature photoplays has exceeded even the apparently limitless boundaries of the famous Arabian Nights' fable as it was written."

The Evening Post—"It bids fair to be as popular as its predecessor, 'Jack and the Beanstalk,' which was the first of the Fox Kiddie features, as it provides a delightful entertainment for both young and old."

Journal of Commerce—"Here is another picture that not only will set children wild with delight, but will please fathers and mothers just as much."

FOX SPECIAL FEATURES

OCTOBER 14 RELEASE

Virginia Pearson

(The Rose of Dixieland)

in

"THOU SHALT NOT STEAL"

A Story based on the 7th Commandment

"FOX OCTOBER RELEASES ARE GREAT." *Every Exhibitor Writes*

GLADYS BROCKWELL *in* "CONSCIENCE"
Never was equalled.—

COMING RELEASES

OCT. 21. GEORGE WALSH *in* "THIS IS THE LIFE"

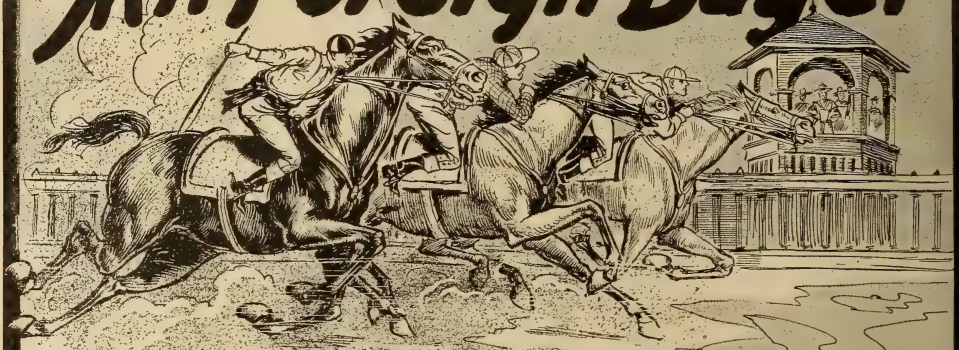
OCT. 28. JUNE CAPRICE *in* "MISS. U. S. A."

Book Fox Special Features NOW

VIRGINIA PEARSON AS A BOX OFFICE ATTRACTION IS IN A CLASS BY HERSELF

FOX FILM CORPORATION

Mr. Foreign Buyer



You are not gambling - or taking any chances with our productions for your particular territory

Our Productions are Winners

WE
CONTROL EXCLUSIVELY FOR EXPORT

WORLD-BRADY-MADE PICTURES

52 OF 'EM A YEAR - EACH ONE IN A CLASS BY ITSELF - 52
OTHER - DRAMAS-COMEDIES-SERIALS-EDUCATIONALS-CARTOONS

"WE OPERATE EVERYWHERE"
SQUARE DEALING-EFFICIENCY-ORGANIZATION

EXCLUSIVE EXPORTERS OF SPEER CARBON

INTER-OCEAN FILM CORPORATION

PAUL H. CROMELIN
Pres. & Genl. Mgr.

220 W. 42 nd St.
New York City.

"WE OPERATE EVERYWHERE"

LARGEST DISTRIBUTORS OF FILM IN FOREIGN FIELDS

SCHLES

"KERENSKY IN THE RUSSIAN REVOLUTION of 1917"

AUTHORIZED BY THE EXECUTIVE COMMITTEE OF THE SOLDIERS' AND WORKMEN'S DEPUTIES-PETROGRAD

STATE RIGHTS NOW SELLING

THE MAN OF THE HOUR-KERENSKY IN ACTION

THIS SUBJECT CONTAINS PLENTY OF

ACTION
PATHOS
THRILLS

FOUR REELS

PREMIER KERENSKY
REPRODUCED FROM THE FILM

GET BUSY FOR YOUR TERRITORY

NOW IS THE PSYCHOLOGICAL MOMENT

STRIKE WHILE THE IRON IS HOT

THE FRONT PAGES OF DAILY PAPERS THROUGH OUT THE COUNTRY TELL YOUR PATRONS ABOUT KERENSKY EVERY DAY

WE HAVE HIM IN ACTION-LET THEM SEE HIM

FOREIGN RIGHTS CONTROLLED BY
INTER-OCEAN FILM CORPORATION

TERRITORIES SOLD
GLOBE FEATURE FILM EXCHANGE, BOSTON-FOR NEW ENGLAND STATES
SUPERFEATURES, LTD-TORONTO-FOR DOMINION OF CANADA

BOOK NOW
BUY NOW
WIRE NOW
TO
M. S. EPSTIN
SUITE 1005
220 W. 42ND ST.
NEW YORK CITY

SCHLES

GOING!

Written by WILLARD MACK. **Produced by S. RANKIN DREW**

Featuring CHRISTINE MAYO, EVELYN BRENT, ANDERS RANDOLF, FRANK MORGAN, WILLIAM SHERWOOD

Our Winter Sales Campaign Is Under Way!

Washington, Oregon, California, Arizona, Nevada, Montana, Utah, New Mexico, Colorado, Idaho, Wyoming, North. New Jersey **SOLD**

WHAT OF THE REST OF THE WORLD DO YOU WANT?

Write or Wire us for Our Proposition.—IT'S INTERESTING

Master Dramas Features, Inc., HERMAN BECKER, Gen. Mgr. 1493 B'way, New York City

BRENON PRODUCTIONS
Personally · Directed · By · Mr. Brenon

HERBERT BRENON

will present

OTIS SKINNER

in

"KISMET"

by Edward Knoblock

In order that his most famous role of Hajj, the beggar of old Bagdad, may live after him, Otis Skinner has finally consented to make his screen debut. The advent of Mr. Skinner will unquestionably be the supreme motion picture event of the coming year. The opportunity to collaborate with Mr. Brenon caused the star to reconsider his determination never to enter the silent drama.

Otis Skinner as Hajj in

BRENON PRODUCTIONS
Personally Directed By Mr. Brenon

HERBERT BRENON

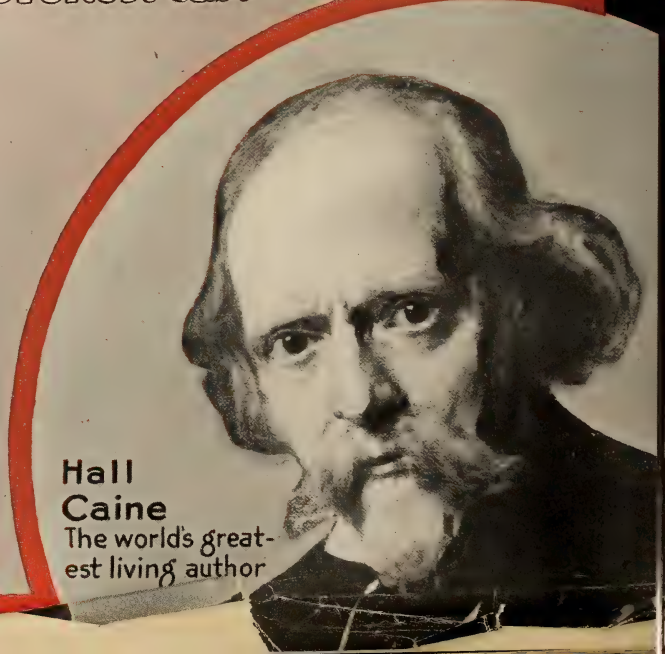
will present

"THE WOMAN THOU GAVEST ME"

by Hall Caine

with a notable Brenon Cast

"The Woman Thou Gavest Me," which sold so far into the millions that it was termed the world's best seller and which was translated into fourteen languages, will make a tremendous "picture-novel" of today. The story of Mary O'Neill, married in innocence to a dissolute nobleman, is a theme of intense dramatic power. Critics pronounced it the most vital study of the feminine soul in literature. Moreover, Mr. Caine's discussion of religion and divorce caused "The Woman Thou Gavest Me" to attract international comment.



Hall Caine
The world's greatest living author

BRENON PRODUCTIONS
Personally · Directed · By · Mr. Brenon

HERBERT BRENON

will present

"EMPTY POCKETS"

by Rupert Hughes

In course of preparation

"Empty Pockets" will have all the attributes of Mr. Brenon's visualization of "The Lone Wolf," which was called the most adroit and swiftly moving mystery romance of the screen. "Empty Pockets" has another baffling problem, its action is keyed to top speed, and, moreover, it goes beneath the shell of mere melodrama in its humanness and closeness to life. "Empty Pockets" has a delightful love interest, aside from its thrills and well sustained interest. It is expected to surpass "The Lone Wolf" in swiftness and and power.

Barbara Castleton and Bert Lytell who head the table

BRENON PRODUCTIONS
Personally · Directed · By Mr. Brenon

HERBERT BRENON

presents

"The FALL of the ROMANOFFS"

based upon absolute facts furnished the producer by ILIODOR (the Mad Monk) former confidant of Rasputin and confessor to the Czar.

"The Fall of the Romanoffs" is the screen's first big effort to film contemporary history. Mr. Brenon chose the most epoch-making event in the evolution of democracy---the hurling of the Romanoffs from their hereditary throne with the birth of Russian freedom---and told the story with compelling and absorbing force. "The Fall of the Romanoffs" is no mere sequence of historical events---it goes beneath the glamor and tinsil of the Russian court and unfolds the human side of royalty. No picture since the birth of the picture industry has had the publicity of this production.

Rasputin, Russia's real ruler with Anna who

TRIANGLE

Quality and Price

As a pure business proposition, Mr. Exhibitor, you want good pictures and you want them at prices that will enable you to make money.

Recall any number of TRIANGLE releases — have not nearly all of these pictures been real box office productions? TRIANGLE has always stood for quality first and last — you hardly need be reminded of that fact. *Future TRIANGLE productions will not only maintain their past high standard but will be improved.*

TRIANGLE prices enable any exhibitor to make money. The production cost of TRIANGLE pictures has been reduced to a minimum. Prices to exhibitors represent the cost of production plus the cost of distribution with a reasonable margin of profit. We appreciate that our success depends on the success of TRIANGLE exhibitors and we are doing business on a basis that promises mutual protection and results.

We want the help and cooperation of every exhibitor who is trying to stabilize and insure the future of his business. We shall do business on a fair, square and equitable basis.

Watch TRIANGLE releases and compare TRIANGLE prices and TRIANGLE service with others. Get acquainted with the TRIANGLE exchange nearest you.

TRIANGLE

Margery Wilson

in

"WILD SUMAC"

It has all the elements of popular appeal—a beautiful girl, a virile story, a fight of unequalled thrill, and the rare scenery of St. Croix on the Canadian border.

See this picture and you'll be its booster

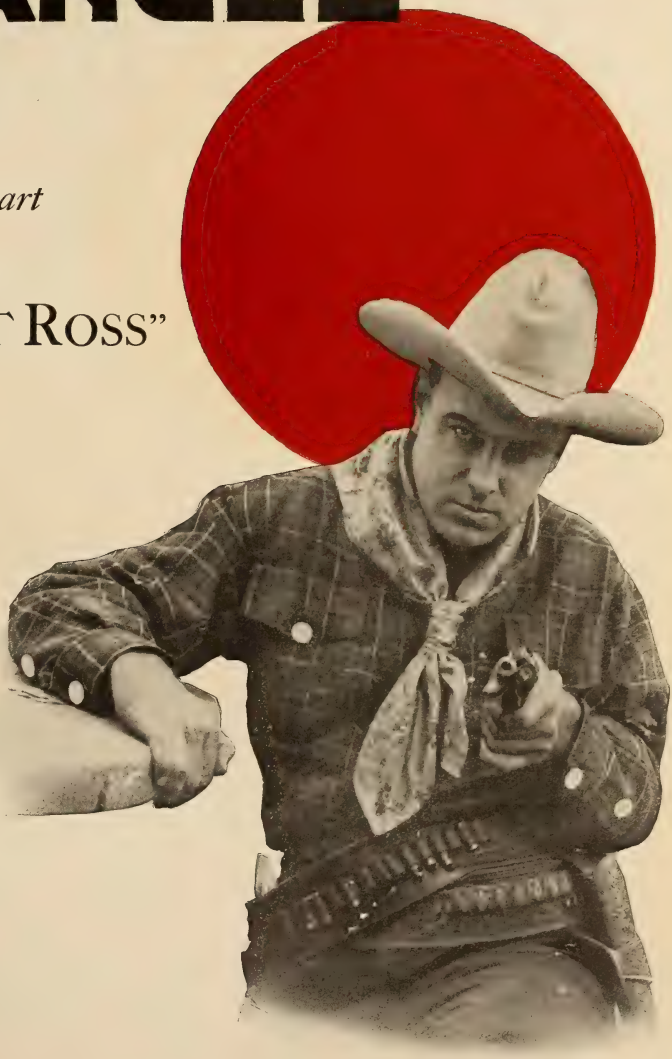
Released October 14

TRIANGLE

Roy Stewart

in

"ONE SHOT ROSS"



He brought prosperity to Painted Gulch, and he'll bring prosperity to your theatre.

Here's a big Western drama at a price that leaves you profits

Released October 14

TRIANGLE

Keystone Comedy

"PEARLS *and* PERILS"

Presenting

Harry McCoy, *Dora Rogers*,
Alatia Marton
and other Keystoners

Just a string of laughs
from start to finish.

Released October 14

GENERAL FILM COMPANY,

The Classiest Comedies of The Year

ARE

GEORGE ADE'S

New Fables in Slang Fit Any Program! One Every Week!

These 25-minute laugh-makers are written exclusively for Essanay by America's greatest humorist.

"The Fable of the Speedy Sprite"
Released Sept. 29.

"The Fable of All That Triangle Stuff as Sized Up by the Meal Ticket."
Released Oct. 13.

"The Fable of the Film-Fed Family."
Released Oct. 20.

Marguerite Clayton and Roderick LaRocque in "The Fable of All That Triangle Stuff as Sized Up by the Meal Ticket"

"The Fable of Prince Fortunatus Who Moved Away from Easy Street and Silas the Saver Who Moved In."
Released Oct. 6

TRADEMARK
Reg. U. S. Pat. 1907

ESSANAY
GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago

Distributed Exclusively by General Film Company

TRADEMARK
Reg. U. S. Pat. 1907

GENERAL FILM COMPANY,

They're Booking this Treasure Chest Fast

The Empress of Emotion

HELEN HESPERIA

IN

CAMILLE

That Sublime Drama of a Woman Who Loved

A Six-Part Splendor-Film, with the inimitable atmosphere of Alexandre Dumas' actual types and locations —and with HESPERIA (the Beautiful), internationally renowned "Bernhardt of the Screen," envied and adored for her graces and talent.

A Marvelous Story Filmed in Marvelous Form

This Overwhelming Box-Office Attraction Is Being Booked by the Wide-Awake Exhibitor Who Knows Opportunity, Who Senses the Now Recurrent Furore Over the Ever-Beloved Heart Romance of "CAMILLE."

Controlled by HANOVER FILM CO.

CAPT. CHAS. E. KIMBALL
Managing Director

Distributed Exclusively by General Film Company.

GENERAL FILM COMPANY

New SPARKLE Comedies

Kate Price and Billy Ruge and an Ostrich in "PALS"

A feast of six rollicking one-reel comedies now ready with Kate Price, inimitable character comedienne famous for her individuality, and Billy Ruge, the favorite laugh maker of screen entertainment.

WEEK END SHOPPING
PALS
AMBITION
IN HIGH SPEED
"A BARGAIN—$37.60"
MONKEY-MAID-MAN

For a Box Office Tonic Book This Group

Produced by The **JAXON FILM CORPORATION** Commercial Trust Bank Bldg. 41st & Broadway, N. Y. City

Distributed Exclusively by General Film Company

EXHIBITORS

Your Country

"The supreme test of the nation has come.
We must all speak, act, and serve together."
Woodrow Wilson.

The Treasury Department of the United States government has asked the National Association of the Motion Picture Industry to help them sell the Second Liberty Bond issue.

Help "put over" the Second Liberty Loan

There has been prepared five pictures, 500 feet in length.

The leading stars and personages of stage and screen appear in this splendid film to help Uncle Sam finance the war.

It has been put up to you, Mr. Exhibitor, to get the people to see this picture.

MEMBER OF THE
NATIONAL ASSOCIATION
OF THE
MOTION PICTURE INDUSTRY

Compliments of the Motion Picture News

EVERYWHERE is Calling

Where to get the pictures

The following distributing companies have volunteered the services of their organizations in distributing the different installments. Every exhibitor gets his film from a designated exchange—whether he is a regular customer at that exchange or not.

Films are free to all—
Exchanges pay all express charges

Book No. 1 at	Universal or Vitagraph Exchanges
Book No. 2 at	Paramount or Metro Exchanges
Book No. 3 at	Fox or Goldwyn Exchanges
Book No. 4 at	Pathe or Triangle Exchanges
Book No. 5 at	World or Select Pictures Exchanges

Second Liberty Loan Committee

National Association of the Motion Picture Industry

Motion Picture Division

Adolph Zukor, Chairman

Marcus Loew Jules E. Brulator W. W. Irwin George K. Spoor

Compliments of the Motion Picture News

Cosmofotofilm Co Inc.

State Right Buyers

To pass the acid test to-day a feature production must have a great story—a great director—and a star.

George Loane Tucker's

master feature production

"I Believe"

has a tremendous story—a director who ranks among the first four—and a star, internationally celebrated.
Mr. Tucker produced "The Middleman," "The Manx-man," "The Mother" and "I Believe."

Was **"The Middleman"** a great picture?—ask **Metro**
Is **"The Manx-man"** a great picture?—ask **Goldwyn**
Is **"The Mother"** a great picture?—ask **McClure**

Of "I Believe" Mr. Tucker has said: "It is my most important production." It has the greatest story of them all, gripping, tense and absorbingly interesting.

Be wise and buy your territorial rights to this great production from us DIRECT

FOR OPEN TERRITORY

Address All Communications To

Cosmofotofilm Co Inc.
CANDLER BLDG.
220 West 42nd St.

PARALTA PLAYS

PICK OF THE PICTURES

J. Warren Kerrigan

IN

Screen version by THOMAS G GERAGHTY

"A Man's Man"

Written by PETER B. KYNE

DIRECTED BY OSCAR APFEL

The Regal — Exulting — Debonair — Buoyant Story of an American Superman, — who holds no sacrifice too dear for the attainment of his loved one's happiness.

Envy the man
who loves a woman
who loves him truly;
his virtues
his strength
yea, and his faults.
Thrice blessed he
if he may call
the woman he loves
his staunchest friend

"..... will entertain any human being with red blood in his veins."—(*Moving Picture World*)
"..... reaches the 100% mark of perfection."—(*Motography*)
"..... brimming over with human interest and action in every foot of the film."—(*Exhibitor's Trade Review*)
"..... surpasses even the fondest hopes."—(*Motion Picture News*)
"..... its box office power should be magnetic and lasting."—(*Exhibitors Herald*)

This sums up the opinion of the Trade Papers
They know!

Produced under the personal supervision of
ROBERT BRUNTON, Manager of Productions

PARALTA PLAYS, INC.

PARALTA PLAYS

PICK OF THE PICTURES

Bessie Barriscale

IN

"Madam Who?"

Screen Version by
Monte M. Katterjohn

Written by
Harold MacGrath

DIRECTED BY REGINALD BARKER

Branded a spy.
Ever hunting
and being hunted in turn.
Every smile a deceit,
every truth a lie.
Always alert,
pursuing, plotting, scheming.
Trifling with fire,
with death, with infamy.
Shunned by friend,
despised by foe.
Ready to die
in shameful oblivion—
so that her country
may live.

The Secret Service Classic

—Mystery Prowling—Mystery Rambling—Mystery Strutting—
and with it all the Speed and Splendor of a shooting Star

Produced under personal supervision of Robert Brunton

Bessie Barriscale in "Rose o' Paradise"

By GRACE MILLER WHITE, Author of "Tess of the Storm Country"

Directed by JAMES YOUNG

The Happy Picture Heals the burning wounds of ailing hearts with the potent balsam of God's faith

Note: Our most extraordinary nation-wide advertising campaign will bring forth a demand by the public for "Rose o' Paradise" as insistent as a child's demand for the soothing croon of his mother.

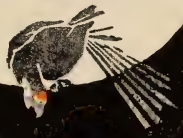
PARALTA PLAYS, Inc.

729 SEVENTH AVENUE
NEW YORK CITY

CARL ANDERSON, President
JOHN E. DeWOLF, Chairman Directors
ROBERT T. KANE, Vice.-Pres.
HERMAN KATZ, Treas.
NAT. I. BROWN, Secretary and Gen'l Manager

PARALTA PLAYS, Inc.

To Exhibitors who have run The Slacker



METRO has beaten its own record with

Draft 258

and Metro invites Exhibitors to prove this statement by attending trade showings throughout the United States –

NO BATTLE SCENES

Wm. Christy Cabanne, author and director of the only other sensational box office success of the year, directed this production –

MABEL TALIAFERRO

is the Star – *Story by Mr. Cabanne and June Mathis*

METRO

releases this attraction in October

Surpassing her previous dramatic triumphs

Wonderful

EMILY STEVENS

in her most astonishing contribution to the drama of the screen.

Directed by George D. Baker.

E. Phillips Oppenheim's
Best Seller

A SLEEPING MEMORY

7 ACTS — Released by

METRO

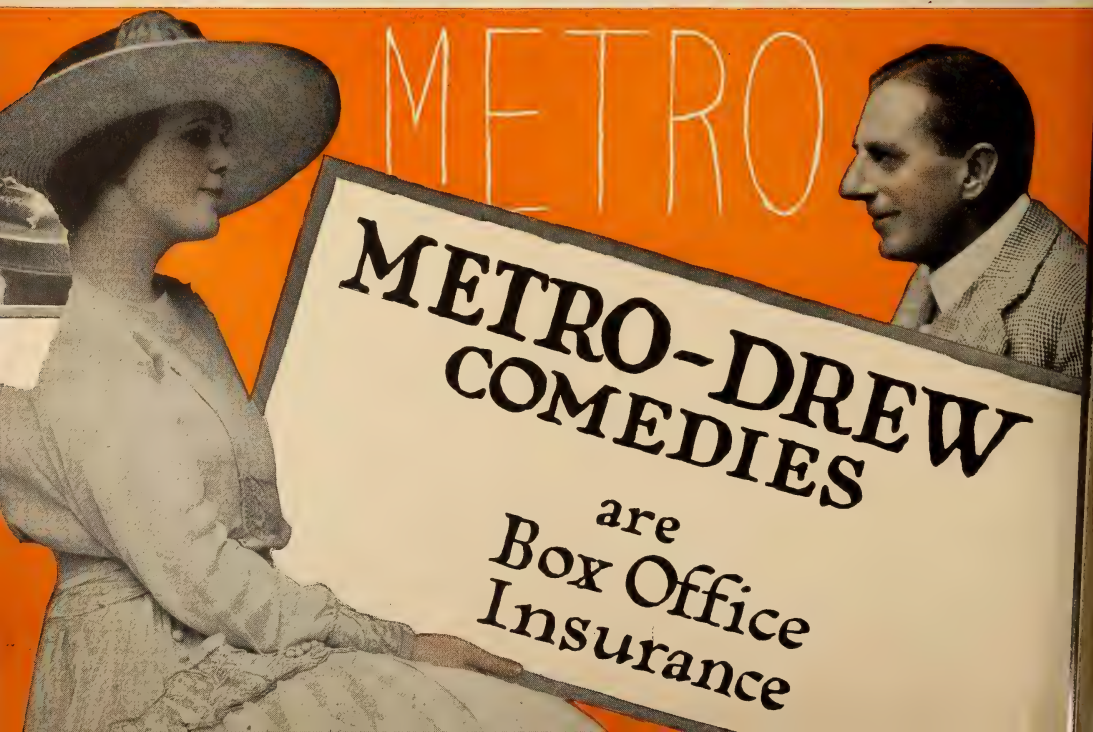
OCTOBER 15th

COMING

VIOLA DANA

in a mammoth production of

BLUE JEANS



JAMES A. O'GORMAN
GEO. GORDON BATTLE
ALMUTH C. VANDIVER
CHARLES J. LESLIE
ISAAC H. LEWIS

O'GORMAN, BATTLE & VANDIVER,
ATTORNEYS AND COUNSELLORS AT LAW,
37 WALL STREET, NEW YORK.

TELEPHONE 6936 HANOVER
CABLE ADDRESS "COUNSELLOR"

October 3, 1917.

Iliodor Picture Corporation,
Eltinge Theatre Building,
New York City.

Gentlemen:-

Permit us to inform you that the Hon. Charles M. Hough, U. S. Circuit Judge, today, granted your application to restrain, pendente lite, Ben.Blumenthal, Isaac E. Chadwick and the Export & Import Film Co., from using the title "The Tyranny of the Romanoffs with Iliodor" and from using, showing etc. any photograph of Iliodor in a costume shown on Iliodor in your copyrighted photo-play "The Fall of the Romanoffs with Iliodor".

Proof by affidavit was made to the Court that in July, 1917, the defendant Blumenthal copyrighted the photoplay now advertised as "The Tyranny of the Romanoffs with Iliodor", as "Ivan the Terrible". Advertisements describing the film as "The Tyranny of the Romanoffs with Iliodor" were printed in the trade journals in September.

Granting the injunction, the Court said, among other things:-

> "Ivan the Terrible was not a Romanoff, and the Sixteenth, was different from the Twentieth Century, even in Russia. This is common knowledge.
>
> "But when a copyrighted play is registered, as the Fall of the Romanoffs, and Iliodor is a prominent character therein, defendants' acts in advertising The Tyranny of the Romanoffs with Iliodor, are nonsense, unless intended to create the belief that the play so named, did or does deal with the same matters naturally suggested by The Fall of the Romanoffs with Iliodor as an actor.
>
> "I am satisfied that defendants have pirated one of plaintiff's copyrighted photographs of Iliodor."

Faithfully yours,

ACV/W

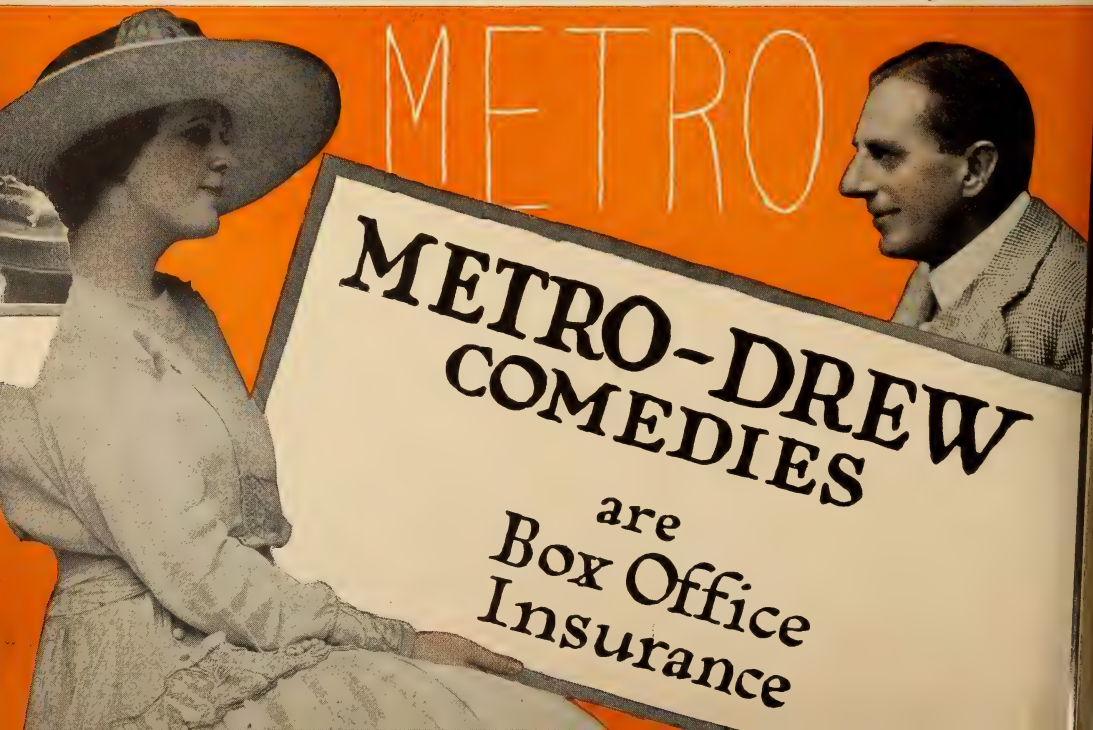
O'Gorman, Battle & Vandiver

COMING

VIOLA DANA

in a mammoth production of

BLUE JEANS



JAMES A. O'GORMAN
GEO. GORDON BATTLE
ALMUTH C. VANDIVER
CHARLES J. LESLIE
ISAAC H. LEWIS

O'GORMAN, BATTLE & VANDIVER,
ATTORNEYS AND COUNSELLORS AT LAW,
37 WALL STREET, NEW YORK.

TELEPHONE 6936 HANOVER
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>
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Faithfully yours,

ACV/W

O'Gorman, Battle & Vandiver

"King of the Movies"

Rev. Thomas B. Gregory
N.Y. American Sept. 30, 1917

Biggest Box Office Attraction ever

Herbert Brenon's

ILIODOR, FORMER CONFESSOR TO THE CZAR WHO PLAYS HIS OWN ROLE

"Human as well as historic appeal makes "The Fall of The Romanoffs" the apogee of Mr. Herbert Brenon's effort as a producer of strong photo-drama. It abounds in thrills, in spectacular scenes, in gripping situations." — *New York American, Sept. 24.*

PHOTOGRAPH THEATRE

This super-production depicting the death of autocracy in Russia—with its vivid glimpse of the hearts that beat beneath the purple—was accorded the most enthusiastic press comments in the history of the silent drama. Critics are united in declaring it the most mighty theme ever successfully handled in motion pictures.

It is a living, throbbing cross-section of history—with its breath of freedom—sweeping from the Siberian marshes to the Petrograd court.

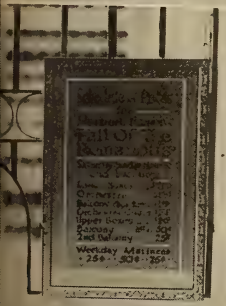
A Film even greater than the Birth of a Nation"

Paterson Evening News Sept 27, 1917

offered for Territorial Rights

"Fall of the Romanoffs"

"Personally Directed By Mr. Brenon"

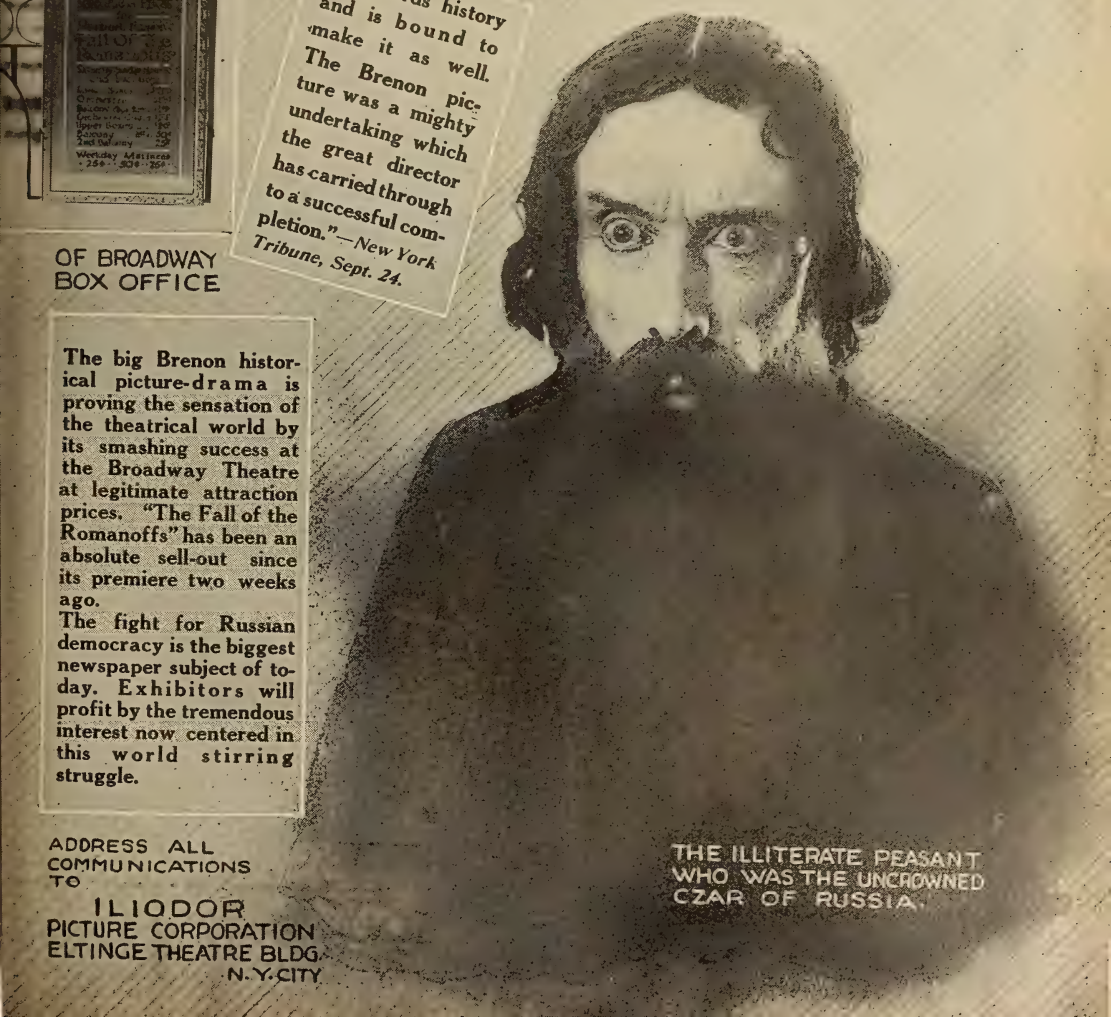


"It records history and is bound to make it as well. The Brenon picture was a mighty undertaking which the great director has carried through to a successful completion."—*New York Tribune, Sept. 24.*

OF BROADWAY BOX OFFICE

The big Brenon historical picture-drama is proving the sensation of the theatrical world by its smashing success at the Broadway Theatre at legitimate attraction prices. "The Fall of the Romanoffs" has been an absolute sell-out since its premiere two weeks ago.

The fight for Russian democracy is the biggest newspaper subject of today. Exhibitors will profit by the tremendous interest now centered in this world stirring struggle.



THE ILLITERATE PEASANT WHO WAS THE UNCROWNED CZAR OF RUSSIA.

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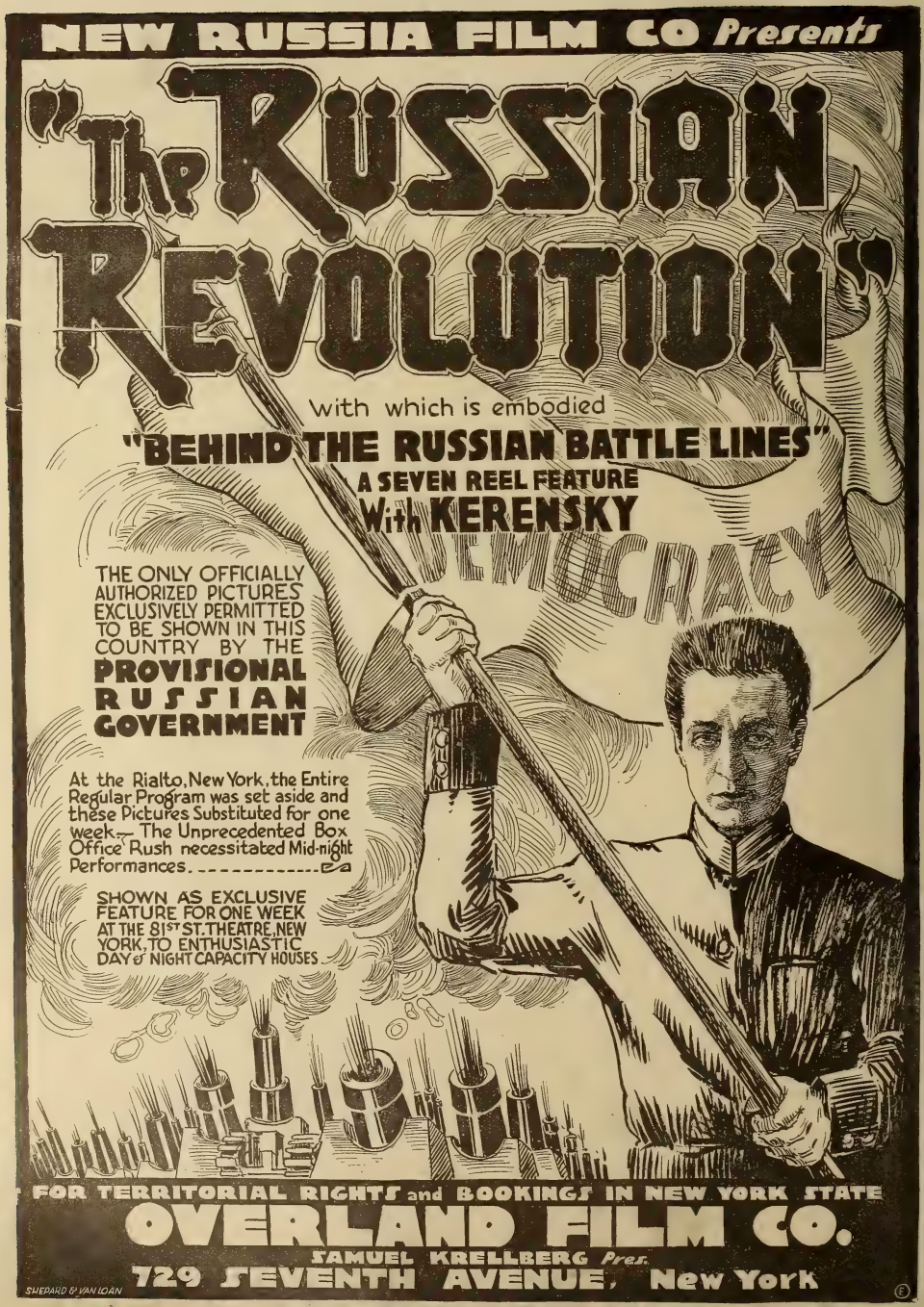
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"The RUSSIAN REVOLUTION"
with which is embodied
"BEHIND THE RUSSIAN BATTLE LINES"
A SEVEN REEL FEATURE
With KERENSKY
THE ONLY OFFICIALLY AUTHORIZED PICTURES EXCLUSIVELY PERMITTED TO BE SHOWN IN THIS COUNTRY BY THE PROVISIONAL RUSSIAN GOVERNMENT
At the Rialto, New York, the Entire Regular Program was set aside and these Pictures Substituted for one week — The Unprecedented Box Office Rush necessitated Mid-night Performances.
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Now Under the Direction of Edward J. LeSaint

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ESSANAY

GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago

Distributed Exclusively by General Film Company

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"When You See it in 'The News' It's News"

Motion Picture News

"The Exhibitors' Medium of Communication"

HAS THE QUALITY CIRCULATION OF THE TRADE

Volume 16 No. 16 October 20, 1917

The Tax and Higher Admissions

THE important matter of higher admission prices has taken a sudden and radical turn.

The unexpected imposition of a huge war tax on films and on theatre admissions takes out of our mouth the arguments we had planned to present here in favor of a general raise in admission prices. Conditions within the industry—that is, better entertainment, higher rentals, higher maintenance costs all around—were enough in themselves, in our opinion, to make higher admissions logical and necessary.

Furthermore, in our opinion, many theatres—in fact the majority of theatres—could *profitably* increase their prices, *provided* their pictures were more cleverly presented and more intelligently exploited to the public.

A large number of theatres evidently felt this way about it, for throughout the country, this Fall, theatres have jumped their prices and what is more to the point made the new prices pay.

Conditions *within* the industry started the higher admission movement.

And now we have conditions *without* the industry—thrown into the balance so overwhelmingly that the situation has been lifted beyond argument or choice.

Prices now have *got* to be raised.

* * * * *

LET us bear one point firmly in mind. These conditions—these conditions without the industry—are abnormal.

We are passing through a great world crisis.

Congress has just completed the appropriation of twenty-one billion dollars—the greatest legislation appropriation in history; and many more billions are to follow.

Taxation is, of plain necessity, heavy. In many cases—and this we might remark includes publishers—it is a double and treble taxation.

We hold no brief for the tax on motion picture theatres.

It is in our opinion one of the most illogical and pernicious pieces of a tax budget that is bad and unjust in a number of glaring counts. It is no more than was to be expected from a patriotic House leader, who at the eleventh hour, jammed through a "joker," penalizing every good salary in the country except his own.

It is a tax that should have been avoided; and we are at a loss to know why this industry did not avoid it. We believe, as we pointed out before, that it could have been avoided—not by politics and ballyhoo, but by a plain presentation of the true facts and figures of this industry—which facts and figures would not countenance a tax on the low-priced—too low-priced amusement of the masses; nor, especially, would it seek to penalize the desirable advance of an industry by taxing every admission save the cheapest.

But the tax is here.

It is due to abnormal conditions, beyond the exhibitors' control. It will have to be faced by the exhibitor with a clear understanding of these abnormal conditions, and what they demand.

It is a tax upon the public—a war tax, just like the taxes placed directly or indirectly on almost everything else in the way of necessities and luxuries. The public *must* pay.

* * * * * *

AND we believe the public will pay.

The public will pay more—eliminating entirely from consideration the tax angle; eliminating the fact that the exhibitor has succeeded in explaining clearly to all his public that the tax is theirs, theirs to pay; eliminating the further fact the public, grown used to paying higher retail prices all along the line, will not question greatly the higher retail prices of pictures.

The public will pay *more* for the *better presentation of pictures;* and the public will come in *greater* numbers because of the *better advertising of pictures.*

These big facts are applicable to the majority of picture theatres in the country.

As stated before we don't, by any means, lay all the burden on the picture houses. Good pictures, pictures the public will pay for, were never demanded as they are now. The stuffing of the independent market with over advertised and under made pictures is inexcusable; so is the crippling of a good program with "losing" pictures.

"Tell us how to popularize the 'losers,'" writes a practical exhibitor, "and you will have solved the problem of higher rentals."

Very true. Higher admission prices is equally a manufacturer's problem; and if he doesn't meet it—with

(*Concluded on next page*)

WM. A. JOHNSTON, *Pres. and Editor.* HENRY F. SEWALL, *Vice-Pres.* E. KENDALL GILLETT, *Sec. and Treas.*

Published on Tuesday every week by MOTION PICTURE NEWS, Inc., 729 Seventh Ave., New York, N. Y. 'Phone 9360 Bryant. Chicago Offices, Mgr. Wm. J. McGrath, 110 So. Dearborn St.; 'Phone 755 Randolph. Los Angeles Offices, Mgr. J. C. Jessen, 429 South Figueroa St.; 'Phones 7140 Main, F-4661. Subscription $2 a year, postpaid, in United States, Mexico, Hawaii, Porto Rico and Philippine Islands. Canada, $3. N. B.—No agent is authorized to take subscriptions for Motion Picture News at less than these rates. Have the agent who takes your subscription show his credentials and coupon book.

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Speaking Editorially:

Whose Fault

AN exhibitor came into our office last week and gave the facts of a deplorable instance of exchange carelessness.

The print of a very prominent and high-priced picture reached him in such bad condition that his audience hissed its presentation. He was mad clear through and discouraged.

We cited this instance to a prominent and successful exhibitor and got an unexpected rejoinder.

"The exhibitors' own fault!" said he. "Exchanges are often bad. We all know that. But do you think I would let *my* business suffer for that reason?

"If I had booked an important picture like that, and advertised it heavily I would have got up at daybreak if necessary, gone to the exchange, and examined the print. In fact I've done that many a time.

"It's my business to please my audience. I never rely upon anyone else but myself. I take no chances.

"Conditions are bad for the exhibitor. But what's the use of railing at them? Stop complaining, double your working hours, use your showman intelligence—and you'll succeed, anyway."

A Happy Note to Picture Making

ANOTHER word on the Fox Kiddie Pictures will not be amiss. They deserve double mention.

The second picture of the series, "Aladdin and the Wonderful Lamp," has just been shown in New York. It is as good as the first success, "Jack and the Beanstalk." And there are more to come, of which "Treasure Island" is one.

These pictures sound a happy note in picture making—happy because they move abundantly—these pictures can be made of equal interest to grownups and children. They will solve a question asked every day in many an American home: "Is the picture safe for our children to see? Dare we take them with us?"

"Bogey" Brought Out to Kill Sunday Pictures

CORVALLIS, Oregon, has defeated Sunday motion picture exhibitions by a vote of 534 to 500. Heretofore Corvallis has been one of the best Sunday exhibition towns of its size in the state.

Copies of the Corvallis papers reaching the NEWS print the arguments for and against Sunday showings. The state agricultural college is located in Corvallis and the greatest argument against pictures on the Sabbath was that they interfered with the studies of the pupils. The fight was conducted by the Ministerial Association. As the Daily Gazette-Times said the day before the election: "Everybody here is scared to death about the college. If there should be one pupil less because of Sunday pictures the whole town would go in mourning for a year. The writers of this argument know it and play it as their trump card." This paper cites "Skinner's Dress Suit" as an example of the pictures that can well be shown on Sunday.

It is significant that the Liberty League, which defeated the Oregon "blue laws" offered to send speakers to Corvallis to urge Sunday exhibitions, but this permission was refused. The league showed that in other college towns the institutions lost attendance because pupils refused to be buried in communities where they had no amusement on their day of rest.

"Side Show" Tactics Shake Pictures' Pedestal

REPORTS come from various section of exhibitors who are taking advantage of the large attendance at their Saturday and Sunday shows to put on poor bills. The reason is that the people are coming to the theatre any way and that they might just as well save film rental by using cheaper offerings.

Not only is this rank fraud perpetrated at the expense of patrons who probably have no other day in which to see a motion picture, but it is the surest way in the world to kill a theatre and weaken the public faith in the screen.

It took the public a long time to find out that the motion picture was not a "fake." Many of the manufacturers and exhibitors have spent millions of dollars in bringing the silent drama to the forefront of art-amusement. And yet the short-sighted exhibitor can, so far as his community is concerned, pull the industry from its pedestal by "side show" tactics.

The Tax and Higher Admissions

(*Concluded from preceding page*)

salable pictures—he'll have eventually his creditors to meet.

But it is yours—and yours still more than his.

The whole object of this and preceding editorials is to give you a jab that will do you good.

You have been following too much the easiest way. The easiest way is to cut prices—or to hold them low and give a lot of poor quantity for the money. It has been done before in many lines; but it has never succeeded.

The hardest way is to charge the price and give good quality; but it is the money-making way.

The time has passed when people will come into your theatre because you've got film and projection machines.

And the time has passed for you to rely upon someone else to give you good pictures, in good condition, and add the highly necessary adjuncts of good music, good advertising and constantly new and attractive methods of presentation.

The public will pay for this kind of entertainment, pay well in round numbers, and if you don't give it someone else will.

* * * * * *

WE presume there will be some disastrous results from this theatre tax.

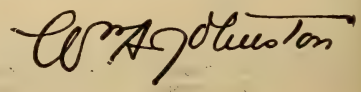
Some exhibitors who have raised from five cents to ten will go back to five.

Some ten cent theatres will go out of business.

But, in no case, will this backsliding be due to good retailing; in each instance it will be the choice of the easiest—and worst way.

Think it over—exhibitors—before you act. Think it over carefully. The procession of higher prices and better retailing is on. It is inevitable. You must keep up with the procession or step out.

Stepping out now means staying out. This is a crisis. Are you going to play easy and lose; or play hard and win?



War Tax and Operating Costs Boost Many More Admissions

Audiences in General Not Averse to Paying More When Better Show Is in Sight and War Situation Is Understood—Baltimore, Philadelphia and Newark Among Latest to Take the Step

IN line with the move of the legitimate and motion picture theatres in the East to raise admission prices because war conditions demand it and better shows justify it, both large and small exhibitors throughout the country are adding their theatres to the long list of houses which have increased the door charges, the initial news of which was carried in MOTION PICTURE NEWS last week.

The movement, instead of cutting into the attendance at the various theatres, seems to be having a better effect than was at first expected. Audiences, as a rule, are awaking to the fact that war conditions in this country make it absolutely necessary to charge more even for amusement and entertainment, and that the small increase in admission charges makes it possible for the exhibitor to present a better show.

Baltimore Public Likes the Best

Following close upon the heels of the story in the MOTION PICTURE NEWS to the effect that Marcus Loew, B. S. Moss and William Fox have decided to raise the scale of admissions in their various theatres, comes the announcement from Baltimore that exhibitors there are doing the same. With the increased cost of the better motion picture productions, in the main due to the public demanding more elaborate film plays and the attendant burden entailed by the war, some of the Baltimore theatres have been compelled to join houses in other parts of the country in raising admission charges. In line with the advance in the motion picture industry the West End Theatre, in order to secure the larger productions which come direct from the metropolis, took the leap last week. This house has booked the productions featuring the leading stars of the screen, including Marguerite Clark, Mary Pickford, Douglas Fairbanks, Billie Burke, George M. Cohan and Elsie Ferguson. The cost of these pictures has greatly increased, owing to the heavier burden now borne by the producers, and unless the exhibitor desires to present an inferior show, certain to hurt his business and probably ruin it altogether, the increase is inevitable. Also, along with the increased price, there will be other improvements made in the presentation of the pictures. Among the innovations decided upon is the installation of a large orchestra at the West End, more than twice the size of the former one.

With the same idea in view, that of giving better shows while meeting the increased cost of living, the Idle Hour has also made a slight change in policy. Hereafter the house will enlarge its program, which in the past has been composed of Universal productions with special Bluebird days, and will in addition use other feature productions, leading off with Earle Williams in "Transgression." The admission will be raised to meet the enlarged program.

Philadelphia in the Swim

The rising tide of higher prices, in its rush westward, is engulfing Philadelphia theatres. Already all the downtown theatres are submerged and the neighborhood houses are feeling the dash of the fifteen-cent waves. Thus far no wrecks are reported, and it is quite likely that none will be, as the public is not averse to the raises when it understands that war conditions make it necessary to charge more for the shows. All the theatres are weathering the gale admirably, and some are even stronger than before.

The Stanley, which started out as a 15 and 25-cent theatre, raised recently to a 35-cent maximum, and has now gone to 40 cents, with no decrease in patronage. Nearly all the Stanley theatres (about one hundred in all) are adding 5 cents to the former admissions.

The Regent remains at 15 cents for evening week days, but has increased to 25 cents on holidays and Saturdays, with the evening prices going into effect at six o'clock.

Stanley Mastbaum, manager of the Palace, declares that his house has not lost in popularity since prices were raised on Labor Day, and that not a complaint has been heard from patrons. On the contrary, it is Mastbaum's opinion that the people are better pleased than ever with the attractions, as attested by the bigger business done.

Boyd's Arcadia has not yet gone above the 25-cent limit, but has set the afternoon price forward to one o'clock, instead of six o'clock as formerly, with the night charges in effect all day Saturday. D. A. Donjian, house manager, is authority for the statement that the crowds are just as large, and a better class of patrons attend in the afternoon. The other Boyd house, The Family, after extensive improvements doubled the price in the early autumn, and a 15-cent raise is possible at any time at that theatre.

Among other houses in Philadelphia to raise prices are six Central Market Street theatres managed by Frank W. Bukler, four neighborhood houses managed by Columbus Stamper, and the Park and Jefferson, managed by Jay Emanuel.

Newark Raises 100 Per Cent.

Admission prices in motion picture playhouses in Newark, N. J., have been advanced practically 100 per cent recently, and with but few exceptions exhibitors report attendance records averaging fifty per cent improvement over box-office records for July and August. There is not a single exception to the report that attendance figures under the increased admission prices are materially larger than when a cheaper price was charged.

While the advanced prices have been general among exhibitors throughout the city playhouses, managers declare that the total attendance of patrons of motion picture houses in Newark during the month of September would show a gain of at least 33 1-3 per cent over the previous month. This they unite in saying shows that motion picture patrons of Newark are not averse to paying a comparatively fair amount for the entertainment to which they are partial.

F. D. Allison, manager of the Strand theatre, sheds a little light on the operations of the higher prices in this city. "My patrons did not grumble at the advances. It can be safely said that their visits to the Strand are just as frequent as when the policy of the house was different. I notice, however, that many patrons feel that by paying more they have a right to be taken into the counsel of the exhibitor. Many who never talked to me before now seek me to make requests about pictures they would like to see or some little innovation they would like to have undertaken by me. All of which I endeavor to encourage.

Indiana Directors of A. E. A. Very Active

Meeting in Indianapolis on September 28 Shows That New Organization Is Going After Things Without Gloves—Largely Attended

DIRECTORS of the American Exhibitors' Association for the district of Indiana, meeting at the Hotel Severin, Indianapolis, September 28, attested the approval of the new organization by the manner in which they buckled down to business. Every director was present to discuss various questions of interest to the association, its members and to the motion picture industry.

While the meeting was an executive session for the directors, Frank J. Rembusch, of Shelbyville, Ind., head of the Indiana district organization, gave out the principal subjects discussed. He pointed out that Indiana has the strongest state organization of the Exhibitors' Association. Every Indiana exhibitor, he said, is unanimously in favor of the American Exhibitors' Association, and has withdrawn all connections and affiliation with the old organization.

Mr. Rembusch said the directors discussed the numbers of complaints that have been received from the exhibitors over the state regarding what he termed the unfair methods of some film manufacturers, and they talked over proposed plans with which to protect the exhibitors in these matters. These plans, he announced, would be made public later.

How the Indiana exhibitors are "doing their bit" in the war was also pointed out by Mr. Rembusch. The State Council of Defense asked the association to assist it in furthering the food conservation and other patriotic movements.

Mr. Rembusch and Charles C. Pettijohn, the general manager of the National Association, were chosen by the directors of the Indiana branch to represent the state at the Chicago meeting of the association which was held October 2 and 3.

Exhibitors Protest at the Revenue on Admission Charges

With Increased Cost of Operation and Higher Rates for Programs, Managers Conclude They Will Have to Fight Hard for Protection and Existence—Wisconsin Exhibitors Make Formal Protest in Letter to Washington

THE tax on admission prices has been subject to much comment. MOTION PICTURE NEWS has received numerous letters from exhibitors from all parts of the country and the consensus of opinion seems to be that thousands of exhibitors will be obliged to close their theatres. They state that attendance will be materially decreased because of this tax. With the increased cost of operation and the increased cost of program and independent productions, due to the tax on film, the exhibitors conclude that they will not only have to fight hard for protection but even existence in the business.

The exhibitors of Wisconsin have made a formal protest against the tax and have forwarded to Washington a letter addressed to the Conference Committee on War Tax, setting forth the injustice of the tax and asking that something be done to lessen the burden imposed on the exhibitor.

Several Houses May Close

J. E. Sherwood, speaking for the exhibitors of Wisconsin, states that in his opinion and in the opinion of the majority of the exhibitors of the territory, the larger number of them will have to close their doors. The letter sent by the Wisconsin exhibitors was sent prior to the passage of the bill in order that the tax might be lessened and the general effects of the legislation mitigated. Now that the bill has passed and has been signed by the President, the exhibitors will have to makes the best of the tax and it is hoped that they will find that it is not going to have the destructive effect which they have predicted. It remains to be seen whether or not the exhibitors throughout the country will be so adversely affected that they will have to discontinue business. Many of the exhibitors hold this point of view.

The patron is the one who, it seems, will have to decide this question. If the attendance holds up and the public is willing to pay the extra cents on the regular admission price, the status of the box-office will not be affected. The exhibitor, however, will have to look to other phases of the tax law than that affecting the admissions. The tax on the raw material and the positive prints will be reflected on the price the exhibitors will pay for their program and other features, and this, too, has to be taken into consideration.

Radical Changes in Policy

With less than a week's time having elapsed since the passage of the tax bill, reports have come to MOTION PICTURE NEWS of radical changes in the policy of some of the motion picture theatres.

From Washington, D. C., the manager of the Maryland Theatre writes that until recently his top price for admission has been 5 cents. After improvements and a more elaborate program, Mr. Johnson, the manager, says that he raised the admission price to 10 cents, charging 5 cents to children. Since the tax on amusement admissions was assured, Mr. Johnson says that he has returned to the old price of 5 cents.

"I don't feel as though my patrons would pay that extra cent," said he, "and I will not be able to give the shows I have been giving under the 10-cent admission charge. I will, however, endeavor to give my patrons the best show possible for the 5-cent admission."

The above is an example of one instance where the tax law has had its effect on the theatre in a concrete way.

The public should clearly understand that the exhibitor is not responsible for the raise in admission price of one cent or more. He is compelled by law to make such additional charge. On every 10-cent admission, or fraction thereof, there is a tax of one cent; on every 15 or 20-cent admission, there is a tax of 2 cents; on every 25 or 30-cent admission, there is a tax of 3 cents and so on up the scale of prices. It must be remembered that the tax is placed by the Government on the public not on the exhibitor. The people who attend an exhibition of motion pictures are the ones who pay the tax and it is so stated, very clearly, in the bill, as passed and signed by President Wilson.

Pettijohn Suggests Special Tickets

C. C. Pettijohn, general manager of the

(*Continued on page 2762*)

Zukor Declares Government Will Lose by Taxing Theatres

Famous Players-Lasky President Points out Disastrous Results Certain to Follow—Thinks It Will Reduce Production and Cause Shrinkage of Income from Tax on Producers and Distributors

ADOLPH ZUKOR, president of the Famous Players-Lasky Corporation, who has followed carefully every new development of the war situation, in so far as it concerns the motion-picture industry, has made a statement in which he points out to Congress some of the results that are certain to follow the agreement of the Congressional Committee on the war tax bill intended to raise three billion dollars, and concerning which a decision was reached September 29.

There is no doubt that other motion-picture men, who have given the matter the same attention and thought as has Mr. Zukor, think along the same lines, but the real question of which will be the ultimate loser, the Government or the motion picture, seems a long way from settlement.

Pictures Great Aid in War

Mr. Zukor prefaced his statement with: "From the moment that the motion picture industry was recognized as a factor in the preparations for war, and its value in aiding the Government in the prosecution of its plans therefore fully appreciated, the Famous Players-Lasky Corporation has taken a leading part in the various activities in that direction, and has demonstrated its patriotic principles and eagerness to assist in every way possible. It has co-operated with the National Association of the Motion Picture Industry to the fullest possible extent in devising ways and means of bringing before the people the innumerable necessities of the stressful times. In this latest tax development, however, I see a grave danger to the film industry and cannot refrain from pointing it out so that those who are in a position to do so may use their utmost endeavors to prevent it now. As applied to the motion picture industry, the new bill strikes out the exemption clause for those theatres which charge twenty-five cents or less down to five cents admission and imposes a tax on the gross receipts from all theatre admissions.

Some Houses Forced to Close

"Those in the industry recognize that there are thousands of small theatres throughout the country which do not make a profit on their entire investment commensurate with the tax on their intake which the conferees now propose. The result will certainly be that most of these small theatres will be forced to close their doors. They could not continue to exist and operate at a loss or with no profit. The result of this in turn will reflect directly upon the Government, because it will entail a loss of income and surplus profit tax from the theatres and from the great producing and distributing organizations whose profits will thus decline.

"It is true that the tax will not so materially affect the larger theatres because some may continue to operate at a sacrifice on their admission receipts. It is the small man who will suffer and unfortunately he has already been called upon to face local and other taxes in many instances which have rendered his position precarious. I do not make this statement from any lack of loyalty to the Government, because I believe it to be the absolute duty of every man in this country to assist to the last degree in the prosecution of the war. I am thinking solely of the fact that the Government, in the end, will lose more than it will gain from this tax levy. Taking up the tax on films them-

(*Continued on page 2762*)

Tax to Collect Over Fifty-Three Million from Pictures

Of This Large Sum Three Million Dollars Will Come from Raw Film Product, Fifty Million Dollars from Admissions and Seven Hundred and Fifty Thousand from Cameras—Bill Goes into Effect December 1

WHEN President Wilson placed his signature to the war revenue bill calling for $2,500,000,000 as an internal revenue tax last Wednesday, this tax to take effect the first day of December, he gave implied notice to the motion picture world, both industry and patrons in general, that of this sum there is expected $53,700,000 to come directly from the film industry and the general public—$3,000,000 from the raw film product, $50,000,000 from amusement admissions (including any and all forms of amusements where the price of admission is in the excess of five cents), and $750,000 from cameras. (The major portion of this tax on cameras will be derived from cameras used for projecting motion pictures.)

This, in terms of dollars and cents, is the extent to which the internal revenue bill, signed by President Wilson, last week, to become a law and in force on and after the first day of November, will affect the motion picture industry and all those who find amusement and entertainment within the doors of a motion picture theatre charging as admission a rate in excess of five cents.

Country's Whole Population Affected

The war tax bill, taken as a whole, affects practically every individual in the United States and it is safe to assume that the tax on the motion picture film and admissions to motion picture theatres affects the entire populations of the country, excepting very small children. Any person, excepting children under the age of twelve years, entering a motion picture theatre to witness an exhibition of motion pictures, which theatre charges, as an admission price, over and above five cents for each person, shall pay a tax of 1 cent for each 10 cents or fraction of 10 cents greater than 5 cents. Other persons besides children under the age of twelve years who are exempt from paying this tax are, bona fide employees (those actually engaged in conducting the routine business of the theatre), and municipal officers on official business. Under the term municipal officers will come fire inspectors, building inspectors, etc. With these three classes exempt, all other persons are subject to the tax.

It should be noted that children under the age of twelve years are only exempt from the payment of the tax when such children are admitted free of charge. If it is the rule to charge children 10 cents or more, the same as adults, then the children, regardless of their ages, are compelled to pay the tax, the same as adults. So that, the law, as interpreted by the writer, provides exemption to only two classes of persons: bona fide employees and municipal officers on official business, unless the management admits children under the age of twelve years, free of charge.

What the New War Tax Bill means to you.

THE REVENUE MEASURE COMPILED IN CONDENSED FORM FOR THE READY REFERENCE OF EXHIBITORS AND PRODUCERS OF MOTION PICTURE FILMS

The salient points of interest to the exhibitor:

1. Only Theatres Charging Admission Price of 5 Cents Are Exempt.
2. All Amusements, the Proceeds of Which Go to Religious, Charitable or Educational Institutions, Are Exempt.
3. All Persons Using Season Passes, Complimentary Tickets, Etc., Must Pay Tax.
4. Only Bona Fide Employees, Municipal Employees and Children Under Twelve Years of Age, Where No Admission Charge Is Made by the Theatre for Such Children, Are Exempt from Paying Admission Tax.
5. Report Must Be Made Monthly, According to Form Prescribed by Commissioner of Internal Revenue, by Owner.
6. Tax Must Be Paid in Revenue District, Where Theatre or Principal Place of Business Is Located.

Chronology and purpose of the War Revenue Measure:

1. Signed by President Wilson, October 3.
2. Effective as Law, December 1.
3. Tax Placed on: Raw Film Product, ¼ Cent Per Foot; Positive Prints, ½ Cent Per Foot; Admissions Prices, 1 Cent on Every 10 Cents or Fraction thereof; Cameras.
4. Total Amount to Be Raised by Tax on Industry, $53,750,000.
5. Distributed as Follows: Motion Picture Films, $3,000,000; Amusement Admissions, $50,000,000 (Including All Forms of Amusement); Cameras, $750,000.

"Deadheads" Must Also Pay Tax

And all persons admitted free of charge to any motion picture at a time when under circumstances an admission is made to other persons of the same class, shall be made to pay the tax of 1 cent on each 10 cents or fraction. This includes all persons holding season passes, complimentary passes or other form of ticket admitting them free of charge. To state the law, in general terms, all persons, excepting the classes noted above as coming under the head of those exempt, whether they gain admittance to an exhibition of pictures where the management of the theatre charges an admission price of 10 cents, more than 10 cents or a fraction of 10 cents greater than 5 cents, by actually paying the admission price or by virtue of a season pass or complimentary ticket or otherwise, where under the circumstances other persons of the same class are charged admission price, are compelled to pay under the law as construed by the writer, the sum of 1 cent on every 10 cents or fraction thereof.

It should be noted that the revenue law as affecting amusement admissions not only applies to motion picture theatres but all forms of amusements—cabarets, legitimate plays, operas or any form of amusement where an admission price of 10 cents, more than 10 cents or a fraction of 10 cents greater than 5 cents, is charged.

The war tax on internal revenue bill as passed by Congress and signed by President Wilson, after setting forth the amount of the tax to be paid, the persons to be exempted, etc., reads "TO BE PAID BY THE PERSONS SO ADMITTED" (referring to the clause which states that persons, with the exceptions of those classes above noted, who are admitted free under circumstances where an admission charge is made to other persons of the same class).

Exhibitor Is to Collect Tax

"TO BE PAID BY THE PERSONS SO ADMITTED"— this particular phrase should be noted, as it places the burden of paying the tax on the patron. In other words, as construed by the writer, this phrase means that the exhibitor not only is not obliged to pay the tax without first receiving it from the patron, but he is obliged to collect the tax from the patron. The

(Continued on page 2762)

Film Shipments Delayed by Incomplete Addresses

Causes Much Loss to Distributors, Exchanges and Exhibitors and Brings Request by National Association to Assure More Careful Attention

CARELESSNESS in the addressing of film shipments is causing much loss to distributors, exchanges and exhibitors, and one of the express companies, having been unable to deliver many shipments, has requested the National Association of the Motion Picture Industry, through its Transportation Committee, of which William L. Sherrill, president of the Frohman Amusement Corporation, is chairman, to lend its aid in an endeavor to assure more careful attention to shipments in the future.

E. E. Bush, traffic manager of the American Express Company, in a recent letter to the National Association states that these shipments have accumulated so rapidly of late that they have no further space at their terminals in which to store them. At the present time two safes are utilized for this purpose, but the shipments have accumulated so much that a surplus has built up around the safes, constituting a serious hazard. In fact, this official states the matter is so imperative that it will be necessary to enforce a rule in their classifications applying to the transportation of explosives and other dangerous articles by express which provides that when shipments of this nature are refused and cannot be delivered within 48 hours after arrival, they must be disposed of by storage in a safe place or by sale or destruction when it is evident that storage on the carrier's property will be a source of real danger.

With a view to relieving this condition the distributors and exchanges are offered the facilities of the National Association in an effort to trace lost shipments for which no returns have been made. The transportation committee of the National Association is working in accord with the traffic departments of all the express companies, which have extended every courtesy to the committee. This service through the National Association should prove of inestimable value to the exhibitors and exchanges throughout the country, acting as a central clearing house and incidentally saving the shippers much trouble and inconvenience as well as the expense of sending telegrams to hundreds of express agents throughout the country.

Film shipments valued at many thousands of dollars are now being held by the express companies, and the exchange managers are requested to check up their lists, forwarding a copy of the same to the National Association of the Motion Picture Industry, Times Building, New York city, which will advise the proper officials in the hope of making unnecessary the destruction of the films owing to the hazard and danger to the public involved.

Exhibitors Are Great Aid in Food Control

Arthur S. Friend Answering Many Questions from Exhibitors as to What Food Control Really Means—Hoover Well Pleased

HERBERT HOOVER, Food Administrator of the Government, has been highly elated over the manner in which the exhibitors throughout the country have come forth and offered their co-operation in spreading propaganda of the Food Administration in their campaign to have people waste less and to have one meatless day, and wheatless as well, each week.

One question that has come from many exhibitors in answer to their request to co-operate is, "What Does Food Control Really Mean?" Arthur S. Friend, treasurer of the Famous Players-Lasky Corporation, who is the chairman of the Motion Picture Division of the Food Administration, is answering this question by telling exhibitors what Mr. Hoover himself had to say on the subject recently at a meeting of the State Food Administrators and his personal staff, when he gave a striking explanation of the part that food control plays in war.

He said that European nations went into the war giving little thought to the subject of food. Even Germany with all its preparations had not foreseen the significance of this factor.

This made it necessary to organize food supply and distribution, and the various countries tried various methods. They fixed maximum prices, and minimum prices, regulated the production and distributing trades, and put people on rations. Those countries which established the earliest and best methods of food control secured the greatest efficiency in war. Mr. Hoover said that, whether we like it or not, we must deal with the food problem of war in one of two ways. There is not enough food to go around if we stick to the lavish methods of peace times. Rising prices, coupled with depreciation of money, due to issues of war bonds in every country, which make the purchasing power of money shrink, compel us to adjust the food supply to the world's appetite, either by controlling that supply in ways that lead to economy and make it suffice, or by letting wages rise as prices rise, to keep pace roughly with fluctuations.

Red Cross Event Draws Five Thousand People

The National Red Cross Pageant, under the auspices of the American Red Cross, was given at the Rosemary Open-Air Theatre, Huntington, L. I., on October 5, in the afternoon, and more than five thousand people gathered to witness the spectacle, which proved to be one of the most elaborate dramatic events ever staged out of doors. Several hundred prominent personages of the stage and screen donated their services toward making the spectacle the success it proved to be.

Motion pictures were made of the production, to be shown over the entire world in order to aid further the cause of humanity.

Directors of A. E. A. Hold New York Meeting

A business meeting of the directors of the American Exhibitors' Association was held at their offices in the Times Building, New York City, Thursday, October 4. Many matters of importance of "doing something" for the exhibitor prevailed at the session.

Among those who attended were I. M. Mosher, Buffalo; William Fait, Jr., Utica; W. A. Steffes, Minneapolis; Guy Wonders, Baltimore; Peter Jeup, Detroit; M. Levy, Norfolk, and Charles C. Pettijohn, who held proxies for the other directors who were prevented from attending because of previous business engagements.

President Jake Wells, of Richmond, Va., who is opening a new theatre at Atlanta, Ga., and was unable to be present, kept in touch with the meeting by long distance telephone. The meeting was adjourned until Thursday, October 11, to conclude business.

New League Postpones Special Meeting

Due to a change in plans, the special meeting of the Exhibitors' Co-Operative League which was scheduled to be held on Tuesday of last week, has been postponed until Thursday, October 11. On this date at the Hotel Astor all of the exchangemen and leading exhibitors who will form the membership of the new organization will gather to complete the League.

Immediately following the adjournment of the meeting at the Astor the names of the various franchise holders will be made public and several surprises are promised in the announcement from the League head which will be forthcoming.

There will be present on Thursday representatives of the most powerful exchanges and circuits of theatres in the country, and it is said the presidency of the new organization will be assumed by a pioneer of the film industry with connections which extend from coast to coast.

Goldfish Represents Industry at Pageant

Samuel Goldfish, president of Goldwyn Pictures Corporation, was designated by William A. Brady, president of the National Association of the Motion Picture Industry, to represent the industry at the Red Cross Pageant held at Huntington, L. I., Friday afternoon of last week. Mr. Goldfish had full charge of the activities.

"The Co-Respondent" Broadway Date Set Back

Jewel Productions, Inc., has announced that the opening of "The Co-Respondent," at the Broadway theatre, has been postponed until October 14. This will be the fifth Jewel feature to be shown at the Broadway since "Come Through!" began its run early in the summer. It will mark the debut of Elaine Hammerstein as a star of the new producing organization headed by Lee Shubert, Arthur Hammerstein and Ralph W. Ince, which will distribute its product for the present to the Jewel exchanges.

Executives Selected to Oversee European Distribution

Move Is Considered One of Greatest Contributions to War on Part of Motion Picture Industry—Step Is Taken at General Meeting Held in New York October 6—Powers, Irwin and Berst Are the Commissioners Unanimously Chosen

THE motion picture industry has again stepped forward, in its usual straightforward and wholesome way, and has advised the nation, through President Wilson, that it stands ready to shoulder even more of the war responsibility than has heretofore fallen to its lot.

The National Association of the Motion Picture Industry, through its War Cooperation Committee, last week offered to appoint several of the best known film company executives in this country to have entire charge of the distribution of American films in Russia, France and Italy during the period of the war. The move is considered by officials both in and outside of Government circles to be one of the greatest contributions to the war yet made. It is also understood that European war pictures will also be included in the plan which is to be worked out in conjunction with the National War Work Council of the Young Men's Christian Association, which is erecting many buildings in the European countries for the entertainment and recreation of the soldiers.

Brady Calls General Meeting

In response to a personal request made by President Wilson during a conference with President Brady, Arthur S. Friend, P. A. Powers and J. A. Berst, at the White House on Thursday of last week, President Brady issued a call for a general meeting of the industry, which was held at the headquarters of the National Association in the Times Building on last Saturday morning.

The desires of the President of the United States as expressed at the White House conference were fully explained by President Brady, and it was decided to organize the American Cinema Commission in Europe under the supervision of the National Association of the Motion Picture Industry. President Brady then called for volunteers, and following this various suggestions were made as to the personnel of this commission, and that they should be men fully acquainted with the industry in all its branches, particularly the distributing, and should be executives and organizers fully capable of planning for the collation and distribution of American films and European films in the countries to which they are designated.

Three Commissioners Chosen

P. A. Powers, treasurer of the Universal Film Manufacturing Company, was unanimously chosen as the Commissioner for France. Mr. Walter W. Irwin, general manager of the Vitagraph V-L-S-E, was requested to take the Commissionership for Russia, and he hopes to be able to arrange his personal and business affairs so as to accept by Tuesday, at which time the appointment are to be filed with President Wilson. Mr. J. A. Berst, vice-president and general manager of the Pathe Exchange, Inc., was chosen for the Italian Commissionership, and he also expects to be able to accept the appointment by Tuesday.

It was the consensus of opinion that an American Commissioner should be chosen who will have under his sole jurisdiction the selection of all the films to go to these countries as well as the appointment of asistants and a staff which will be immediately organized for this purpose. Mr. Jules E. Brulatour, representing the Eastman Films and treasurer of the National Association of the Motion Picture Industry was the unanimous selection for the head of the American Cinema Commission, with headquarters in the United States. Mr. Brulatour reported that he had talked over the long distance telephone with Mr. George Eastman, President of the Eastman Kodak Company, at Rochester, N. Y., who volunteered the fullest co-operation possible from the company's organization in France in connection with the distribution of films in that country.

Other Film Men Volunteer to Aid

In connection with the great task which is placed before the American Commission is the selection of millions of feet of film which is to be sent abroad. There were several volunteers to assist Commissioner Brulatour in this country, among them being Samuel R. Rothapfel, of the Rialto theatre; Adolph Zukor, Famous Players-Lasky Corporation; Samuel Goldfish, Goldwyn Pictures Corporation; B. N. Busch, World Film Corporation, and Al Kaufman, of the Famous Players-Lasky Corporation.

President William A. Brady presided at the meeting which was attended by the following: William L. Sherrill, Frohman Amusement Corporation; W. W. Irwin, Vitagraph V-L-S-E.; Lewis J. Selznick, Lewis J. Selznick Enterprises; Arthur S.

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Newsy Announcements of the Week Found in the Ad-Pages

Carmel Myers and Kenneth Harlan, Make Debut in Bluebird Picture 2620
Serial, Comedy and Feature Announcements from Paramount 2621-22-23-24
First Select Picture with Clara Kimball Young as Magda 2629
Norma Talmadge Also Makes Debut in Select with "The Moth" as Vehicle 2630
Constance Talmadge is Presented as Sar of "Scandal" 2631
Important Announcement on Eva Tanguay Picture 2632
Vitagraph on Coming Releases 2633
Goldwyn Explains Policy and Tells of "The Manx-Man" 2634-35-36
Perfection Pictures Heralded by George Kleine 2637-38-39-40-41-42-43-44
List of Hoffman Four-Square Pictures 2647
"Man from Painted Post," Fairbanks Latest Triumph 2648-49
State Rights Selling on "Modern Lorelei" 2650-51
World Film's October Successes 2652
Mae Murray's First Bluebird is "Princess Virtue" 2653
Christie Comedies Latest Releases 2654
Pathe Offers Latest Pictures 2655-56-57-58
A Mutual Money Getter 2659-60
Further News on "The Lost Express" 2661-62
George Ovey in "Jerry's Jam" 2663
Reel Life Highly Praised 2664
William Fox Makes an Announcement Regarding Standard Pictures 2665
New York Dailies High in Praise of "Aladdin" 2666
Virginia Pearson in "Thou Shalt Not Steal" 2667
Inter-Ocean Film Corporation Exports World-Brady Product 2668
Master Dramas Features, Inc., Selling Rights 2670
Herbert Brenon Tells of Plans on Pages 2671-72-73-74
Latest Triangle Pictures 2675-76-77-78
George Ade's New Fables in Slang from General 2679
General Film Offers Version of "Camille" with Helen Hesperia 2680
Sparkle Comedies Something New from General 2681
Falcon Features Offers "The Understudy," with Ethel Ritchie 2682
Another O. Henry Story 2683
"I Believe" Put Before States Rights Men 2686
Paralta Insert Gives Valuable Information 2687-88
Metro's Latest Offerings 2689-90-91-92
Brenon's "Romanoffs" Praised Again 2693-94
Brenon's Title to Iliodor Clear 2695
Overland Film Offers "The Russian Revolution" 2696
Harry Berg's "Ashes of My Heart," with Barbara Castleton 2697
Louise Lovely—See Page 2699
Essanay-Chaplin Comedies Through General 2700
Jewel Will Present Screen Version of Mary Roberts Rinehart's "K" 2743
Universal Animated Weekly Wins 2744
Universal Program Numbers—Comedy and Drama 2745
Incé Announces Releases 2765-68

EXHIBITOR SERVICE BUREAU

A department devoted to the problems of every theatre manager

Converting the Thrill Into Dollars

Play Up the Feature of Each Episode of a Serial You Show—How Paramount Advertises First

PARAMOUNT is shortly to release its first serial, "Who Is 'Number One'?" and there is naturally great interest in the manner in which an established company entering a new field will handle the chaptered story. Unquestionably Paramount is putting forward the biggest exploitation campaign that has ever been attempted on a serial story, and its service arrangements and exhibitor aids are the most complete that have come to our attention. The man who books this Anna Katherine Green story has been given every opportunity to clean up on it, if the story proves a strong one and the exhibitor himself will only do a little thinking and afford the sort of co-operation that his immediate effect upon his pocketbook. But it's a mighty hard job to get a lot of exhibitors to do this.

In the first place Paramount is going to do a vast advertising campaign in more than fifty of the principal cities of the country. In each of these cities there will be one newspaper used, and the newspaper carrying the advertising will also devote a page to the story each Sunday. This advertising ranges from 5,000 to 22,000 lines in each of the papers used, the most of the contracts being 10,000 lines.

Several papers which have not printed a motion picture serial for a long time are going to print this story, included among them being the Chicago Tribune and the New York World.

In the case of most of the serial advertising that has been done by other companies, the display has been made in advance of the showing of the first episode and running only about a week or so longer. But Paramount is providing advertising that will continue during the first-run showing of the serial. There are three advertisements a week, on Sundays, Mondays and Thursdays. The Sunday and Thursday displays refer to the picture as a whole, but the Monday advertising will be episode advertising. It will refer particularly to the matter contained in that episode and it will dwell upon some feature of that episode. All of this advertising will be paid for by Paramount in the one newspaper in each city which it uses.

But in addition to this the exhibitor is supplied, through the press book, with additional advertising, which he is advised to use liberally. These advertisements come in mat form and all that it is necessary for the exhibitor to do is to fill in the name of his theatre together with any additional matter that he wants to use.

Of course, the first-run exhibitor is going to get the greatest benefit out of the advertising for which Paramount is paying, and he is entitled to it because the first run man is paying a higher price for the service. Yet out of the advertising that Paramount is doing during the fifteen weeks' life of the serial there are two of the three advertisements refer to the serial as a whole and those who show the picture later are bound to get the benefit. Certainly they will have started the first episode before the first-run exhibitor has finished the last episode.

Here is one point to be borne in mind in connection with serials where the producing or distributing company is doing the advertising for you. There are a lot of people who will miss the early episodes at the first-run or even the second-run house and who, after hearing their friends talking about the picture and seeing the advertising constantly before them, will want to see the picture. Here is where every theatre in the radius in which the newspapers carrying the advertising circulate can get the benefit, if they will simply let the public know that they are to show the serial and make the date of the opening plain. This applies to the neighborhood house and the theatre in the smaller towns within the radius of the big city. But this theatre must spend some money to advertise the picture.

We have constantly urged that each individual manager should place the same stress on each episode of a serial as he does on a feature picture. Here is what Paramount says in the introduction of its press book and we endorse it fully:

"A serial that is a big box-office success must first be a well-made melodrama, full of mystery and thrills—a picture so fine that motion picture patrons will follow it to the end, a picture that pyramids receipts, that brings back the crowds.

"Second, it must be aided by enormous advertising, for a serial is meant to increase business and to hold that increase. The public must know about the serial and must be filled with a strong desire to see it. When they see it they must be more than satisfied. A huge advertising campaign will not make a bad serial pay. Advertising can help only a product of quality.

"The earning power of the right kind of a serial is in direct ratio to the amount of advertising behind it.

"Your task is to advertise heavily, connecting your theatre with Paramount's 'Who Is "Number One"?' campaign. Use every method that lies within your power. Make the people of your town think of your theatre when they read about 'Who Is "Number One"?' The more you advertise, the bigger your business.

"The entire city will know that 'Who Is "Number One"?' is well worth seeing, and if your campaign has established in their minds the fact that the serial is being shown in your theatre, you will get the business."

One of these articles we devoted entirely to "Keeping Up the Interest in Serials," and we have referred often to the fact that most exhibitors make some sort of an advance plunge and then expect the serial to carry itself. In spite of the fact that a great share of the advice offered by the producer is to concentrate all the effort on the first episode, we do not approve this theory. But we do say that the theatre should throw all possible effort on the first episode, and then keep up the drive on the following chapters.

For that reason we are especially pleased with the once-a-week advertising that Paramount is to do on each chapter of the serial. Some big point will be picked out. For instance, in this serial there is a battle between a "sea crawler" and a super-submarine under water, and in the advertising on that episode this fight will be featured. Similarly on each of the others there will some one point picked out for exploitation in both the advertising for which Paramount pays and in the special advertising which is furnished to the exhibitor in mat form.

In addition to this newspaper advertising Paramount is going to carry on a bill-posting campaign in one hundred and forty cities. A specially designed twenty-four sheet has been made by the famous artist, Frederick Dorr Steele, and this will be posted at Paramount's expense through the country. So far as we know this is the first time that distributors of a serial have carried on both newspaper and poster advertising along big lines. This poster is reproduced on the opposite page in miniature, and is in black and white, and does not show the striking effects of the huge, many-colored poster. The face of the woman on this poster is also featured in window cards and in other advertising accessories.

Besides the advertising Paramount is furnishing a large number of stock cuts of Kathleen Clifford, the star, in various sizes, and scene cuts on each episode. There will be special lobby displays on each episode, but these were not ready for reproduction at the time this article was written. There are also full sets of one, three and six sheet posters on each episode and a postal card carrying a picture of Miss Clifford.

Paramount suggests a number of stunts in connection with the serial. There is not space to discuss these in detail here, but they will be taken up from time to time under "Your Ideas." One of these suggestions is so good that we have to outline it here. It advises the exhibitor to line up all the "Number Ones" in his town and announce that they will be given free tickets for the first performance. This would include the "Number One" under

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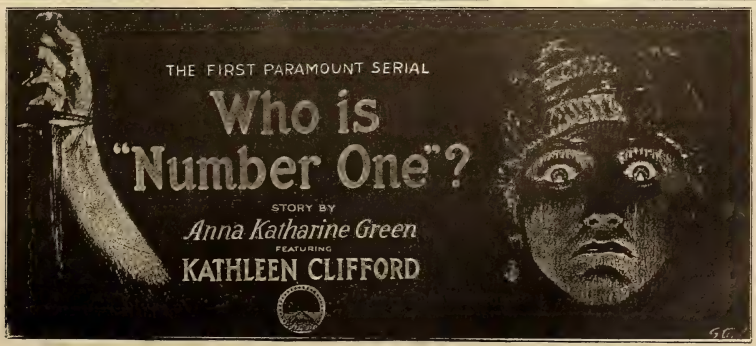
Paramount Plans for Record Serial Advertising

At the top is a specimen half page advertisement from Paramount's great newspaper campaign on "Who Is 'Number One'?" In the center, at the left, is a specimen of the "episode" advertising; in the center a postcard, and at the right one of the stock one-sheets. At the bottom is the twenty-four-sheet which will be posted in one hundred and forty cities.

WHO IS 'NUMBER ONE'?
Here's a Serial You're Going to Like
THE story was written by Anna Katharine Green, the famous author of "The Leavenworth Case" and "The Filigree Ball," and it's chock full of mystery—the gaspy kind that keeps you guessing It's all about a dainty, charming girl, who loves a fine stalwart boy Through no fault of his, he and his father are the objects of the terrible hate of a revengeful woman
The father, a giant of finance, is baffled, helpless, until the fresh, clean-mind of the stout-hearted girl proves more than a match for the evil scheming of the powers behind the mysterious "Number One"
The First PARAMOUNT Serial
Novelized by
Anna Katharine Green
Starring
Kathleen Clifford
Picture Synopses by H. M. Horkheimer
Kathleen Clifford is the Star
You'll get fifteen weeks' of joy out of this serial You'll sit breathless many times when Kathlegn Clifford risks her life on land and sea and in the air You'll be thrilled by smashing big scenes. You'll glow with happiness at the progress of the love story and perhaps you'll shed a sympathetic tear or two when sorrow comes to the brave little heroine
Ten Months in the Making
WHO IS 'NUMBER ONE'? is a Paramount production It was ten months in the making and in every detail reaches the Paramount standard.
Read Anna Katharine Green's Story in This Newspaper It's Just Starting.
See Paramount's Serial. At the Best Motion Picture Theatres!
Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE FORTY-FOURTH ST.
NEW YORK
Controlled by FAMOUS PLAYERS-LASKY CORPORATION

WHO IS
"NUMBER ONE"?
PARAMOUNT'S Smashing Serial Photoplay
"The First Episode" "The Flaming Cross" Begins THIS WEEK
WHO IS "NUMBER ONE"? starts like the crash of a skyrocket! Don't miss the opening chapter! See the strange mystery that veils steel doors like wax! See Kathleen Clifford's brave struggle for life in the weird cult of the flaming cross! See the mark of "Number One," the mysterious ruler of a thousand evildoers in a cave! There's dazzling society, sudden escapes and conquering love!
Your Favorite Motion Picture Theatre is Showing It Now
ANNA KATHARINE GREEN wrote the story! Read it in the newspaper!
KATHLEEN CLIFFORD is the star. She is a dainty, charming darecevil



Here are three stage settings from Shea's Hippodrome, Buffalo. At the right is a Venetian setting, in the center an Alpine scene and at the left a patriotic display showing a battleship coming bow-on.

Shea's Hippodrome Sets Very High Mark In Stage Settings with Each Picture

MANAGER HAROLD B. FRANKLIN, of Shea's Hippodrome, Buffalo, is setting a pace for other exhibitors of the country with his stage settings. The result is that he has hundreds of people coming to his house who are attracted largely by these displays and they are come to be recognized as a part of the entertainment.

This feature was introduced by Mr. Franklin when he became manager of the Hippodrome, which is Buffalo's largest picture theatre. Mr. Franklin designs these displays and three men are kept at work constantly in the house studio on these settings, the lobby displays and poster work.

"Intermissions are now old fashioned," says Manager Franklin, "and these 'pictures with a punch' flashed upon the audience at the physchological moment in the overture has always aroused much enthusiasm, especially when the scene happens to be based upon some patriotic subject.

"Patriotic subjects, by the way, have proven to be the best for this work. Last week we illustrated the U. S. fleet steaming toward the audience through a sea of red and white stripes and under a blue sky of stars. Unbounded enthusiasm was awakened when at the climax of Victor Herbert's 'American Fantasie,' the curtains were drawn aside disclosing this scene. It instills patriotism in the audience and the intermission becomes a pleasure.

"We make the music fit the scene. For the scene of a canal street in Venice, we selected the overture from 'Lucia.' Hawaiian melodies accompanied an Hawaiian setting. The overture to William Tell was played in front of a beautiful Alpine scene, with a stream running down the mountain side. At Easter time we had a big cross illuminated with white incandescent bulbs. A cavalry charge was the illustration disclosed during the rendition of Suppé's Light Cavalry Overture."

The feature has proven a wonderful success. Of course, the whole thing is greatly helped along by the orchestra of symphony proportions, one of the finest in any theatre in the land. There are 26 men in Shea's Hippodrome orchestra and every men is an artist on his chosen instrument.

Shea's Hippodrome is undoubtedly one of the finest theatres for the exclusive showing of motion pictures in America. On September 3, the palatial house celebrated its third anniversary. It has a seating capacity of over 2,200, with spacious foyers and lobbies. The structure cost a little less than $1,000,000 to complete. The house is notable for the convenience and completeness of its arrangement, the up-to-the minute character of its equipment provided for the comfort of its patrons.

An interesting fact is that Shea's Hippodrome has a staff of nearly 100 employes, all under the direction of Harold B. Franklin, who has succeeded in bringing each department to a high degree of efficiency.

Shea's Hippodrome is in the open market. Only the best of Artcraft, Paramount, Goldwyn, Vitagraph and Pathe productions are shown, with two changes a week. The result of this policy has been a revelation from both an artistic and financial standpoint. Each picture is carefully analyzed and rehearsed for its musical setting. In added attractions, Shea's Hippodrome presents the pick of the Keystone, Mack Sennett-Paramount, Lonesome Luke and Chaplin comedies, together with the Pathe News, which is carefully edited.

Probably one of the biggest attractions at the Hippodrome is the orchestra. Most ambitious numbers are rendered by this organization. The Hippodrome maintains an extensive library of music, with a librarian in charge. Two overtures are played at each performance and the intermediary performances are accompanied with the large pipe organ.

In the art room are made the drawings for the advertising displays, Shea's Hippodrome using just as much space in the local papers as do the legitimate houses.

Recently the Hippodrome introduced girl ushers after studying the proposition thoroughly. It took eight weeks to get the kind of girls wanted and now the "Hipp" has a staff of 15 young ladies, who, according to Mr. Franklin, are most punctual, and decidedly more efficient in their duties than were the boy ushers. The girls are always on time, never absent and only one change has been made in five months.

Iowa Theatre, Pathe Exchange and Newspaper Show Value of Co-operative Advertising

CO-OPERATIVE advertising between the exchange, the exhibitor and the newspaper benefits all three when done rightly. A plan just started by Pathe in the Omaha, Neb., territory is proving successful.

Jake Schlank of the Princess, Sioux City, Ia., booked Mollie King in "The Seven Pearls." Mr. Schlank is a big advertiser. Combining his ad with that of the exchange, and the space given by the Sioux City Journal, a double page was used. The paper runs the serial. At the close of each episode the usual slide, "Read it in the Sioux City Journal," is flashed, but alongside his big twenty-four sheets, thirty of which are on billboards about the city, Exhibitor Schlank has put up huge signs he had printed saying "Read it in the Journal and see it at the Princess."

The Pathe exchange bought 5,000 lines of advertising in the Journal and is using it. The paper circulates widely among a number of smaller towns and the exhibitors here, too, who have planned on booking the serial, are aided immeasurably by this means.

The Lincoln Journal, when Exhibitor Frank Eager planned to show the picture at the Orpheum, got out a special four-page supplement, with four episodes and a number of advertisements. These were sent free to a list of exhibitors whose names were furnished by the exchange. These exhibitors distributed them free to the patrons.

"We find such serials are excellent circulation builders and for that reason are ready to enter heartily into any plan to advance them," wrote the Lincoln Journal to Manager C. E. Holah of the Pathe exchange in Omaha.

Where the Whangdoodle Mourneth

YOU'VE heard the expression: "He's gone where the whangdoodle mourneth."

It appears that the Whangdoodle is a sort of a bird which sits on a limb of a dead tree and continually mourns that he gets nothing of the joys out of life, while the Lark rises at early morn and sings his song of cheer to all the world.

Are you a WHANGDOODLE?

An appreciable share of the exhibitors are.

Ask the ordinary *unprogressive showman* how his business is and he will generally answer BAD. And he is generally telling the truth for he is sitting around on a dead limb, mourning. *And he mourns alone.*

The Whangdoodle constantly dwells on his plight. Do the other birds bring him food and cheer? They do NOT. He's a thing to be left to himself, and so when the expression is used that a man has gone where the whangdoodle mourneth, it means that he has passed into the oblivion where none care to follow him into a self-created vale where everything that is born of life and success will never go.

Your long face and tale of woe will never bring you patronage.

You've got to believe in your own business or no one else does. If you insist—even to yourself—that it is going to the dogs, you'd better get out at the first minute possible and get into something else that isn't headed the same way.

But there's nothing in the world the matter with the motion picture business. It is only your obsession that everything is going wrong and that it cannot be cured. And it can't so long as you do nothing to cure it yourself. Unquestionably there may be a lot of things the matter with your theatre that can be remedied. That's the reason that we have brought the EXHIBITORS' SERVICE BUREAU to you. Tell us your troubles. Ship us the whangdoodle. We'll promise you that we'll get mighty tired of it in a few minutes and kill the old bird off.

If you started in the business ten or even five years ago, you probably accepted everything just as it came to you. If your business is bad now it is because you are continuing to wait for things to come to you and are accepting them just as they do come. *If you are, we predict that you are nearing the end of your slide.*

And we are not pessimists. There's room for everybody to prosper, to increase receipts, to stabilize business, to insure the future beyond fear. But you can't do it by mourning over your present trouble. You've got to get out and hustle and hustle intelligently.

The Damnless Public

THE time has passed when you could bunk the public, consciously or unknowingly. Every day the great masses of the country come to know more and more about motion pictures. In many communities we would we willing to say that a considerable share of his patrons know more about motion pictures than does the manager himself. And, if such is your position, how do you expect to lead them to your house?

You've got to be a leader if you would march at the head of the procession.

We started in to talk about the Whangdoodle. Here's one thing that is sure banishment to the bird and that is CHEERFULNESS.

And we do not alone mean your cheerfulness, but the cheerfulness of your theatre, the cheerfulness of your employees, the cheerfulness of your performance. And close akin to that is COURTESY for they are bound together like Siamese twins.

Where Courtesy and Cheerfulness dwell soon CONFIDENCE will come.

And the Whangdoodle can stand none of the three.

Then let's sit down and "take stock" of your theatre. No merchant would think of doing business year after year without now and then taking stock, casting up where he has made mistakes in buying this or that brand, or in failing to buy. And no merchant ever continued in business long who didn't profit by the showing made when he "took stock."

You probably haven't ever taken stock of your theatre since you began to operate it. Lots of you, when we invite you to come to us with your problems probably don't even know what your problems are. Instead of calmly sitting down and figuring them out, you merely conclude that business is going to the dogs.

Don't Be a Sheriff-Dodger

IF you don't want to do it for yourself, take stock of your theatre for us now. Write us the problems of your house, tell us what you are doing and where you have failed. Let us have a view of your whole situation. We may be able to tell you just why you have dead goods on your shelves.

We can't come and forcibly take stock for you. ONLY THE SHERIFF DOES THAT.

We picked up an out of town newspaper the other day and noticed a heading "Walnut Street Improvements," and the little story gave an account of a motion picture threatre having been converted into a butcher shop. It probably was an improvement. The butcher that moved in probably will sell good meat, keep his shop clean, greet his patrons with a smile and give them the sort of service that brings more trade. Evidently the picture show didn't.

The butcher who constantly wears a face of gloom and mourns about poor business would probably be suspected of selling beef that had been dead a mighty long time.

Your business can be improved. The receipts of ninety per cent of the motion picture houses in the country can be increased, but not unless you help increase them. You've got to make the public think that you are alive and on the job. You've got to make yourself believe it even first. And you've got to be.

And you gentlemen of the industry who have refused to go where the Whangdoodle mourneth, let us hear from you about the joys of life and the successes that you are scoring and how you do it.

We like to hear the note of the LARK.

And we forgot to say that only one thing ails the Whangdoodle—and that is his wail. Once strangle that and he becomes a Lark.

Can't we help you in the strangling? It's an open season for it now.

Your Idea and Ours

THE only reason that keeps us from saying that this is the best advertisement that has come to our attention during the week is that we would hesitate to say that any production is "the world's greatest picture." In our opinion, it is

very bad business to advertise any picture as the greatest. The exhibitor who does this once will unconsciously find himself repeating the same thing every few weeks. Don't use the superlative in your advertising under under any circumstances. Keep the adjectives down to the limit.

This advertisement commends itself because of its suspense effect. Note that not a word is said about the character of the picture, yet the half-tone of the race horse in the stretch gives the idea of action. It is a picture that will make people go to see it to find out what it is about. It should be followed during the week by advertising telling more particularly of the picture. As a Sunday display it is excellent. It comes from the Strand theatre, Syracuse, N. Y.

If you spend half of the time that you spend in watching your competitor's house on thinking about your own theatre, your bank balance will be a whole lot larger.

THIS is just the opposite of the advertisement of the Strand, already commented upon. Although the announcement of the Butterfly theatre appearing in the Milwaukee papers occupies a space of five columns wide by six inches deep, "The Spy" certainly offers plenty of opportunity for display—even sensational. But the man who wrote this advertisement tried to tell too much. Here is a picture that ought to be advertised with a striking intimate appeal. Instead of inviting the possible patron to read the advertisement, it really causes him trouble if he would read it.

It is well enough to use plenty of descriptive matter if you follow one theme. But the day of crowding your announcement with a lot of circus phrases is past. There is a considerable element of the population that would conclude that the picture itself was largely a fake.

Don't tell your patrons every other week that the current attraction is "the best picture of the year," but so advertise it that they feel that you are telling them the truth about your offerings.

MANAGER L. A. DeHOFF, of the New theatre, Baltimore, has achieved in his advertisement of "Baby Mine" the task of getting the display of the picture announcement and at the same time bringing the personal element of his interest into the display. He has taken as the main portion the display furnished by Goldwyn and has played around this the distinctive border used by the theatre which runs under the name of "The New."

Below he has added his personal endorsement of the film. When a film is really one that merits the endorsement, this is worth more than a solid page of adjectives.

"Put on a good front" is a good slogan for the exhibitor. But add to it "Put something on the inside."

MANAGER KOFELD of the Circle Theatre, Portland, used a unique stunt in his lobby display of "The Fatal Ring," the Pathe serial, featuring Pearl White. While scouting around the town he came across a huge ring, about six feet in diameter, and he promptly put this to work for him, arranging it close to the ticket booth. This was put up with each showing of the serial and the patrons came to look for it more than for the banners. In addition, Mr. Kofeld used the regular

banners and the posters furnished on each episode.

Get intoxicated—with enthusiasm for your theatre.

WILLIAM ROPER, manager of the Roper theatre, Council Bluffs, Iowa, believes in popularity of the stars, and has a big sign painted for each one of the stars who appear regularly at his house with a space left for the name of the production in which he or she is appearing. All he has to do is to fill in the name. The various signs are kept in the stock-room.

This idea might be carried further, and with even better results. Why not start in to making collections of every possible photograph of the players, and use a special lobby display just before these pictures come? If you don't use the same star too often, you are going to find a large share of your patrons looking for these displays.

A patron got "sore." "I don't give a rip," said the manager. R. I. P. spells "Rest in Peace."

SEXTON theatre, Great Falls, Mont., which is showing Paramount Pictures, has been able to adapt the trade mark admirably to its electric sign. While not using the name "Paramount" the design is employed and in the minds of the public the theatre is naturally coupled with Paramount Pictures.

What Live Wires Are Doing

Some weeks ago this department warned against naming theatres after brands of pictures because of the handicap put on the theatre if it should change services. Here the Sexton has identified itself with the Paramount national advertising, but has not committed itself so far that there can be no change.

A thought in time saves many a theatre.

CASINO theatre, Marshalltown, Iowa, took advantage of the showing of Metro's "The Slacker" to aid in the recruiting in that city. Here is a picture of

the lobby during the showing of the picture with the recruiting squad on duty.

Moving picture theatres owe it to the country to aid in war preparation at their every opportunity and here is a case of combining patriotism with the pocketbook.

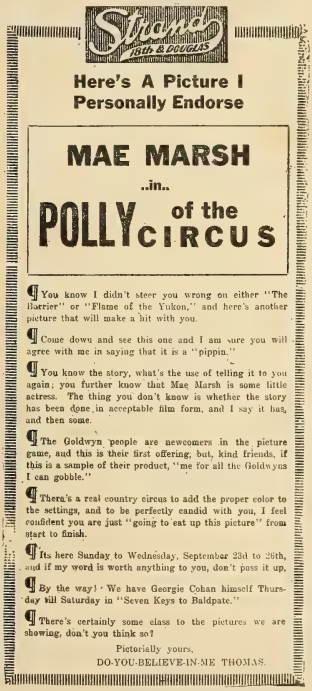
Forcing a bad picture over discounts the good ones.

PALACE THEATRE, Waterloo, Iowa, designed a clever advertisement in connection with the showing of "Clover's Rebellion," starring Anita Stewart. In his handbills he printed the clovers in green and thereby further carried out the idea.

VITAGRAPH
Presents
AMERICA'S DAINTIEST ACTRESS
ANITA STEWART
TODAY AND WEDNESDAY
"Clover's Rebellion"
An American girl held for murder abroad makes her escape aided by her true lover and his trusty "Terror."
PALACE
You will like Miss Stewart in this one.

Tomorrow spend half of the time that you usually spend in knocking your competitor in knocking yourself.

STRAND THEATRE, Omaha, believes in varying his advertising. Last week we printed an advertisement which Manager Thomas used in announcing a new Douglas Fairbanks production, simply reproducing a number of pictures of the star without giving his name. Here is another idea from the same house on "Polly of the Circus."


Strand
16th & Douglas
Here's A Picture I Personally Endorse
MAE MARSH
..in..
POLLY of the CIRCUS
You know I didn't steer you wrong on either "The Barrier" or "Flame of the Yukon," and here's another picture that will make a hit with you.
Come down and see this one and I am sure you will agree with me in saying that it is a "pippin."
You know the story, what's the use of telling it to you again; you further know that Mae Marsh is some little actress. The thing you don't know is whether the story has been done in acceptable film form, and I say it has, and then some.
The Goldwyn people are newcomers in the picture game, and this is their first offering, but, kind friends, if this is a sample of their product, "me for all the Goldwyns I can gobble."
There's a real country circus to add the proper color to the settings, and to be perfectly candid with you, I feel confident you are just "going to eat up this picture" from start to finish.
Its here Sunday to Wednesday, September 23d to 26th, and if my word is worth anything to you, don't pass it up.
By the way! We have Georgie Cohan himself Thursday till Saturday in "Seven Keys to Baldpate."
There's certainly some class to the pictures we are showing, don't you think so?
Pictorially yours,
DO-YOU-BELIEVE-IN-ME THOMAS.

It's a good idea once in a while, but the exhibitor who uses this plan wants to be sure that the picture is a good one before he endorses it. We know one exhibitor who declares that he personally endorses all the pictures he shows and who never sees one of them in advance. Yon can imagine how much business his guarantee brings.

STANDARD
THEATRE
TODAY AND ALL WEEK
JACK and the BEANSTALK
Will Appeal to Every Child from Six to Sixty
A PRODUCTION MORE STUPENDOUS THAN A CIRCUS.

HERE, all things considered, is the best advertisement of the week, that we have seen. And in this connection, please remember that we are picking these "best ads" from those that are called to our attention. There may be a lot better ones, but we can't undertake to look up each one of them. Mail your newspaper clippings in to us and we will be glad to comment on them.

This display of the Standard theatre, Cleveland, Ohio, occupies a space four columns wide by eighteen inches deep. The average newspaper column is twenty inches deep, so that the space used gave the exhibitor a commanding position on the page. This advertisement would have been of ocnsiderable less value if cramped into narrow confines.

Note the little reading matter. Everyone knows the story, so a lot of descriptive matter would have been superfluous.

SIG FALLER, manager of the Bijou Dream, South State street, Chicago, took advantage of many means of exploitation during the run of "The Public Be Damned." Together with a well arranged display of posters, photos and reading matter in the lobby of his theatre he suspended across the entrance, just above the heads of the patrons, a large shelf extending the full length of the theatre. On this, telling the story of the picture, was an array of corn on the ear, potatoes, coal, onions, milk in bottle, and all sorts of vegetables and produce. The display was so out of the ordinary that the street in front of the theatre was constantly blocked and a record business was done by the theatre.

Seeing the Rialto with Rothapfel

"ONWARD CHRISTIAN SOLDIERS" is bringing volumes of applause at the Rialto theatre this week, where it is played with the showing of the pictures of the Red Cross parade, the opening number of the Rialto Animated Magazine.

How many managers through the country would think of this musical selection in connection with this news scene? All over the U. S. A. the orchestra will be playing martial music well enough, but when you come to think of it there is only one air that really fits the picture, and that was "Onward Christian Soldiers."

We were present Saturday evening when Mr. Rothapfel was spending several hours going over various news reels which he inspects in making up his week. The moment that the first of the pictures of the parade were shown he turned to Dr. Reisenfeld and suggested the air. And it was so obvious to every one that this was the very thing that all wondered why no one else had thought of it. Here is the thing that makes Rothapfel the master. These ideas come to him on the jump; he doesn't have to "study" over them.

Ninety-nine out of every hundred managers who show news reels never look at them for the purpose of selecting the musical program. They leave this work to the orchestra leader, and in most cases the orchestra leader picks the first thing that comes along. To-day, with this country in the war, and the most of the subjects bearing more or less on the great fight, the news section of the program is one of the most important parts, and managers will find that study of this will increase receipts.

Rothapfel put over another one in the closing part of this Animated Magazine picture showing young American aviators in training. These are really remarkable pictures, taken from one of the airships. There wasn't any music at all with this, only the effect of the whirring motors and the splash as the planes hit the water, or the murmur as they rose into the air. The audience sat spellbound through this part of the picture and then burst into applause, and in every handclap one could almost hear the cry of admiration for the young men who are to win battles for Democracy in the clouds.

Scenes back of the lines in France brought more patriotism out, more came with pictures of the fraternalization of British and American jack tars, and as the sailor boys marched into church with the flags of the two nations at their heads, the strains of "God Save the King" almost brought the huge crowds to their feet. Jeff and Mutt were seen in "Doing Their Bit." The only piece of the magazine which did not have a war appeal was the picture of the New York "Giants," a selection so timely that it could not be avoided.

Mr. Rothapfel told the writer that he never allowed his theatre to be used for propaganda except for patriotism. "And I hit that with a smash," he said. And he does. *Rothapfel is performing a service to the nation in his spurs to patriotism. If we had iron crosses and medals of the Legion of Honor and the like his breast should be heavy with them.*

It's not the cheap sort of ballyhoo patriotism, either. It perfects unison of the picture and the music that stirs the better things in every heart. We'd hate to think how a friend of the Kaiser felt after sitting through a Rathapfel presentation.

You owe it as a duty to use your theatre in every way possible to aid the nation in making war with a full heart. You don't need cheap flag waving or buncombe, only a thoughtful selection of the pictures and giving them the heart-feeling with your music.

Rothapfel has done another thing most unusual in this week's bill—something that the average manager would never do. Both the opening and the closing pictures are scenes. And a comedy was dropped off the bill at the last minute to put in the second scenic, pictures of Yosemite National Park, so wonderful a picture was it. But there was another reason. There was a strong comedy element, furnished by the animated, title with squirrels and owls that brought chuckles from every one, and there was a trailer on the end of it, the artistic idea of what a big tree might be used for, starting with a many-storied flat building, including sawmill, tannery, etc., and finally ending in a wireless station. It made a big hit. The scene pictures themselves are remarkable and through using the changing light effects an artistic triumph was achieved. The other is a Pathe of "Big Bear Lake, California."

The musical program this week is one of the most remarkable in all the achievements of the Rialto and its great fifty-piece orchestra. The overture is Thanhauser. Most of you have heard this Wagner masterpiece, but few have ever heard it as it is being played at the Rialto with triumphantly pealing Pilgrim's chorus. The other orchestra number consists of selections from "Pinafore."

Mlle. Madeline D'Espinoy of the Opera Comique, Paris, and a finished artist, is heard in the Gavotte from "Manon," a glorification of youth, and the young French singer brings into her interpretation the very cry of gladness. The other vocal number is Albano, called "the king's baritone." This is his first appearance in America, and the manner in which he sang the prologue to "I Pagliacci" brought insistent calls from the audience. In fact he was interrupted in the midst of the number by the applause that refused to be kept in.

Clara Kimball Young in "Magda" is the feature, a review of which will appear under the heading of "Screen Examinations." Friday night we sat with Mr. Rothapfel, Dr. Reisenfeld and other members of the musical board of the Rialto and witnessed the selection of the music. The picture is started, a musician at the piano plays the airs suggested by Mr. Rothapfel, who stops the operator every few moments to make change in the music, to suggest effects here and there. And after one has seen the feature in this projection room, and after one has seen the feature as it is projected for the patrons of the Rialto, one then knows how much music and lights mean.

Here is a remarkable bill at the Rialto. With the exception of "Jeff and Mutt" and the effects of the scenic that we have mentioned, there isn't the slightest comedy in it. One might almost call the feature gloomy, were it not for the music. And yet, we believe no one left the Rialto without feeling sure that they had witnessed a perfect performance.

The secret is this: Balance and co-ordination are different things. One does not need to throw a comedy against a melodrama if one has so selected the music, filtered the lights and has won from picture and music and every element of presentation complete harmony. And it adds to it that the house is so splendidly managed that there is never the slightest confusion, that one feels always in the atmosphere of the artistic.

AT THE STRAND WEEK OF OCT. 7

MARGUERITE CLARK is the star in "Bab's Diary," one of the most delightful of comedies at the Strand theatre this week, the humor of which is carried largely through the quotations from the diary, written by Mary Roberts Rinehart.

The news weekly consists of pictures of the Red Cross parade, the "Giants" and "White Sox," a new "mattress life preserver" to save victims of the submarine, scenes in the Indian round-up at Pendleton, Ore., Secretary McAdoo openeing the Liberty Loan campaign at Cleveland, French soldiers teaching American troops trench construction at Fort Oglethorpe, Ga., and Roosevelt at the great patriotic mass meeting at Minneapolis. All of these incidents are from Hearst-Pathe, while aided to this there is a splendid "woodcraft" picture from Paramount-Bray.

One of the best features that has been shown recently is the Strand special, "The Benefactor," telling the life story of Thomas A. Edison. There is a strong comedy element running through it that keep the scientific portion from becoming tiresome.

"Warblers of France" is a beautiful nature picture in colors.

Mutt and Jeff in "The Laundry" rounds out the bill in which comedy predominates.

The overture for the week is Tschaikowsky's "1812," and the organ solo, the coronation march from "Le Prophete." Henry de Caux, tenor, sings "The Flower Song" from "Carmen" magnificently, and Rosa Lind, the wonderful soprano, brought peals of applause with her rendition of Lacombe's "Spring Morning."

Charles H. Ryan, Manager, Garfield Theatre, Chicago

Young Chicago Manager Gets Advance Information

Charles H. Ryan, manager of the Garfield theater, 2844 Madison street, Chicago, is a great believer in advance knowledge of the pictures he intends to show and always makes it a point to know all about the films before he shows them.

Although only 24 years old he has been connected with pictures for the past eight years, coming up from the very bottom. He has managed the Garfield for the past five years.

Here are a few of his rules for success:

The first object of the manager should be to keep his house as attractive physically as possible.

Always learn about a picture before you show it. Attempting to run off a picture because there is a crowd before the doors is a mistake.

Have the doorman greet your patrons with a smiling "Good evening" and check their package until after the show.

Drill your ushers to be courteous and use the word "please" in all addresses to patrons.

Don't use bunk in your advertising, because it is a boomerang.

Bases Color of Lights on Character of Play

Managing Director D. L. Cornelius, of the Strand theatre, New Orleans, has adopted a novel manner for announcing to the transients the character of the picture in his theatres. He is a close student of psychology and believes that lighting effects have a marked influence upon audiences. Therefore he indicates the dominant mood of the feature which he may have on exhibition by the color of the lights in the lobby of the theatre.

Recently at the Globe theatre, under the direction of Manager Cornelius, House Manager Greenbladt installed hundreds of red lights when Louise Glaum appeared in "Idolaters." For a plain romance with love as the central theme, yellow lights are installed. For the "vamp" pictures blues predominate and for the eternal triangle, greens shine forth. Besides making a welcome change in the appearance of the front, the idea has an appeal for patronage.

Is This Your Theatre?

In this column the Exhibitors' Service Bureau will print comment from week to week on theatres actually visited, pointing out faults found and commendable features The name of the theatre will not be mentioned, but if it applies to you and you want improvement, write to this department.

LOCATED in the extreme uptown section of a city of some 350,000, Theatre D. has mainly a neighborhood appeal, but the management has sought to develop the automobile trade by showing special features that have not been exhibited at the bigger downtown houses.

This theatre had been under the management of various individuals, and all had failed. Finally Mr. X. took charge, and every one predicted that he would fail, just as the others had done. He had to borrow the money to buy the house, and he got this by taking a firm which owned another theatre into partnership with him. A year afterward he was able to buy out his partners, and is now the sole owner.

A visit to his theatre showed how he did it. In the case of most theatres we visit, one may by chance identify the manager without having to have him paged, but there wasn't the slightest doubt about who was the manager of this house. This theatre gives performances only in the evenings, the two shows starting at seven and nine. We reached the spot just as the audience was leaving the first show.

The manager was at the door handing our programs for the current week, together with a booklet on a special attraction that he was to have during the latter part of the week. He seemed to know most of his patrons by name, and it was remarkable to see that most of these had a remark to make—first. He spoke to every one that he knew, and to those that he did not know. There was a constant stream of questions rushing at him, as to when this or that attraction or star was to be seen at his house. He didn't have to consult a reference book to answer the questions. He KNEW.

This theatre shows one five-reel feature and two other reels, generally a two-reel comedy and changes each night.

Recently one of the downtown houses canceled the showing of the program of one of the best known producers, and because of two other houses closing there was no opening for this franchise. The manager of this neighborhood house finally was able to make arrangements so that he would have the first showing of these pictures. True, they were shown in several neighboring cities before he got them, but he was the first in his own city to get them. And he proceeded to advertise them in the daily newspapers. He could not use large space, but he simply called attention to the name of the picture and of the star and announced that it was the first time the city has an opportunity to see it. Of course some other neighborhood house was to show it the following day and the picture would be around the city for some weeks afterwards, but the exhibitor was able to attract the attention to the public owning automobiles and who were interested in that particular brand of pictures and in individual stars.

Yet this manager apparently has worked to a fine point the retention of his neighborhood business, but aside from advertising his attractions which should appeal to the whole city he did nothing more. In the first place, the sidewalk was lined with boards carrying one sheet advertising attractions coming the next day and days afterwards. These were not only unattractive, but they forced people coming in automobiles to drive beyond the theatre in order to alight. His theatre was next to the corner of a well-paved street and fronting on one of macadam, yet there was a great hole in the street between his house and the corner. Of course, the city should have made the repairs, but the theatre manager himself could have filled in the hole to make it passable for a few dollars. As it was, everyone that came to his theatre in an automobile at least got a physical jolt that made them remember the occasion.

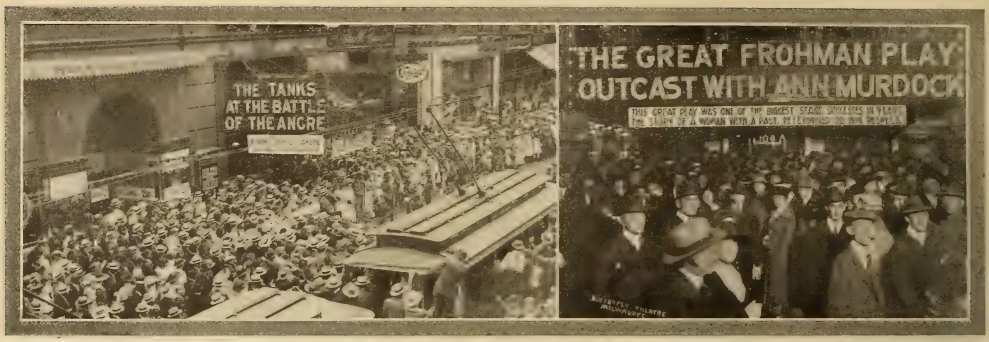
This manager spent the greater part of his daylight hours in actually seeing pictures before he booked them. He was a man of good judgment and his programs were really excellent. With seven different bills a week he gave a film program that was readily worth the money he charged. He made the people welcome to his theatre, spoke to them when they entered and told them "good night" when they left. He notified them of coming offerings and kept their interest aroused.

Although he stepped into the theatre now and then to see that everything was moving smoothly and at least once during each performance visited the projection booth to see that all was going well, he devoted the greater part of the time to the front of the house. He asked his patrons now and then whether they had had comfortable seats, sometimes how they liked the performance and addressed various other questions that made the people feel that he had a real interest in them.

There was one serious fault to be found with the house. On entering, one had to go up four steps, yet the pitch of the interior was such that one felt almost as if one was about to fall when one walked down the aisles. Sufficient slant could have been obtained without the elevation in front, but the manager explained that the steps were there when he got control of the house and that he had left them there. Very little expense would have been entailed in their removal, and in the change in the house. It was a theatre that appealed especially to women and the tired business man, and though the manager has been very successful he would probably add to that success by causing his patrons as little effort as possible.

Absolute comfort is a great part of a theatre's success.

Is this your theatre?



Who said that business was bad anywhere? Take a look at these two photographs. The scene at the left was taken at the Grand, Cincinnati, during the run of Pathe's "The Tanks at the Battle of the Ancre." The picture at the right was taken at the Butterfly theatre, Milwaukee, on the fourth day of the run of Ann Murdock in "Outcast." This picture was originally booked for a one-day run.

Detroit Showmen "Plaster Posters" in Fight on Cheap Vaudeville

This is another of a series of articles by W. A. Bach, who is touring the principal exchanges of the Universal installing service bureaus. This article deals with conditions in Detroit. Mr. Bach is now in St. Louis and will write articles from that city.

BATTLING with cheap vaudeville and musical comedy that certainly satisfies that desire that looks for quantity rather than quality, the exhibitors along Munro avenue and the territory adjacent, in other words Detroit's "Bowery," seem to think that their most potent weapon is to plaster their front with a mass of poster paper and photos, which, besides costing them a mint of money, would certainly keep but the keenest of these fall breezes from penetrating the interior of their theatres.

In most cases there is absolutely no attempt to arrange or display this advertising matter, and usually it is best described by the word "mess." In a few cases the theatres have attempted cutting out the posters and remounting on background with lettered titles, but the result is worse than before, if it is possible.

Strangely, the interiors of these houses are at variance with their fronts, being quietly, tastefully decorated, having a very fair variety of music and excellent projection. It seems odd that the manager of at least one of these houses does not think of being different to his neighbor and instead of "plasterin'," take the one big idea of the picture he is showing, whether it be star, story or incident in the play, and make a startling, concentrated splurge on that one theme in such a manner that could not fail to create the "lineup" that I have yet failed to see at any of these houses.

Looking over the screen sections in the papers, both daily and weekly, one is struck by the fact that there are practically no original newsy stories about either plays or players. True, a few squibs are used, but it is only chopped stuff and cannot appeal to the public. I am told by both newspaper men and exhibitors that the newspapers will gladly use real press stories if the theatres that are advertising in their columns will supply them, and that the exchanges could put over a lot of material in this way—but it isn't done! The theatres each have long, condensed, stereotyped announcements, mostly without heading or breaks, about their attracttions that will not bring one-quarter the business a good, live press story and photos will produce.

The newspaper directory idea, so popular in Chicago and some other cities, in which even the smallest theatre has a chance to advertise and receive publicity value, has been tried and has failed so far. So that it seems the only means of publicity left to the smaller house lies in the lobby, programs, or house circulars.

But in the matter of programs, Detroit has some theatre men who are putting out house programs that are equal to any in the country and I am sure a whole lot better than most. Take, for instance, Kunsky's little house organ for his eight houses which is a model of what a house organ should be.

It gives the attractions for all the houses in a bright, breezy, attractive fashion that sells the goods, and in addition the little notes on plays and players are all that could be desired, and, judging by the mercantile advertising the little paper carries, I don't think it is costing Mr. Kunsky very much money. There are possibilities in house programs that most exhibitors do not realize, and if they want their eyes opened I would advise them to get a copy of the little paper described above.

Billboard advertising, the howitzer of film advertising, is put to good use in Detroit. Twenty-four sheet stands are used liberally by several of the big houses in conjunction with other forms of publicity and if results are to be the criterion, the fact that the most persistent and consistent of these big advertisers lines them up night after night must speak for itself.

But the paper used is mostly stock. Even greater effectiveness could be secured by using the striking lithographed paper supplied by the manufacturer on most big subjects, and these could be, if desired, intermingled with the usual block poster advertising the house.

Detroit has not felt the almost general increase in prices so much as some of her neighbors, as the ten cent sign and even an occasional nickel still flaunt their brazen invitation in the downtown sections. Of course this is true of the smaller house only, of which Detroit and its environs still has a goodly number.

Two individual incidents I want to mention, particularly. One, the case of a beautiful house on Woodward avenue, beautiful lobby, most tastefully decorated and the entire effect marred and negatived by a flapping, indifferently lettered and soiled canvas sign hanging squarely in the middle of the arched sidewalk canopy. Why? The second, a splendid idea in lobby display and attraction used by the theatre playing the "British Tanks," whereby an electric device, very simple in itself, a flash of flame is made to come from the mouth of the cannon in a picture forming the major portion of the display. The idea is simple, but it shows the quality of selling attractiveness that counts.

In conclusion, Detroit has and will enjoy a wonderful prosperity. She has been favored of all American cities, but there is bound to be a return to normal conditions, and the exhibitor who has been "selling" all the time will survive, while those who floated with the tide will find themselves out to sea.

Howell in Fifth Century Comedy

Alice Howell and her director, J. G. Blystone, are now hard at work on the production of the fifth of the Century Comedy series. The piece, which is a two-reeler like its predecessors, has not been named as yet; but the basis of the synopsis concerns the troubles of Alice, who takes the part of a forlorn country schoolteacher, and her hazardous exploits with a desperate band of bandits.

Ready Made Ad-Talks

Shirley Mason in Another Winner—
Delightful Comedy-Drama Well Treated

(Edison-Perfection Five Reel Production)

"How can I make everybody like me?"
"How can I make myself famous?"
"How can I marry a millionaire?"

These are the three questions which Charlotte Marlin in "The Apple Tree Girl" sets out to answer. The first she answers by being nice to everyone she meets, whether he or she be great or small. The second she answers by going in for sports and coming out national golf champion and the third—well the third is something of a stickler. It might appear quite easy for a pretty girl to marry a millionaire—perhaps it is—but never having been either a pretty girl or a millionaire we don't know whether it is or not. At any rate there comes a stumbling block in the path of Charlotte Marlin. The millionaire proposes and with a nod or a "yes" she can gratify her heart's desire. But Charlotte has, in the meantime, consulted her heart which has changed somewhat since the first and it says "no" and no it is with a comparatively poor doctor displacing the millionaire. Shirley Mason appears as Charlotte in this comedy-drama which is one of the most amusing and wholesome that the ——— theatre has offered for many a day. It is filled with pretty scenes and pretty thoughts and everyone will enjoy seeing it. Don't think because of "pretty thoughts" that it's preachy—foolishly preachy. It's not—in fact is just thoroughly entertaining. With Joyce Fair, Jessie Stevens and Paul Perez supporting Miss Mason it will be shown at the ——— theatre on ——— of ——— week.

Norma Talmadge in the Crowning Glory of Her Career on Screen, "The Moth"

(Selznick Five Reel Production)

Norma Talmadge, who in the opinion of many dramatic critics and thousands of patrons of the motion picture theatre, is the most accomplished actress appearing on the screen to-day, will be seen on the screen of the ——— theatre in "The Moth," a five-part screen drama, exposing the trials of a young wife who marries a man who does not love her, and learns when it is too late. The story is adapted from the novel by William Dana Orcutt, and presents one of the best subjects for screen presentation ever enacted before a camera. Miss Talmadge is at her best. The new Selznick production in which she appears is the first of eight special features in which this screen star will be seen. If "The Moth" be an example of what is to follow, the management of the ——— theatre can promise his patrons that they will not go amiss on any one of them. "The Moth" tells the story of modern society—deals with life as it is actually lived by some of our rich, and shows how a young and beautiful girl, reared in luxury, who has nothing to occupy her young mind except pleasures, flirts with Fate once too often, and not until she has become the mother of children does she realize that her idea of life has been wrong, and that she has never known real happiness. The part of Lucy Gillam, which Miss Talmadge presents, calls for exceptional dramatic acting, and after seeing this artist of the screen in her late picture, "The Moth," you will wonder that the stern realities of this life can be portrayed with such feeling and naturalness as they are by Miss Talmadge in the role of Lucy Gillam.

Norma Talmadge will be seen in "The Moth" on ——— of ——— week at the ——— theatre in what is considered by critics the crowning glory of her career on the screen. Eugene O'Brien, who has been seen opposite Mary Pickford in some of her best productions, has a strong role in this production.

"Ghost House" Superb Comedy-Drama—
Jack Pickford and Louise Huff Co-Star

(Paramount Five Reel Production)

"The Ghost House" is a corking love story tinged with comedy and featuring that highly popular team, Jack Pickford and Louise Huff. You've read ghost stories, you've heard them told about the fireside, but to see one enacted on the screen is the best of thrills yet. Naturally there aren't any ghosts at all. Three strange parties elect to spend the night in the Ghost-House. All present think the others are ghosts. The fun and thrills are hardly to be described. Beulah Marie Dix, author of many of the most successful Lasky subjects conceived The Ghost-House" and has developed it with a skill that plants her securely among the foremost photoplay writers of the day. William De Mille transferred it to the screen. He has produced it most effectively. It is really marvelous to note the manner in which Mr. De Mille has used light to obtain weird and uncanny effects. But the best part of "The Ghost House" is that after every weird and uncanny bit comes a hearty laugh. And then there is the love story superbly enacted by the popular leads. In fact "The Ghost House" is well nigh, if not, actual perfection in the way of entertainment. It will be shown to patrons of the ——— theatre on ——— of ——— week.

Franklyn Farnum's Latest Sure-Fire Farce, "Anything Once," Mixes Laughs and Thrills

(Bluebird Five Reel Production)

Franklyn Farnum, the smiling comedian who has often entertained patrons of the ——— theatre in Bluebird releases of the past appears again on the screen in "Anything Once." This is one of those comedies wherein the eastern hero takes a flier in the wild and woolly west. Naturally he turns out a success even in such a foreign environment but not before many a humorous situation has been uncovered. It is a real laugh producer from start to finish and Mr. Farnum fits his role splendidly, deriving the highest possible amount of fun from each humorous twist. The usual attractive Bluebird production prevails adding much to the beauty of the picture. Mr. Farnum has a new leading lady in the person of Claire Du Brey who has the part of a mysterious adventuress. Marjory Lawrence is an ingenue who will immediately attract all eyes and the rest of the cast contributes high grade work. The Bluebird-Farnum pictures are becoming very popular all over the country and patrons of the ——— theatre are urged not to miss this, the latest, shown on ——— of ——— week.

"Ashes of Hope," Story of the Dance Hall—
Belle Bennett, a New Star Is Featured

(Triangle Five Reel Production)

Primitive passions ruled in the days of '49—in the great and uncivilized west. Men and women acted on impulse and thought afterwards. "Ashes of Hope" is a picture depicting the great love of a dance hall girl for a stranger. She gives herself to him abiding in the faith that he will be square with her as she is with him. But the man proves a rotter. The queen of the dance hall plans a revenge but just as it is within her grasp there comes the refining and softening touch of mother love and she allows the man to return to his native land. Patrons of the ——— theatre will have an opportunity to witness this virile drama of the west before long. It is well acted by a cast headed by Belle Bennett, one of the newest Triangle stars who, it will readily be realized, has an exceedingly bright future before her. Jack Livingston, Jack Richardson and Josie Sedgwick, competent players every one, lend effective support to the star. "Ashes of Hope" has received a wonderful production and is, in fact, one of the best westerns that the ——— theatre has offered in some time. It will arrive on ——— of ——— week.

AGAIN!

There Is Nothing Quite
So Effective as Placing
The Product You Are Selling
Before the Buyers Under An
Illuminating Light.
You, Mr. Exhibitor
Are Selling Entertainment
To Your Patrons.
You Desire to
Place the Feature You Are
Inviting Your Patrons to See
Before Them in Such a Manner
As to Attract Their Attention
READY-MADE AD-TALKS
Will Do This for You
They Are Written with That
Goal in View
Try Them—If They
Don't Bring Results, Write

MOTION PICTURE NEWS

"Fibbers" Another of the Skinner Type—
Bryant Washburn Hero in Surprise Story

(Essanay Five Reel Production)

Bryant Washburn, hero of much delightful pictures as "Skinner's Dress Suit" and "Skinner's Baby" will again appear at the ——— theatre in another comedy-drama "The Fibbers." The Essanay Company, realizing the fact that Mr. Washburn struck his true stride in the two pictures mentioned above awarded him another vehicle of the same type, although widely different as to plot. Its likeness to its illustrious forerunners lies in the fact that it deals with real people leaving through equally real situations. The married couple, about which the story centers take an injured man into the shelter of their home and he is such an expense that they find themselves obliged to work harder than ever before. And success greets their renewed efforts. They return one evening to find their unwelcome guest gone and both express great satisfaction—but then, well then comes a real honest-to-goodness surprise ending. It wouldn't do to tell it you here, suffice it to say that it carries a punch and a big one. Mr. Washburn has opposite him Virginia Valli, who makes as real a figure out of the wife as he does out of the husband. "The Fibbers" is a picture for all classes, guaranteed to please. It will be shown at the ——— theatre on ——— of ——— week.

"Spotted Lily" Full of Purest Pathos—
Ella Hall Scores in Latest Bluebird

(Bluebird Five Reel Production)

From the shell torn fields of Europe to the streets of New York is the journey undertaken by little Yvonne, a kindly old priest and a young violinist, Jean Duval, by name. Suddenly transplanted from their native land into the midst of the hurly-burly, the rush and the roar of New York, the three pilgrims find a distressingly blank future staring them in the face. The city is unkind to them, for before long the priest journeys onward and Yvonne and Jean are left to care for themselves. And as time goes on Duval proves a weakling. The shallow flattery of a Russian Countess causes him to desert his truer friend, Yvonne, and he is about to accept of the bounty of the Countess when his faithful companion from the other land steps in and takes a hand—saving him from an existence of dishonor. There is a touching pathos to this little story which has Ella Hall in the featured part, supported by Victor Kottman as Duval and Gretchen Lederer as the Countess. It will bring tears to your eyes, time and again, tears that you will not be ashamed of—and with the final happy ending you will be as glad as any child. Bluebird well upholds the standard set by its previous releases in this which goes under the title of "The Spotted Lily," and which will be shown to patrons of the ——— theatre on ——— of ——— week.

Violet MacMillan Is Pretty Butterfly—
Clever Impersonation of Star Pleases

(Butterfly Five Reel Production)

"The Girl Who Won Out" has as its star Violet MacMillan, who has gained considerable fame through her impersonation of young girls. Here she appears as Nancy Grimm, who after the death of her mother is forced to accept the scant hospitality offered by the children's asylum. Her little sister, a part delightfully played by Little Barbara Conley, is taken from her and given to the charge of a wealthy couple who after a while neglect her. Nancy is farmed out to a poor family and is obliged to work from sun-up to sundown to earn her meagre board. Finally she decides to run away. She kidnaps her sister who is only too glad to make an escape from the wealthy family and then Nancy dressed as a boy proceeds to eke out a living for the two of them. How they are finally tracked by the child authorities and how the right young man steps in in time to save Nancy from going back to the poorhouse make a charming little story which patrons of the ——— theatre will have the opportunity of seeing on ——— of ——— week.

French Picture Offered by Pathe—
Emotional Acting by Emmy Lynn

(Pathe Five Reel Production)

"The Torture of Silence" is a Pathe feature procured from a French manufacturer. In the past foreign-made productions have been something to steer clear of, but since the European countries have been adopting the fine points of American producers in the manufacture of their pictures, these foreign productions contain an appeal that is practically universal in its scope. Emmy Lynn, star of "The Torture of Silence" is one of the noted artists of the European stage. In portraying deep emotion she has few equals and no superiors. As one watches her depict the sorrow of the wife tortured by the jealousies of her husband, he can almost feel the depth to which the woman's soul is torn. She contributes one of the sincerest pieces of acting that has yet been seen on the ——— screen. The story has to do with a certain indiscretion of the wife's

committed when her husband was so wrapped up making a fortune that he had little time to give her. In later years he discovers it, denounces her and deprives her of the child, until she will tell him with whom her previous affair was conducted. This she refuses to do because of a vow. The manner in which this tense situation is finally unraveled speaks highly for the skill of the French writer. "The Torture of Silence" really holds the interest from opening scene until closing scene. It will be shown at the ——— theatre on ——— of ——— week.

Mary Miles Minter in Typical Minter Role Seen in "Her Country's Call"

(Mutual Five Reel Production)

Mary Miles Minter will be seen on the screen of the ——— theatre in "Her Country's Call," a photodrama in five parts, written by Charles Dazey and produced under the direction of Lloyd Ingraham. Miss Minter in this, her late picture, presents a typical Minter part. She is the little, unsophisticated mountain girl, whose only vision of life is that framed by the high peaks on all sides of her lonely little home. Her dad, Jim Slocum, is a fatherly old man, who loves his daughter, and who in return is loved with all the affection of innocent girlhood. For some unknown reason Jim Slocum despises all soldiers, and the flag arouses no patriotism within him. Jess inquires the reason why and her dad tells her that fifteen years before he had been driven out of camp for selling liquor to the soldiers. He tells her that he will have revenge. Jess meets a Captain Neville, fishing in the mountain. Her dad is trailed by a seeret service man, and, when he is fired upon, little Jess is hit by a bullet. She is cared for at the home of the captain by his aunt. Because the town girls will not play with her, she starts back for the little home in the mountains. She saves a border town from being raided by a band of ruffians, and later her dad confesses that he is not her dad, but that in revenge he had kidnapped her from her father, who is a Colonel Tremaine. She finds her father, and a husband and her happiness is complete.

Mary Miles Minter in "Her Country's Call," to be seen on the screen of the ——— theatre on ——— of ——— week.

Carlyle Blackwell and All Star Brady Cast in "The Burglar"—Gripping Drama

(World Five Reel Production)

Do you remember Augustus Thomas's stage version of "The Burglar"? Can't you imagine the excitement that is impliedly promised by the mere mention of the title, "The Burglar"? The World-Pictures, under the general direction of William A. Brady, have produced Mr. Thomas's great work in pictures with Carlye Blackwell, Evelyn Greeley and little Madge Evans in the leading roles. Little Madge Evans was recently featured in a World production, and the critics were unanimous in the opinion that she, by her clever work in the production, was entitled to a place in the front ranks of child stars. Mr. Blackwell needs no introduction. He has been seen in hundreds of successful screen dramas, and, without one exception, has always pleased. Miss Greeley, although not so well known, has played in leading feminine parts for some time. She is pretty, and in her work in "The Burglar" presents some strong bits of dramatic acting. "The Burglar" tells the story of a young fellow at college, who likes a good time and neglects his studies. He gets into serious trouble, and is obliged to leave home. He becomes a wanderer, and tries to live down his past. He meets a girl whom he loves and marries. They live happily until one of his old college chums who knows of the crime for which he Lewis (Carlyle Blackwell) left his home years before threatens exposure unless Lewis gives him the combination to the vaults of the bank at which he is cashier. Events so shape themselves as to reveal that Lewis has been laboring under a misapprehension. The man whom he thought he had murdered was murdered by another. But he learns too late.

"The Burglar," a gripping story with action every minute, will be seen on the screen of the ——— theatre on ——— of ——— week.

Frank Keenan, Alma Hanlon, Robert Edeson —Three Stars in "The Public Defender"

(Harry Raver Five Reel Production)

It is seldom that you are given the opportunity to see four screen stars in the same picture. It is reasonable to assume that a story adapted to and presented on the screen having four of its principal character roles impersonated by recognized stars of both screen and stage is well worth seeing. In a powerful drama titled "The Public Defender," written by Mayer C. Goldman and Frank W. Harris, both members of the New York bar; the eminent actor, Frank Keenan; the winsome little star of the screen, Alma Hanlon; the hero of many successes on stage and screen, Robert Edeson, and John Sainpolis—all four known to the millions, are seen together in action. They present in pictures a story that all will find of great interest, not alone because of the entertaining value, but from which we will derive subject for thought—deep thought. It is an appeal by two well-known attorneys-at-law for justice to the man or woman who for financial reasons is unable to obtain the necessary assistance when he or she is brought before the tribunal of justice to answer for a crime which he or she has not committed, but at whom circumstantial evidence points her threatening finger. "The Public Defender" discusses in pictures a subject which oftentimes seriously affects the rights and liberties of the American people. It takes the part of the poor man who is cast into prison, and who because he has no money, does not receive justice. It is an appeal for a public defender, and in its appeal it presents one of the most powerful dramas ever enacted on the screen.

"The Public Defender," with four popular screen stars impersonating strong roles—Frank Keenan, Alma Hanlon, Robert Edeson and John Sainpolis—will be seen on the screen of the ——— theatre on ——— of ——— week.

"A Man's Law"—Story of the Canadian Woods—Irving Cummings Featured

(Overland Film Five Reel Production)

A more red-blooded, human story was never told on the screen or within the covers of a book of fiction than the one that is told in pictures when "A Man's Law," with Irving Cummings and Ruth Sinclair in the leading roles, is thrown on the screen. The story tells of the great North woods and some of the most beautiful exterior scenes ever snapped by a camera are shown. Most of the action takes place in the open. You will be reminded of some of the works of Jack London when you see this strong, powerful, virile play of the Canadian woods unfurl its story on the screen before you. With Mr. Cummings and Miss Sinclair in the supporting cast are Arthur Morrison and Roy Applegate, who give some of the best bits of character acting ever prepresented. There is everything about this picture that holds the attention, grips with the firmness of a band of steel, for it reveals man in his true nature, takes him for what he really is and lets Nature follow her own course. The climax of "A Man's Law" is a "corker." In it is staged a fight scene between two men of the North woods that could not have been improved upon for naturalness and down-right earnestness on the part of the participants. It is a fight—a real fight.

"A Man's Law," with Irving Cummings in the feature male role and Ruth Sinclair carrying feminine honors, will be seen on the screen of the ——— on ———of ——— week.

Theda Bara Presents the Title Role in Dumas' Popular Novel, "Camille," on Screen

(Fox Seven Reel Production)

Theda Bara in "Camille." The most famous of screen vampires is to be seen on the screen of the ——— theatre in one of the most widely read works of Alexandre Dumas, the great French novelist. The work was adapted to the screen by Adrian Johnson. The picture was produced by William Fox under the direction of J. Gordon Edwards. You will remember that as Camille Sarah Bernhardt made her most pronounced success on the American stage. "Camille" has been presented on the stage and in opera. Many of the most successful and most popular actresses of the speaking stage have impersonated the title role. In writing his story the French novelist followed the life history of an actual character in the social whirl of Paris. The story is as familiar to most of us as are some of the historic events occurring in the history of our own country. Camille, the principal character, is a young and beautiful French girl, who is sought by every man in Paris. She revels in the gay life and forgets what the future might bring. She scorns the advances of men who truly love her, preferring to lead a life of freedom. But she has taken the "pace that kills," and when a comparatively young woman finds herself in the grip of consumption. She bravely faces the end and dies a victim of her own choice. Miss Bara presents this role in a masterful way.

READY-MADE AD-TALKS PUBLISHED IN LAST WEEK'S ISSUE

Oct. 5, 1917.

FEATURES

TITLE OF PLAY	PRODUCER	
"The Painted Doll"	Pathe	5 reels
"The Sunset Trail"	Paramount	5 reels
"The Heart of Ezra Greer"	Pathe	5 reels
"Wild Sumac"	Triangle	5 reels
"One Shot Ross"	Triangle	5 reels
"Aladdin"	Fox	8 reels
"Fighting Odds"	Goldwyn	7 reels
"Young Mother Hubbard"	Perfection	5 reels
"Southern Pride"	Mutual	5 reels
"The Girl Angle"	Mutual	5 reels

Scores Big Success in Four Years' Service

A. S. Goldsmith, manager of the Broadway Photoplay theatre, at Broadway and 103d street, is one of the men who entered the business four years ago a novice and who has come to be known as one of the most successful managers in the metropolitan area. Although still in his twenties, Mr. Goldsmith has devoted every moment of his time since he entered the business to studying the betterment of his theatre.

The Broadway Photoplay is one of the few theatres in the country that operates its program on the split-week basis. He has made great success with this because he reviews each one of his pictures before he books it and selects just what he thinks his patrons will desire.

Spokane Exhibitor Shows Himself in Trailer

A very unusual photoplay, or at least it has every semblance of being a genuine five-reel subject when it is first shot on the screen, has been completed at the Thomas H. Ince studios, and will serve as a trailer for the subject shown at the Liberty theatre, Spokane, by Manager Ralph Ruffner, the week previous to October 22. Recently Ruffner spent several days in Los Angeles, and while there Bert Lennon of the Thomas H. Ince publicity department had the film made. The titles are finished in the regular Ince style and contain the following:

The Liberty Theatre presents
Ralph Ruffner in "A scene from the Front,"
An Ince Junior Production.
Place: Thomas H. Ince Studios, Los Angeles.
Cast: The Boy Wonder, Charles Ray, and The Wonder Boy, Ralph Ruffner.

Scenes made show Ruffner going about the studio and meeting Charles Ray, who is a favorite in Spokane. They talk over picture matters and Ruffner asks when he will be back at the Liberty, instructing Charley to tell the audience, which is a close-up, and it is very easy to read his lips when he says: "The week of October 22."

LIVE NEWS FROM THE PRODUCERS

Frank Campeau Re-engaged by Douglas Fairbanks

Frank Campeau, who has the part of "30-30" Madden in "The Man from Painted Post," the current Artcraft release, haes been re-engaged by Douglas Fairbanks to appear in the next production under the direction of John Emerson. In heavy dramatic roles Frank has but few rivals, and because of his ability was selected for the new cast, as contrast to the Fairbanks smile and light comedy characterization.

On the speaking stage Campeau was known as "the villain with the eyes of fire." In addition to creating the character of Trampus in "The Virginian," he played important parts in a number of the Augustus Thomas, A. H. Woods and Charles Frohman productions.

It is very likely that Campeau will be permanently identified with the Douglas Fairbanks-Artcraft photoplays.

Mahlon Hamilton Is Detective in Pathe Serial

Mahlon Hamilton is said to be adding to his laurels by his good work as Jack Ramsey, the secret service operative, who is the hero of "The Hidden Hand," the Pathe serial which will be released in the early winter.

"The Hidden Hand" is known as Pathe's four-star serial in which Doris Kenyon is the bright particular star, while Sheldon Lewis, Arline Pretty and Mahlon Hamilton are the featured members of the cast.

This is the first serial in which Hamilton has appeared.

Vitagraph President Announces Big V Comedy

President Albert E. Smith, of Greater Vitagraph, has announced the latest Big V comedy, written by Graham Baker and directed by Lawrence Semon, who also appears in the chief comedy role. The picture will be released under the title of "Spots and Splashes," with a cast of twenty-five people, all of whom are said to take an active part in the fun making.

The cast also includes the Big V riot squad, composed of Earle Montgomery, Joe Rock, Pietro Aramondo and Harry Cooper, and the Big V beauty squad, whose complement is a bevy of pretty show girls.

Beaudine Begins His Second Keystone Comedy

Triangle-Keystone director, William Beaudine, has finished the first comedy under his direction at the Triangle-Keystone studios and has started on another which will feature Peggy Pearce, Paddy McGuire, Joseph Belmont and Fritz Schade. The new story calls for considerable "water stuff" and the immense Keystone plunge has been fitted for the opening scenes.

Tom Mix Becomes Star in William Fox Dramas

Has for the Past Ten Months Been Starring in Comedies on the Fox Program—Western Stories to Be His Vehicles

No More Laughter for Thomas (Formerly Tom) Mix. He Has Been Withdrawn from Fox Comedies to Play Leads in Fox Dramas

WILLIAM FOX has announced that Tom Mix, one of the best known cowboy artists in motion pictures, is the latest star of the Fox Exclusive Feature Series. The entry of Mix into the five and six-reel class of subjects is expected to be greeted with warm approval by the many admirers of his screen work. For the past ten months he has appeared in comedies on the Fox Program, and has made quite a name and reputation in that sphere.

Tom Mix's popularity as a cowboy assures for him almost certain success in this newest move. The type of drama in which he will appear will be largely Western, it is announced, and will afford Mix ample opportunity to display the daredevil "stunts" which have gained him the title of one of the most fearless of screen players. Tom's picture work is merely a chapter from the adventurous story of his life. Born on the Texan plains he early manifested his roving spirit. He enlisted when the Spanish-American War began, and served for some time as Chief of Scouts in Cuba. Thereafter, he worked in a similar capacity in the Philippines, and carried on the task of organizing the natives there into American army units.

At the time of the Boxer uprising in China, Tom was there, attached to the Ninth U. S. Infantry. He was wounded at the Battle of Tien-tsin, so severely that upon his return to the United States a few months later, he had to spend several months in a hospital.

Later he resigned from the army and joined the Texas Rangers. He was leader of the band who hunted down and captured the notorious Shont brothers, a group of men engaged in running horses across the Mexican border. After that Mix became Deputy Marshal in that state. Then he heard of a meeting of cowboys who contemplated going into motion picture work. Tom joined them, and immediately became their leader.

"Vic" Moore, Crowned With Pretzels, in "Seeing Things," Latest Klever Komedy, Paramount Release

Glittering, Gorgeous Valeska Suratt Participates in "A Rich Man's Plaything," Staged by Carl Harbaugh; Produced by Fox

Capellani Signed to Direct Metro Features

Is Third Well-Known Director to Be Engaged by Metro Within Week—First Production Begins Very Shortly

Albert Capellani, Now with Metro

ALBERT CAPELLANI, the French director, has been engaged by Richard A. Rowland, president of Metro Pictures Corporation, to produce super-productions with the stars under the Metro banner, it was announced last week. He is the third well-known director to be signed by Metro within a week, the others being Frank Reicher, formerly of Lasky, and William S. Davis, recently of Fox.

Capellani was trained as a director in the old Pathe Company of Paris, a pioneer in the art. He was with this concern twelve years, or practically during the entire development of the motion picture, from the days of the three-hundred-foot comedies to the ten-reel spectacle.

He came to America about two years ago, after serving the first year of the war as an officer in the French army. He was relieved from duty through illness contracted at the battle of Soissons, and as war conditions made it impossible for him to continue his profession in France, he brought his family to America.

It was not long before Albert Capellani won recognition in this country as a master of screencraft. His French production of Victor Hugo's "Les Miserables" was acknowledged to be one of the greatest motion picture masterpieces. As director for Clara Kimball Young, he produced "The Common Law" for Selznick-Pictures; "Camille," "Trilby," and others for World-Pictures.

This director is very popular with the players. His manner in the studio is one of infinite congeniality and patient courtesy. Never has he been known to raise his voice in anger against one of the players, and yet the results he has obtained speak for themselves as examples of the photo-dramatic art. With facilities for producing big features at his disposal, together with the most talented stars, Mr. Capellani feels that his affiliation with Metro Pictures Corporation will result in the making of the greatest pictures of his already notable career.

Director Capellani is now resting for two weeks at Atlantic City. On his return he will commence his first Metro picture with a star who is to be announced shortly by Maxwell Karger, supervisor of productions.

Brenon Recruits Large Cast for New Feature

Herbert Brenon announced last week from his offices that the characters for his new production, "Empty Pockets," from the novel of Rupert Hughes, are being gathered together from the ranks of the Jewish actors and actresses from the East Side as well as from among the stars who shine brightest on Broadway.

Bert Lytell, as already announced, and who made his screen debut in "The Lone Wolf," will appear in "Empty Pockets," and Barbara Castleton will have the role of Muriel Schuyler. Mr. Brenon has now added to his list Ketty Galanta as Maryla, Malcolm Williams as Perry Merrithew, Susan Willia as Red Ida, Henry Leone as Angelo Angelilla, Ben Grahma, Thorton Baston, Frank Nelson, Joseph Chailles, Germaine Bourville, Inex Shannon, Peggy Betts, Mr. Ackman, Mr. Rothstein, Nathan Marcus, Ethel Kaufman, Peggy Shaw, Mrs. Mandel and Mrs. Rosen.

Mr. Brenon, recovering from an operation for appendicitis, intends to resume his work within the next few days.

Triangle Adds G. P. Hamilton as Director

G. P. Hamilton, stage and screen veteran, with over a score of years' experience as performer, producer and director, has been engaged by the Triangle Film Corporation as a director, and has been added to the Culver City studios. At one time Hamilton was general manager of the St. Louis Motion Picture Company, prior to which he was production manager of the American Film Company and superintendent of the Essanay studios and factories in Chicago. He also served five years with Biograph in New York and Los Angeles.

According to latest announcements, Hamilton's star and company have not been selected, but it is said he plans to begin work on his first Triangle picture in the near future.

Juliette Day in "The Calendar Girl" on the Mutual Program

Mabel Normand's Many Admirers Will be Glad to Know That She is Soon to Return to the Screen. Goldwyn Has the Honor of Presenting Her. The Play is "Joan of Plattsburg"

Goldwyn Fires First Gun in Big Advertising Campaign

Is the Aim of Officials to Introduce Goldwyn Pictures to All American People in Line with Policy to Back Up Exhibitors—Six Stars to Be Further Popularized

GOLDWYN Pictures, now securely launched throughout the country, is beginning a new march of progress with the advent of winter, and indications are that before intended activities are called to a halt Goldwyn productions and stars will be known from coast to coast, not alone in so far as exhibitors are concerned but among motion-picture fans no matter what section they may chance to be.

In order to bring this about Goldwyn has decided to launch a great advertising campaign to back up exhibitors everywhere who are playing, or are about to play, the Goldwyn productions. The first step in the campaign will be to place the Goldwyn message, which is intended to reach the majority of the reading public, in the Saturday Evening Post, beginning October 13.

Goldfish Indorses Step

Despite the fact that by the contracts and responses of the public Goldwyn has already proved the tremendous drawing power of its distinctive stars and the splendid productions thus far announced, Samuel Goldfish felt that there was still one big step to be taken to focus the attention of the nation's population on the theatres in which these productions will be seen in all communities. The Saturday Evening Post campaign is therefore the direct development and outcome of this feeling.

This campaign is said to be but the beginning of a vast plan of introduction and further popularization of the six stars thus far announced under the Goldwyn imprint —Mae Marsh, Madge Kennedy, Mary Garden, Jane Cowl, Mabel Normand and Maxine Elliott, with other stars of equal importance to come.

Campaign Is Also Advertised

To unify this campaign and not only take in the theatre-patronizing public but the exhibitors in every town and village where there is a picture theatre, Goldwyn advertises its Saturday Evening Post advertising in the motion picture trade journals. This campaign covers an extended period of time, the second of its announcements appearing on October 27.

In conceiving and carrying out a national campaign Goldwyn follows the sane and careful policy which has marked the career of the company from the beginning, with emphasis laid on the fact that this advertising was not undertaken or promised in advance to encourage exhibitors to book the Goldwyn productions, but is carried out at great cost after exhibitors have signed as evidence of the company's intention of adding to the appeal and drawing power of its productions.

Selling Mainly to Public

In explaining the campaign Samuel Goldfish, president of the Goldwyn organizations, said: "Goldwyn has been very careful and reticent about this campaign in advance of its actual appearance in print. We have not wanted to create the impression that we were selling our pictures to exhibitors as the result of an advertising campaign. We have already sold our pictures to the exhibitors on their intrinsic merits; because of the strength of our stars and our stories and the elements which have been incorporated into the pictures.

"Already as a result of a year's effort we have made these productions known and appreciated by the American public. What we are now doing by this campaign is to tell the American public that Goldwyn pictures actually on view in theatres everywhere give proof of the superiorities of Goldwyn production."

Eternally Youthful Mary Miles Minter Takes the Part of a Naughty Young Thing in "Her Country's Call," Now Under Way in the American-Mutual Studio

Beautiful Photography is Only One of the Pleasing Features to be Found in William S. Hart's Artcraft Play, "The Narrow Trail"

Six Vita Companies Start Work During Week

Completion of These Productions Will Fill Vitagraph Release List to Middle of February—Several New Players Added

SIX companies, each headed by one or more well known stars, were started on new productions last week by Albert E. Smith, president of the Greater Vitagraph Company, who announces that the completion of these pictures will fill the Vitagraph release list to about the middle of February.

By the addition of a number of well-known players to the Vitagraph lists, Mr. Smith has brought Vitagraph up to a point in production better than it has known in many months. He also is sticking firmly to his "best authors" policy, as demonstrated by the fact that four out of ths six authors represented in the list of plays on work just begun are world known writers. They include F. Phillips Oppenheim, Earl Derr Biggers, Robert W. Chambers and Cyrus Townsend Brady.

Earle Williams, directed by Paul Scardon, was chosen for the stellar role in "The Hillman," the first story by E. Phillips Oppenheim to be put into production by Vitagraph. Mr. Williams is supported in the play by Miriam Miles, Grace Darmond, Denton Vane, Julio Swayne Gordon, Templar Saxe and Robert Gaillard.

Harry Morey, who recently returned from a month's vacation, is playing the leading role in "His Own People," written by William Addison Lathrop and directed by William P. S. Earle.

Alice Joyce, whose last picture was "The Fettered Woman," an adaptation from the Robert W. Chambers novel, "Anne's Bridge" is to be seen in another Chambers story, "Between Friends." Marc MacDermott will be co-starred with her, it being the plan of Mr. Smith to make a combination of these two stars for a series of productions.

Tom Terris is directing them in this feature, which is said to be one of the most powerful stories Mr. Chambers ever has written.

Corinne Griffith, Evart Overton and Ned Finley are to appear in "Heredity," a novel by Rex Taylor. John Robertson, who has directed some of the season's most successful photoplays, is in charge of the production. Edward Earle, Betty Howe and Eulalie Jensen are being directed by Wesley Ruggles in "The Agony Column," the story by Earl Derr Biggers. In obtaining the rights to "The Agony Column," Mr. Smith feels that he caught the legitimate stage producers napping. It is said that certain managers sit up late into the night watching stage material and get to it first. In this instance it would appear that the Vitagraph chief sat up later than the others.

Edward Earle and Betty Howe will be remembered for their work in "For France," a Vitagraph Blue Ribbon feature which has proved one of the popular program releases of the fall season.

Mildred Manning, Wallace MacDonald and "Daddy" Charles Kent are the principal players in "An Investment in Petticoats," a story by Cyrus Townsend Brady, which is being produced under the direction of Ashley Miller. This is Mr. Miller's third picture with Vitagraph, he having produced "The princess of Park Row" and "Next Door to Nancy" in both of which Miss Manning and Mr. MacDonald were featured.

Eileen Dennes, Seen in Empire—All-Star—Mutual Subjects, In Which Olive Tell Is Featured

Wallace Reid Scheduled in November Paramount

Baring German intrigue in America, portraying Hun plots to injure this country and its Allies, "The Thing We Love," which will be released in November by Paramount, with Wallace Reid as the star, supported by a splendid cast, should be a timely picture, besides possessing much promised merit and innumerable thrilling scenes and situations.

Wallace Reid has started work on "Nan of Music Mountain," from Frank Spearman's novel, and Ann Little has arrived on the West coast to support the start in this production. George Melford is director. Following the completion of the picture, Mr. Reid will come East to work in "The Source" with its locale in the Maine Woods.

For "The Thing We Love," which will be the next Wallace Reid picture released by Paramount, the start has the role of a red-blooded young American, who, with the aid of his sweetheart is able to frustrate a vile plot to wreck a great munition plant. The scenario was founded upon a story by H. B. and M. G. Daniel, and the picture was directed by Lou-Tellegen. Harvey Thew wrote the scenario. He is responsible for a number of successful Paramount productions, including "The Big Sister," "The Kiss" and "The Years of the Locust."

Light Studio Number Three at Universal City

Work has been begun upon the construction of another electric light studio at Universal City. When this building is completed there will be three similar studios at the film capital.

Unlike the others the new structure will be built entirely of wood, and there will be 125,000 feet of lumber in the building. Its hundred-foot trusses have been designed to carry heavy loads and experiments made with them indicate that automobiles can be suspended from the trusses without their weight affecting them in the least. The new electric light studio will be one hundred feet wide and three hundred feet long, just one hundred feet shorter than the largest studio where the directors work at night and in inclement weather.

Two New Paramount Subjects for George Beban

A definite selection of the two additional productions in which George Beban will appear for Paramount has been made. Of these the first is "The Land of the Free," based upon a dramatic playlet written by William C. De Mille and presented with remarkable success in New York several seasons ago. For the second production the story of the Canadian Northwest, "Jules of the Strong Heart," has been chosen.

"The Land of the Free" is one of those humanly touching episodes that in real life frequency befall immigrants arriving on the shores of America. The true pathos of the honest-hearted Italian laborer who finds it impossible to bring his little family into the land of the free because of his economic shortcomings will be faithfully portrayed by Mr. Beban.

"Jules of the Strong Heart" while entirely different in character is also said to be admirably suited to the actor's peculiar talents.

Powerful supporting casts have been chosen for each of the new productions and Mr. Beban is now at work in the studios at Hollywood. Further announcements of the personnel of the casts and the release dates of the two new subjects are expected shortly.

"From Bad to Worse" Produced by Jaxon Films

In the fourth series of six one-reel comedies produced by the Jaxon Film Corporation for distribution by General Film Company, the first subject is "From Bad to Worse." Pokes and Jabs have just been released from prison. The former determines to stick to the straight and narrow path and starts a hunt for a wife in order that he may meet the qualifications for a job which he sees advertised. Jabs returns to his pals and they frame up another big job, which happens to be the robbing of the warden's home. From there on they are visited by a long series of amusing disas-

Pathe Studio Facilities Greatly Enlarged

Increase Caused by Greater Production Necessitated by Pathe Plays, Commanding Big Resources—Three New Plants Taken Over

THE big increase in production of Pathe features necessitated by the announcement of Pathe Plays, commanding the enormous resources of the company, means an enlargement of studio facilities, which makes Pathe one of the biggest producers of high class pictures.

In addition to the four studios used by the Astra Film Corporation in Jersey City and Fort Lee, and the Rolin Studio in Los Angeles, three new production plants have been taken over in whole or in part for the making of Pathe pictures. They are the former Sanger Studio, 134th street and Park avenue, New York, the Norma Talmadge Studio in 48th street, New York, and the Kalem Studio in Los Angeles.

Coupled with the factories at Jersey City and Bound Brook this makes Pathe a producer on a scale that shows the strength of an organization built on solid rock, and backed by unlimited capital in its desire to give exhibitors quality and drawing power without "breaking their backs" in so doing.

Owing to the reception accorded to the first of the series of Pathe Plays, Mrs. Vernon Castle in "Stranded in Arcady," to be released October 14, particular interest attaches to the statement made by J. A. Berst, that this box-office star has been accorded the distinction of having another of her pictures chosen as the second of the Pathe Plays. This is a five-reel feature produced by Astra, under the direction of George Fitzmaurice, and it marks Antonio Moreno's first appearance opposite Mrs. Castle.

It is further stated that the other new stars already signed for Pathe Plays, Fannie Warde, Frank Keenan, Bessie Love and Bryant Washburn, are making final arrangements to begin work at Pathe studios each surrounded by a producing organization equal in every way to the splendid one gathered for the making of Mrs. Castle's picture. The second of these, "The Mark of Cain," characterized as one of the best pictures of its kind ever produced, is scheduled for release November 4. It is adapted from Carolyn Wells' novel and has this thrilling situation: The man whom Mrs. Castle loves is arrested for murder. The counsel for the defense is an influential lawyer named in the murdered man's will as the one whom the young girl should marry. The heroine is determined to prove the innocence of the hero and an amazing twist at the end is developed in thrilling scenes, showing a Coroner's inquest, when it is discovered that the lawyer was the murderer.

In addition to Mrs. Castle and Antonio Moreno, the cast of "The Mark of Cain," described as a murder mystery story of thrills and fast action, by George Fitzmaurice, includes John Sainpolis as the heavy and J. H. Gilmour in an important role.

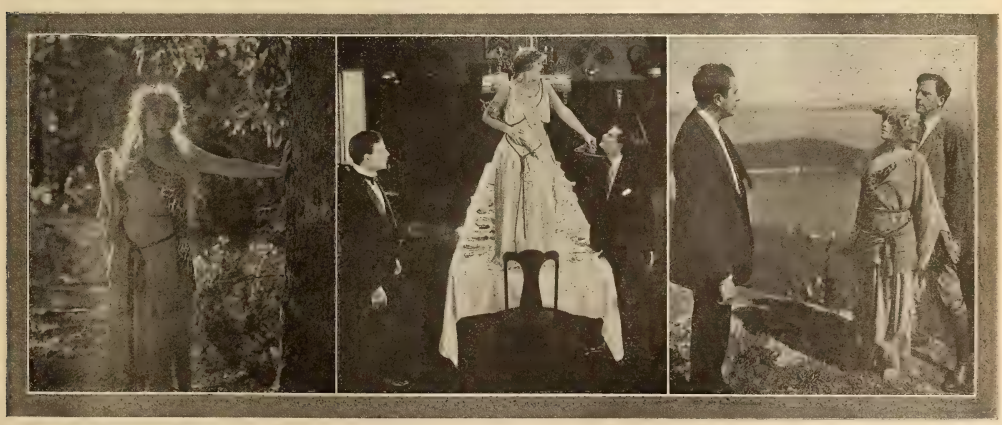
Three Authors Added to Universal Forces

During the past fortnight Universal has added three authors of considerable note to the scenario department on the coast. They are Charles Kenyon, J. Edward Hungerford, and Leslie T. Peacocke.

Charles Kenyon, who has recently completed several photoplays of note for Paramount, is the author of "Kindling," the play in which Margaret Illington created a furor on Broadway some seasons ago.

For the past ten years J. Edward Hungerford has been one of the best known magazine writers in the country, and has also had books published and feature photoplays produced during that time.

Captain Leslie T. Peacocke is already well known to Universal patrons, having been connected with the organization twice in the past. He is probably best known as the author of "Neptune's Daughter," the first great Annette Kellermann spectacle.



Florence Reed is Seen as "Body," in the Allegorical Play, "The Struggle Everlasting," Which Was Written by Edwin Milton Royle and Produced by Harry Rapf

Lina Cavaleri Drives Her Own Car to the Paramount Studio, Where She Is Industriously at Work In an Important New Picture

Laemmle's Cartoon Plan Meets With Approval

Telegrams from Leaders in Film Industry, Governors of States, Senators and Others Show Wide Interest in Universal News Novelty

CARL LAEMMLE'S plan of co-operation with fifty newspapers, recently announced, whereby the three best cartoons published each week in the dailies concerned will be recreated on the screens of the theatres using Universal service as a feature of Current Events, is evidently arousing the interest of notable personages, according to developments during the past week. Already the plan seems to have taken such a hold that it is likely it will become one of the news novelties of the year, and the resulting publicity and patronage will undoubtedly make the arrangement a practical success.

Within the past week Mr. Laemmle has received several telegrams commending his plan, causing him to declare that no other recent move on the part of Universal, excepting the sending of the million signatures letter of cheer to Pershing in France by Bluebird, has aroused the same interest on the part of men high in public esteem.

Among the telegrams received by Mr. Laemmle are the following: "Note with interest your article on cartoons on screens. This is an excellent move and I congratulate you on its consummation, Rothapfel."

"Accept my congratulations on your new step in screen progress. William A. Brady."

"Ideas are the moving force of the world. Their quiet dissemination by means of the press and the screen co-operating is something worthy of praise, so best wishes for success of plan. Henry W. Keyes, Governor of New Hampshire."

"The press is now the tribune of the people. You are making the screen the tribune of the press. Henry L. Myers, United States Senator.'

"Carl Laemmle, president Universal Film Mfg. Co. Together the newspaper press and the motion picture screen can bring to bear an influence for good that is incalculable. James D. Phelan, United States Senator."

"The current thought of the hour is pithily expressed by the newspaper cartoon and in showing the best ones on the screen you have blazed a new trail. John K. Shields, United States Senator."

"Congratulations, linking press and screen will link North and South, East and West. Emerson C. Harrington, Governor of Maryland."

"To consider every public question from every point of view by means of screening newspaper cartoons is an idea of such magnitude as to challenge the interest of all. Congratulations. Reed Smoot, United States Senator."

"Interest of all thinking men challenged by the plan to publish on the screens before literally millions the newspaper cartoons that have proved effective. May I wish success and extend my warmest felicitations. Champ Clark, Speaker of the House."

"The screen has borrowed most powerful weapon of the press. I know you will wield it effectively. Chas. Curtis, United States Senator."

"The newspaper cartoon and the motion picture screen are two of the most powerful engines in our day in generating and influencing public opinion. Congratulations on joining them. Ed. S. Johnson, United United States Senator."

Williams Reappointed in Ohio

William R. Williams has been reappointed by Governor James M. Cox, of Ohio, as a member of the Ohio Board of Censorship, in Columbus. The other members are Mrs. Maude Murray Miller and Charles Williams. The members of the same name are not related.

Cast Strong Point in Goldwyn's "Auction Block"

Goldwyn is making the cast for "The Auction Block," a picturization of Rex Beach's novel which is shortly to be released, an unusually strong one that the players may be rated in a class with the story. Both the story and players have been pronounced by Goldwyn as among the best, and a typical Goldwyn production is expected.

First and foremost is Rubye De Remer, who plays the role of Lorelei Knight, the country girl whose parents put her on the auction block, for sale to the highest bidder. Miss De Remer is virtually a newcomer in motion pictures.

Another important feminine role is in the hands of Florence Deshon, David Belasco's production of "Seven Chances." Miss Deshon is new to the movies.

Tom Powers, who plays Mr. Beach's juvenile hero, Bob Wharton, appeared in "Mr. Lazarus" and "Mile-a-Minute-Kendall." He was in the first Vitagraph company to be sent to the coast when that concern made its first pictures in Los Angeles.

The role of John Merkle is played by Alec Francis, and other players are Florence Johns, Dorothy Wheeler, Walter Hitchcock, Ned Burton, Charles Graham, George Cooper, Francis Joyner, Bernard Randall and Peter Lang.

Bluebird Star-Cycle to Be Widely Advertised

Managing Director Carl Laemmle, of Bluebird Photoplays, Inc., has arranged for a campaign of billboard advertising to announce Bluebird's "Star-Cycle" in every State in the Union. The towns have all been scheduled, the contract let and between October 15 and November 1, the work of "posting" more than 500 cities will be carried on.

William de Leftwich Dodge has designed a dignified and at the same time ornate combination of art and portraiture to attract the passerby and make familiar the features of Mae Murray, Ruth Clifford, Dorothy Phillips, Carmel Myers, Violet Mersereau and Franklyn Farnum, who constitute the membership of Bluebird's "Star-Cycle."

The six facial representations will hang in as many medallions, within a border of effective coloring, with very little typematter to detract from the emphasis that is intended to apply to the individual pictures. In this way Bluebird believes that co-operation with the exhibitors will be effectively obtained, and to that end the selection of cities has been carefully made.

Julia Sanderson in Another Empire Feature

The Empire All-Star Corporation has announced that Julia Sanderson is to appear in another picture for them. The new play selected for her is shrouded in much mystery, and the title has not yet been announced, the director unnamed and the leading man not yet selected. All that is certain concerning the production is the announcement that Miss Sanderson will star in it, and that the release date is November 12.

Quintuple Exposure in William Fox Film

Those who have studied photography or have gone into it seriously can appreciate the significance of the announcement that in "Conscience," Gladys Brockwell's new William Fox production, there is one scene which required quintuple exposure.

Because of the difficulties to be surmounted, even triple exposure, is exceedingly rare in motion pictures. This is probably the first time that as many as five different exposures were made for a single scene. The scene in point shows Miss Brockwell herself in the Court of Conscience surrounded by Avarice, Lust, Ambition and Vanity, each of whom she impersonates. Credit for the achievement goes to Bertram Bracken, the director, and Charles Kaufman, the cameraman.

Japanese Consul Calls on Marguerite Clark

The Hon. Masanao Hanihara, Consul-General of Japan, stationed at San Francisco, Cal., paid his respects to Marguerite Clark, the Paramount star, while she was in the midst of a scene for the third "Bab" picture, at the studio on Fifty-sixth street, during the recent visit of the Japanese Commission to New York.

Mr. Hanihara was here with the Japanese Commission, but found time to renew an acquaintance with Miss Clark which began in Washington, D. C., several years ago, when the little lady was on the legitimate stage.

Commonwealth Chooses Story for Charlotte

The Commonwealth Pictures Corporation, whose engagement of Charlotte, the ice skater, to star in motion pictures was announced in the last issue of the MOTION PICTURE NEWS, has selected the screen drama in which the widely-known artist of the ice will appear. It is from the pen of Bob Lee, the critic, writer and playwright. Production work was begun on the picture simultaneously with the selection of the story, and is said now to be well under way. Exciting scenes in time of war are promised, with spies and aliens forming the villain side of the story.

Jack Meredith has been engaged for the role of the young inventor. Charlotte will appear as the young woman who thwarts the machinations of the spies. Oscar W. Eagle, formerly with Liebler and Company and David Belasco, is the producer, having as his assistant Cortlandt J. Van Deusen. The picture is to be released in October.

Clarine Seymour Signed for Toto Comedies

Clarine Seymour has been placed under contract for Pathe's Toto comedies, it was announced last week. She has already started work in these pictures in leading roles, and Direcetor General Hal. E. Roach is confident she will become popular to a marked degree.

The "Toto" comedies will be so important on the Pathe program of the near future that much attention was paid to the question as to who should be the leading woman.

American Promises New Line of Comedy-Drama

President Samuel S. Hutchinson Has New and Extensive Plans for Margarita Fischer—Greatly Pleased with Scenarios Selected

AN entirely new line of comedy-drama in film production is planned and promised by the American Film Company, with whom Margarita Fischer recently resigned a contract for the express purpose for the coming year. President Samuel S. Hutchinson has expressed himself as highly pleased with the scenarios selected for the star, and anticipated great results.

"Miss Fischer is considered one of the best comedy-drama artistes in the screen world, in her line," said Mr. Hutchinson. "She has won a remarkable popularity and standing and we regard her as one of the best of the established screen stars. She began work for the American Film Company on September 10, on a scenario written especially for her, called "A Daughter of Joan." It is something new in film literature, being a comedy with a melodramatic punch.

"We feel that this picture will give her full scope for her distinctive ability and we are sparing no expense in the production. It keeps away pretty well from any straight war mention, tragedy of any variety, heavy themes or propaganda. The American Film Company will adhere strictly to its present policy of producing only screen dramas of exceptional character and cheerful atmosphere. Miss Fischer, therefore, will star in pictures that are delightful in unexpected plot, with plenty of stirring atmosphere and wholesome fun and punch.

"Our studio plans for the Winter will tend to keep each star definitely within a certain orbit—the distinctive lines in which has already won marked success and popularity. This will in no way limit them to any accusation of a sameness of subject of treatment. Our staff of writers now include only those trained in the task of writing and selecting stories of varied interests, which will enable each star to specialize without becoming monotonous."

Denver Child Appears in Metro Barrymore Feature

Little Maxine Elliott Hicks has been engaged to play the part of "Felicia," the victim of child labor conditions, in Ethel Barrymore's forthcoming Metro picture, an adaptation of Sidney McCall's novel, "Red Horse Hill," which is being directed by Frank Reicher. The young player is said to be a great favorite of Judge Ben Lindsey, of the Juvenile Court of Denver, Colorado, the widely known champion of working children.

In the forthcoming Metro production, Maxine plays an exacting child role, which gives her fine opportunities for the exhibition of her talent.

Heyes and Benham Appear with Emmy Wehlen

Two prominent leading men, Herbert Heyes and Harry Benham, will appear in the support of Emmy Wehlen, the Metro star, in her forthcoming Metro wonderplay, "The Outsider." "The Outsider" is a screen version of Louis Joseph Vance's novel, "Nobody," which has been adapted for Miss Wehlen's use by Charles A. Taylor. William C. Dowlan is directing "The Outsider," assisted by Benjamin S. Kutler.

Mme. Olga Petrova Is a Society Belle in Her First Petrova Picture, the Name of Which Has Not Yet Been Relinquished by Her Managers

Jean Hersholt Decorates the Mahogany in a Butterfly Film, "'49—'17," Which is Said to be a Rugged Western Drama

Laemmle Takes Charge of Bluebird Photoplays

Will Not Alone Continue to Supervise Productions, but Will See to Distributing, Advertising and General Forwarding of Interests

CARL LAEMMLE, president of the Universal Film Manufacturing Co., who has always personally supervised the production end of the Bluebird program, makes the announcement, through Bluebird's press department, that he will in the future have active charge of all Bluebird departments. As managing director, Mr. Laemmle will not alone continue his supervision of productions at Universal City, but will be active in the distribution, advertising and general forwarding of Bluebird interests. Heretofore his other film interests have prevented his more active participation in Bluebird affairs, but from now onward he will serve actively in forwarding the program.

The increased activities in Bluebird affairs, which Mr. Laemmle now assumes, will involve his full participation in the most important advances the series has made since its establishment; marking a broadening of policy that has for some time been contemplated, and the introduction of innovations still to be announced. Every matter of policy, distribution, production and advertising, in all essential details, will, in future, have the managing director's experienced and personal attention.

"Bluebirds of the past have fulfilled our every expectation," says Mr. Laemmle in this authorized announcement. "It is to Bluebirds of the future that I will now devote myself in an active and personal manner. My interests in Bluebird have been controlling from the outset, but the multiplicity of kindred assets have kept me so well occupied that I could not apply myself to anything apart from the details of Bluebird productions. The preparation of our attractions for the screen has always been under my supervision, but I am now assuming additional charge of every other detail of Bluebird affairs. The arrangements I have perfected for the forwarding of my other moving picture interests gives me the opportunity I have eagerly sought—to closely devote myself to Bluebird's every department.

"The new theatrical season is under way, our maturing plans are fast adjusting themselves and this seems to be the very time for me to act upon the earnest promptings of our stock-holders and become managing director of Bluebird's interests. Of first importance to exhibitors and the general supporting public that has made Bluebird an abundantly successful program will be the announcement of Bluebird's "Star-Cycle," in which six talented players will star at the head of selected organizations arriving in stipulated succession.

Mr. Laemmle continues: "Simultaneously Bluebird enlarges its original scope to encompass not alone the dogma, 'The Play's the Thing,' but goes further to enlist a star in every production. That we may fully exploit our attractions to the mutual advantage of Bluebird and the exhibitor there will be inaugurated on October 15 a campaign of national advertising that will employ billposting in all of the more prominent cities in every State from coast to coast. The schedule for this advertising has been prepared; the contract for posting has been awarded in every town on the list and there will be Bluebirds flying in climates and localities where the bird of happiness has never previously been a-wing during similar seasons.

"Of Bluebird's six stars, four of them have been developed within the program during the past twenty months. Two of them are actresses of prominence, one of them having gained renown as a star of other feature offerings before joining Bluebird's flock. Dorothy Phillips, Violet Mersereau, Ruth Clifford and Franklyn Farnum are names that have long been familiar to and agreeably associated with Blubird's past productions. Carmel Myers becomes a Bluebird star after an unusually brilliant but brief screen career, while Mae Murray brings to Bluebird with her association as our star a great following of enthusiastically loyal theatregoers who have admired her artistry by reason of her previous achievements as a star on both stage and screen."

Minus Slap-stick Make-up, This is Alice Howell, Starring in Uproarious Century Comedies

Donna Drew Has Star Role in Butterfly Play

Donna Drew is the star of "'49-'17," the Butterfly picture scheduled for release October 15. This is a film version of William Wallace Cook's novel, "The Old West Per Contract," which attracted so much attention when it appeared in the Argosy Magazine some time ago. Ruth Ann Baldwin wrote the scenario and directed the production, which is noteworthy for its vigor and straight-from-the-shoulder action, and represents the high-water mark of her achievement for the Butterfly program.

Invited Guests See Barriscale-Paralta Film

A capacity audience filled Æolian Hall Monday evening of last week as the guests of Carl Anderson, president, and the Paralta organization, to witness a special projection of Bessie Barriscale's second play, "Madam Who."

Prior to the run of this new play, two reels were exhibited, showing scenes in and about the Paralta Studios at Hollywood, Cal. This picture proved a great novelty to this audience, as probably not ten of those present had any idea of what a motion picture production plant looks like.

"Reaching for the Moon" Is New Fairbanks Film

Walter E. Greene, president of the Artcraft Pictures Corporation, last week announced that the title of the new Douglas Fairbanks picture will be "Reaching for the Moon," and that work on this photoplay is now well under way in California at the Lasky Studio. In fact, it was for this production that the entire Fairbanks producing organization crossed the continent recently in order to get New York scenes. After two days here the entire organization again returned to California to produce the balance of the picture.

Eugene Ormonde, well known for his recent work in Famous Players pictures, arrived in Los Angeles shortly after the return of the Fairbanks troupe, to join this company. Mr. Ormonde started work immediately in "Reaching for the Moon."

Ingraham to Direct Fischer

Lloyd Ingraham will direct Margarita Fischer, newly acquired screen star for the American Film Company. Mr. Ingraham has recently completed a series of three productions, featuring Mary Miles Minter, who will be directed now by Henry King.

Miss Fischer will first be presented as an American screen star, in a timely five-reel feature dealing with modern questions, and called "A Daughter of Joan." It is a comedy drama and was written by Beatrice Van der Pluym and William Parker, and adapted for the screen by Chester B. Clapp. Jack Mower will continue as her leading man.

Elsie Ferguson's Second Artcraft Nearly Ready

The production of Elsie Ferguson's second Artcraft picture, "The Rise of Jennie Cushing," is nearing completion at the Famous Players' Fort Lee Studio. The photoplay is an adaptation by Charles Maigne from the book by Mary S. Watts and presents Miss Ferguson in the role of a street waif of the New York slums.

Staged under the direction of Maurice Tourneur, who also produced Miss Ferguson's initial cinema, "Barbary Sheep," the new photoplay is expected to achieve greater success among film patrons than even the Robert Hichens subject, due to the increased knowledge of the art the star has gained since her work in her first production. "The Rise of Jennie Cushing" will be released by Artcraft the middle of next month.

Yorke Gets Waters as Assistant Director

John Waters has been engaged by Fred J. Balshofer, president of the Yorke Film Corporation, as his assistant director for Harold Lockwood's next Metro feature, "Love Me for Myself Alone," as well as for productions which will follow it.

For the past year Mr. Waters has been associated with "Doc" Willat of Technicolor, and previous to that was assistant director to Wray Physioc at the Biograph, in the production of two and three-reel features. He has also been identified with Reliance, Rex and other companies, both in the East and West.

Violet Meming, Who Will Be Seen in Many of the Paramount Plays

Olga Grey Again with Triangle

Olga Grey, once a Triangle siren, is back on the Triangle lot, anxious to win new laurels in a field where she has already attracted considerable attention. She has been cast for the role of the adventuress in Director Raymond Wells's new story, "Fanatics." William V. Mong, who recently took a leave of absence from the Triangle playing forces to direct "Wild Sumac," also has an important role in this play.

Harry O. Hoyt Moves

In an announcement last week, Harry O. Hoyt informed film circles that he is now located in new quarters, having moved October 1. The new offices are at 127 West Fortieth street.

Oil Wells Gush in Charles Ray's Second Paramount

CHARLES RAY'S second Paramount picture, "His Mother's Boy," which follows "His Father's Son," released October 22, will have a splendid background and all necessary adjuncts to make the settings and atmosphere for the feature among the best, while at the same time the most natural, he has yet had. Immense oil producing properties, with the wells in operation, will be filmed by the cameraman.

The Ince star, in the second production, which is a picturization of Rupert Hughes' story, "When Life is Marked Down," the screen version having been written by Ella Stuart Carson, has the role of a youth who has been raised with more than ordinary care and is finally put on his mettle, when he proves that he is a real man after all.

Victor L. Schertzinger is the director, and has devoted much time to obtaining the real atmosphere for the oil field scenes, which form a large part of the actual story. The magnitude of the fields, the immense derricks, and all the workings of the great industry are pictured.

In the supporting cast chosen for Mr. Ray in this picture will appear Doris Lee, a new leading woman of the Ince forces.

"The Son of His Father," first of the Ray pictures produced by Thomas H. Ince for Paramount, is said to set a new mark in the work of this young star. He appears as a youth, who is given six months in which to make a hundred thousand dollars from five thousand, or else be placed in almost a menial position in his father's railroad organization. How he makes good and proves that he is made of the same stern stuff as his dad, forms the story. Viola Vale supports Mr. Ray in this picture, which was filmed from the story by Ridgwell Cullum.

The Two Engines Have Just had a Head-on Collision. Helen Holmes, Mutual Mistress of Thrills, Played an Important Part. The Scene is from "The Railroad Raiders." Mr. Chenu and Mr. McGowan, to the Left, are Directing This Serial

Vivian Martin in "The Trouble Buster," Which Follows Her Latest Paramount Play, "The Sunset Trail"

Select Makes Rapid Progress in Two Months

Its Exchanges, in Nineteen Cities, Will Distribute All Clara Kimball Young Subjects Made by Actress's Own Company

ALTHOUGH Select Pictures Corporation has been in operation for less than two months considerable progress has been made by President Lewis J. Selznick and General Manager Arthur S. Kane in establishing the new organization.

Having taken over the home offices of the Lewis J. Selznick Enterprises in New York City, the company has already fully equipped branches in operation in nineteen cities of the United States, embracing the various centers of distribution for the motion picture industry. Exchange managers have been appointed to each of these branches, as well as a sales manager and a special representative, with headquarters in New York.

Contracts have been signed calling for the distribution of the pictures made by Clara Kimball Young and her own company, the Norma Talmadge pictures presented by Joseph M. Schenck, the Constance Talmadge pictures presented by Lewis J. Selznick, and Alice Brady, a recently signed Select star, in productions to be presented by the Select company itself.

The first of Miss Young's pictures is "Magda," from the famous drama of the same name. In this production Clara Kimball Young was directed by Emile Chautard. The picture is completed, and distribution of the picture started. Miss Young's second picture, "Shirley Kaye," is well under way.

The first of the Norma Talmadge pictures, "The Moth," was released a week ago. Miss Talmadge has also finished her second picture, "The Secret of the Storm Country," which is a screen version of Grace Millar White's memorable story.

Constance Talmadge has also finished her first Select picture, a screen presentation of Cosmo Hamilton's novel, "Scandal," which has been running serially in the Green Book magazine.

Alice Brady's first Select picture has just been started at the Paragon Studio, in Fort Lee. It is "Her Silent Sacrifice," picturized from the play "The Red Mouse," by Henry J. W. Dam, which had a successful Broadway run a few years ago. Miss Brady is being directed by Edward Jose.

It has been arranged that each of these four stars will produce a series of eight productions during the coming twelve months, and all of these Star Series pictures will be distributed by Select.

"A Bedroom Blunder" is the Somewhat Puzzling Title of a Paramount-Sennett Comedy in Which Mary Thurman is Seen

In addition, Select Pictures has arranged to distribute a number of single productions. These include "The Wild Girl," the first picture to be made by vaudeville's famous star, Eva Tanguay, which will be released during the next few weeks; the stupendous film drama "Lest We Forget," built around the sinking of the Lusitania, and other international episodes, which will present Rita Jolivet as the star and which will be released during November; and the drama of food control and price regulation, "The Public Be Damned," now being shown.

Among the nationally known exhibitors and theatres which have been provided with the pictures of all Select stars for the coming year under these contracts are the following:

New York and vicinity, Marcus Loew chain of theatres; Philadelphia, Stanley V. Mastbaum's Stanley theatre; Boston, Marcus Loew's Orpheum, St. James and Columbia theatres; Chicago, Sig Faller's Bijou Dream theatre, on State street, opposite the Palmer House; H. C. Miller's Boston theatre, on North Clark street; Minneapolis, Finkelstein and Ruben's Lyric theatre; St. Paul, Finkelstein and Ruben's Garrick theatre; Cleveland, Marcus Loew's million dollar Stillman theatre; Columbus, O., Harry Hart's Colonial theatre; Cincinnati, Libson's Strand theatre; Canton, O., Ney and Bernower's Alhambra theatre; Youngstown, O., Strunk's Dome theatre; Dayton, O., Libson's Strand theatre; Pittsburgh, Pa., Olympic theatre (Bagiotes and Antonoplos, proprietors); Erie, Pa., O. A. Potter's Columbia theatre; Altoona, Pa., A. Notopoulos's Olympic theatre; Providence, R. I., Charles H. Williams' Strand theatre; Indianapolis, Ind., B. V. Bachus's Alhambra theatre; Denver, The American theatre (Bishop-Cass Investment Company, proprietors); Ogden, Utah, H. C. Skinner's Alhambra theatre; Tulsa, Okla., M. M. Smith's Empress theatre; Fort Worth, Texas, E. H. Phillips's Egypt theatre; San Antonio, Texas, Lytle and Epstein's Empire theatre; San Francisco, Cal., Kahn and Greenfield's new Mission theatre in the Mission district, Kahn and Greenfield's New Fillmore theatre in the Fillmore street district; Los Angeles, T. L. Tally's Broadway theatre; Santiago, Cal., R. E. Hicks's Cabrillo theatre; Fresno, Cal., and San Jose, Cal., James Beatty's Liberty theatre; Atlanta, Ga., Sig Samuels Criterion theatre; Columbus, Ga., S. E. Posey's American theatre.

Petrova Takes Scenes at Glen Cove, L. I.

Madame Olga Petrova and the cast of the first picture now being made by the Petrova Picture Company have been spending the greater part of this week taking many exteriors on the estate of Mrs. George Pratt at Glen Cove, Long Island. Several of the scenes of this scenario, which was written by Mme. Petrova herself, the continuity being by Mrs. Emma B. Clifton, are laid in the Kingdom of Belmark, where the love scenes between the Crown Prince (Thomas Holding) and the American girl, who later becomes his morgantic wife (Petrova), takes place in the Royal Gardens.

Abramson Film Advocates Permanent Peace

Ivan Abramson's "Sins of Ambition" steps forth with the solution which probably will be worth while trying as a preventative of war after the present one is over.

While "Sins of Ambition" is nowise a military or diplomatic intrigue play, certain features of the play written and directed by Ivan Abramson touch on international situations. The body of the story is an intense drama seeking to show that that which would solve family trouble would solve the troubles of a city, state, nation, yea, the world, bearing out the established fact that the family is but a unit of the nation. This is as much as thus far has been given out concerning the play, which judging from the words of an official of the Ivan Film Company will be one of the big productions of the year.

Alice Mann to Play Opposite King Baggott in Comedy

Alice Mann, who for the past season has been playing opposite Roscoe Arbuckle as his leading comedienne, has left the comedian's company to join the Universal forces in the East.

Miss Mann will play opposite King Baggott, who has recently joined the Universal company, and will work in a series of one-reel comedies, to be produced at the Fort Lee studios under the direction of Frank Griffin. The first production will be commenced this week.

The little comedienne has been seen, to advantage, in some of the best Arbuckle comedies to be produced since he joined the Paramount forces. Arbuckle has recently gone to the Coast for the winter season and Miss Mann did not think it advisable to leave the East. With Mr. Baggott and Miss Mann working in comedies, the public should be presented with some A-1 one-reel "fun-makers."

Nazimova and Company Go to New Orleans

Madame Nazimova, who recently contracted with Metro to appear in Super-productions, has gathered her company together and departed with them, via special train, for the Sunny South, with New Orleans as the destination. There the exteriors of her initial Metro picture, an adaptation of Mabel Wagnalls' "A Rose of a Thousand Years," will be filmed.

In the company which will support Mme. Nazimova in this feature are Charles Bryant, leading man; Frank Currier, as the Prior; Bigelow Cooper as De Roche, the heavy; John Sturgeon as Fra Augustin, Albert Hall as Pierre, and Philip Sanford as Mestaire, the inn-keeper. A number of players will be engaged in the southern city for the ensemble scenes.

With Director Baker are Charles J. Hunt, assistant director; Dwight Begeman, Charles Devin, and other assistants. Maxwell Karger, general manager of the Metro studio in New York, under whose personal supervision the production is being made, has sent Edward J. Shulter, Metro's technical director and a large corps of assistants to erect the sets.

Goldwyn Announces Its Second Four Releases

Mae Marsh, Mabel Normand, Madge Kennedy and Maxine Elliott Are the Stars of the Features — Stories Declared Unusual

GOLDWYN PICTURES CORPORATION, fresh from its successes with the initial productions released by that organization, has announced its second four releases for the exhibitors throughout the country. As was the case in the first Goldwyn features, the four that are forthcoming contain the names of well known stars, authors and stories, the first named including Mae Marsh, Mabel Normand, Madge Kennedy and Maxine Elliott.

The schedule announced for the features are: Mae Marsh in "Sunshine Alley," November 4; Mabel Normand in "Joan of Plattsburg," November 18; Madge Kennedy in "Nearly Married," December 2, and Maxine Elliott in "The Eternal Magdalene," December 16. The authors of the four are Mary Rider, Porter Emerson Browne, Edgar Selwyn and Robert McLaughlin.

"Sunshine Alley" is said to give Mae Marsh a role unlike anything she has ever had. The role is as plaintive and charming as her most recent role of Polly in "Polly of the Circus." In "Sunshine Alley" Robert Harron, Miss Marsh's team-mate under Griffith, is again her leading man.

"Joan of Plattsburg" is Mabel Normand's first Goldwyn Picture and it brings this comedienne back to the screen after an absence of more than a year. Her picture is a comedy with a patriotic touch, and thousands of soldiers at the Plattsburg, N. Y., camp take an active part in the picture. First announced, a few weeks ago, as "Joan of Flatbush," the title has now been changed at the suggestion of Miss Normand herself. In the cast with Miss Normand are Robert Elliott, Wm. Frederic, Joseph Smiley, John W. Dillion, Isabel Vernon and Louis M. Sturey.

"Nearly Married," bringing Madge Kennedy before the screen public for the second time, is Edgar Selwyn's farce comedy which had run in the Gaiety theatre and was then seen throughout America. This picture is being directed by Chester Withey and Miss Kennedy is supported by Frank Thomas, Mark Smith, Alma Tell, Richard Barthelmess and Hedda Hopper.

"The Eternal Magdalene," from Robert McLaughlin's story gives Miss Elliott a good opportunity to attract the attention of American audiences. The direction of this picture was in the hands of Arthur Hopkins, termed "the socialist of the American theatre." Incidentally, "The Eternal Magdalene" on being viewed by the censors in Pennsylvania and the city of Chicago succeeded in winning their temporary disapproval, through Goldwyn insistently denies all of the points they make against this great morality play of the screen.

Goldwyn has a surprise in store for its ninth release and this unnamed picture is expected to win high favor with both exhibitors and the public.

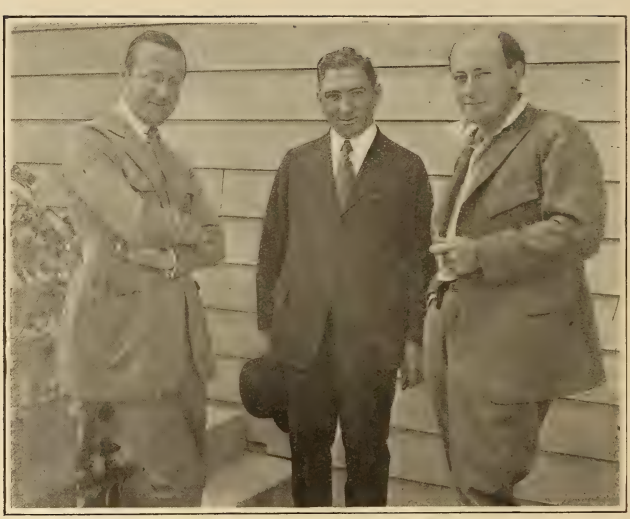
New Kellermann Film Now Well Under Way

The first part of "Queen of the Sea," William Fox's sub-sea spectacle, has practically been completed at Bar Harbor, Maine. Only a few scenes remain to be filmed, and these Annette Kellermann, star of the picture, will direct personally. The big company which has been at the Maine summer resort for several months working in "Queen of the Sea," has returned to New York City preparatory to screening the second section of the great marine drama.

Montagne and Thompson Finish Another Serial

Albert E. Smith, president of the Vitagraph Company, was so pleased with the picturization of "The Fighting Trail" made by Edward J. Montagne and Garfield Thompson, that he immediately assigned these two writers to put in scenario form Vitagraph's newest serial, "Vengeance and the Woman." The script was finished this week in record time, and after being O. K.'d by Mr. Smith was hurried to the West, where William Duncan, director and star of "The Fighting Trail" will produce it.

Blondness, Blue Eyes and Keen Sensitiveness are the Outstanding Features of Virginia Chester's Countenance. Miss Chester is Leading Woman With the Mena Film Co.



Jesse L. Lasky, Cecil B. DeMille and Hiram Abrams Discussing the Problems of the American Exhibitor on the Lasky Lot at Hollywood, Cal.

Triangle Production Moves at Steady Pace

Variety of Themes Keeps Enlarged Directorial Staff Busy on Elaborate Sets—Olive Thomas Production Nearly Completed

WITH nearly a half score of directors at work on new pictures and five waiting to begin early work on new stories, production records at the Triangle Film Corporation's Culver City Studio are threatened with a new high water mark.

Seven new screen dramas were finished last week, including "The Firefly of Tough Luck," "The Stainless Barrier," "Fighting Back," "Doing Her Bit," "The Fuel of Life," "The Guardian of El Dorado" and "Easy Money." Three of these are western dramas.

Director Lynn Reynolds, well known in the picture world for his feats with the camera, is working on "Up or Down?" in which George Hernandez is being featured. Many scenes for the picture were located in the vicinity of Santa Barbara, which boasts of the largest cattle ranches in California.

Rapid progress is being made on Olive Thomas's new picture, "Indiscreet Corinne," which is being directed by Jack Dillon. In this comedy drama Miss Thomas will appear as a pampered young society girl seeking adventure in the guise of a masked cafe dancer who has always regretted her lack of a past.

"Regeneration," E. Mason Hopper's latest creation is heralded as an intense drama of New York life. Alma Ruebens is featured in this picture. Her costumes are said to be a revelation in fashions.

Director Thomas Heffron, who recently completed "The Stainless Barrier," a romance of the South, featuring Irene Hunt, is now directing William Desmond in his newest picture, "Gentility." In this story a young Irish lad, a blacksmith in a little village in old Erin, suddenly finds himself rich through the death of an uncle in America.

"Fanatics," in which J. Barney Sherry will be seen in the leading role, is rapidly taking shape under the direction of Raymond Wells. The apartment of an adventuress, furnished with rare tapestries, Oriental antiques and teak wood masterpieces, will contribute rich atmosphere to this story. The Triangle property room has been stripped of its Oriental antiques and teak wood furniture to give this elaborate set an effect rivaling the storied splendor of a room in Midas's palace.

Director William Gittens and his company, including Monte Blue, master swimmer and horseman, and Claire MacDowell, are at work in the San Diego harbor district on a water picture whose working title is "Everlasting Mercy." In this story of the sea Director Gittens plans some feats of daring in the water, such as a knife fight with a shark, which promise to bring thrills from Triangle patrons.

Directors who will soon begin work on new stories include Cliff Smith, Jack Conway, Walter Edwards, Ferris Hartman and G. P. Hamilton.

A Cyclonic Vaudeville Team, Ray and Gordon Dooley, Soon to Lend Their Collective Talents to Two-Reel Fun-Art Film Comedies

Gorgeous Raiment in Tanguay Subject

WHEN Eva Tanguay makes her appearance on the screen in "The Wild Girl"—which Select Pictures will release shortly— picture fans throughout the country will see the vaudeville star in all the costumes which she has worn during her many years of success as a headliner. Included in these are some of the eccentric and beautiful costumes worn when the actress sang "I Don't Care" from sea to sea.

In "The Wild Girl" Eva Tanguay is presented by Harry Weber. The scenario is from the story by George Rosener and the picture was directed by Howard Estabrook. It is a Selznick picture and will be distributed by Select Pictures Corporation.

No pains have been spared to make the little vaudeville queen's first appearance on the screen a notable one, and it was in order that the movie fans could visualize those creations in dress that helped to make Eva Tanguay famous that the costume review was arranged. In it Miss Tanguay is shown in a variety of creations, each of which at one time or another has made her the talk of Broadway. Among them is the famous peacock dress with its headpiece of towering blue-green feathers, the gorgeous pearl costume, scant but lovely, the swagger sailor boy's suit, the jewel gown and the daring tinsel bathing suit.

"The Wild Girl" is the story of a little southern heiress left by her dying father to the care of a band of wandering gypsies. Owing to the immense wealth which she is due to inherit, her childhood is singularly free from restraint, the gypsy chief realizing her inevitable value to him and the tribe. In time, forced to an undesirable marriage, she runs away, and the succeeding events which work out the tangle of her life make a dramatic and consistent story. As Firefly, unlettered, childishly appealing and hoydenish at the same time, Miss Tanguay has been given a role at once congenial and in keeping with her peculiar gifts.

Virginia Pearson Winding Up Her Vacation

Virginia Pearson, the William Fox star, who has been taking a brief vacation away from the camera, will begin in a few days a new production for William Fox, it was announced last week.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

Newspapers to Co-operate with Paramount

THROUGH a new department established by Edward A. MacManus, head of Paramount's serial activities, newspaper co-operation with exhibitors, of distinct value in promoting a serial, is assured.

For the "Who Is Number One?" campaign in the newspaper Earl Gulick has been made a special traveling representative, and his specific duties are to tour the United States and make arrangements with newspapers for special service and to see that behind every exhibitor showing "Who Is Number One?" the Paramount serial, is all the strength, all the co-operation of the newspapers running Anna Katherine Green's story and printing Paramount's "Who Is Number One" advertising.

Mr. Gulick recently returned from a trans-continental tour, visiting Baltimore, Washington, Pittsburgh, St. Louis, Cleveland, Toledo, Columbus, Denver, Salt Lake City, Los Angeles, San Francisco, Seattle, Portland, Spokane, Des Moines, Omaha, St. Paul, Minneapolis, Indianapolis, and other cities. In each he arranged for the publication of the complete Anna Katharine Green story in the newspapers. In many cities he fould that the newspaper had a rule against printing motion picture serial stories. In every instance this rule was broken for Paramount and the newspaper bought the story because it was written by Anna Katharine Green and because the fact that Paramount produced it guaranteed an unusual picture. In every city he visited, Mr. Gulick made special arrangements for exhibitor co-operation, so that theatres showing the Paramount serial will have every possible aid from the newspapers. Mr. Gulick will keep in personal touch with cities throughout the country, concentrating his efforts on helping the exhibitor to get the maximum amount of publicity.

Because of this advertising campaign that Paramount is putting behind "Who Is Number One?" exhibitors throughout the country, Mr. Gulick found, were ready to sign the moment they were handed a contract.

Gladys Varden Comes Near to Breaking Record

Gladys Varden, the L-Ko comedienne, has had during the past five months prominent part in nine of the two-reel features provided by Universal under the production supervision of J. G. Blystone. This, as near as can be ascertained, comes near to constituting a record, and is also said to account for the steady improvement in Miss Varden's handling of characterizations since she joined Blystone's band of fun makers.

Brenon Business Offices Moved to His Studio

It was made known last week that the business offices of Herbert Brenon, which, previous to the director-producer's break with Lewis J. Selznick, had been maintained in the Godfrey Building, have been moved to the Brenon Studio on Hudson Heights, where his staff will be housed.

Universal Releases Promise Drama and Comedy

Gale Henry and William Franey in Burlesque of "Twenty Thousand Leagues Under the Sea" but One of Many Good Features

UNIVERSAL releases for the week of October 15 are announced as deftly proportioned in the matter of drama and comedy, and that the features for the week will be varied enough to provide entertainment for the whole family and for any taste.

Heading the regular schedule for the week will be "The Taming of Lucy," in which Belle Bennett stars. The picture is a Gold Seal drama, written by Edna Rowell Schley and Giles Warren, and produced by Charles Swickard. It presents the theme of the unwilling bride, married to the alleged caveman, whose reputation for rough virility acts as a bar to happiness. When the big test comes, however, the real man shines through. There are said to be some unusual angles to this touch-and-go drama, which seems guaranteed to give a surprise at the climax. Val Paul, Betty Schade and Morris Foster are prominent in Miss Bennett's support.

Eddie Lyons and Lee Moran will appear Tuesday, October 16 in a Nestor comedy, entitled "Wild and Woolly Women," written by Fred Palmer and produced by Roy Clements. Edith Roberts takes the featured feminine role. There are some bathing scenes, in which the boys surprise the girls, sans certain sections of the wardrobe, but in the ensuing mix-up, the girls get the drop on the boys and force them to take to the water, thoroughly squelched.

The L-Ko comedy to be released Wednesday, October 17, bears the title, "Vamping Reuben's Millions." It was directed by Dick Smith under the supervision of J. G. Blystone. Bob McKenzie, Eva Novak, Eddie Barry and Catherine Young are the principal funmakers. The 94th issue of the Universal Animated Weekly will be released on the same day.

Gale Henry and William Franey are the stars of the feature for Thursday, October 18, which is declared an uproarious burlesque on "Twenty Thousand Leagues Under the Sea," entitled "The Cross-Eyed Submarine." The scenario is the work of Jack Cunningham. W. W. Beaudine is responsible for the direction. Lillian Peacock and Milburn Moranti have parts suited to their respective styles of humor, and the many mechanical novelties introduced in the course of "Prince Ducker's" ceaseless quest through the caverns of the deep for his kidnaped daughter are expected to provide much merriment. Dave Morris and Gladys Tennyson will be featured in a Joker comedy known as "The Magic Jass-Bo" released coincidental with "The Cross-Eyed Submarine." Alfred Santell and A. F. Statter are responsible for the direction and authorship of this version of the art of slapstick.

On Friday, October 19, Evelyn Selbie and Harry Griffith will be shown in a Victor comedy of English Cockney life, entitled "When Liz Let Loose," written by E. Magnus Ingleton and picturized and produced by Ruth Ann Baldwin. The 41st number of the Screen Magazine, containing several exclusive features of semi-news interest, will also be shown at the same time.

"The Temple of Terror," a Bison drama featuring Eileen Sedgwick and Fred Church, will be released Saturday, October 20. This is one of a series of short thrillers with wild animals prominent in the action. Gale Henry and William Franey will also be seen in a Joker comedy by R. A. Dillon and W. W. Beaudine, known as "Who Done It?" The mistakes of a jealous husband provide several hearty laughs in this exhilirating farce.

The week will also mark the closing episode of "The Gray Ghost," and the opening episode of "The Red Ace," Universal's new outdoor mystery serial.

O'Brien Directs Olive Tell in "Unforeseen"

Olive Tell will make her first appearance as a star under the direction of John B. O'Brien in "The Unforeseen," written by Robert Marshall, author of "The Second in Command," "The Royal Family," and others.

The picture is to be released October 22 on the Mutual program.

In a New Paramount Play, "The Thing We Love," Wallace Reid Shows the Public What the Interior of an Ammunition Plant Looks Like

Midnight—Mme. Petrova—tropical star—an Algerian balustrade—altogether an abundant dose of Romance. "Exile" is a Paramount picture

Metro West Coast Studio at Hollywood in Full Swing

B. A. ROLFE, western manager for Metro, who selected Charlie Chaplin's former studio at Hollywood, Cal., in which to make Metro productions, is swinging into his stride under the California sunshine, with the result that production work at the studio is now well under way. Mr. Rolfe selected this studio after studying from every angle production on the West Coast.

The studios comprise five acres of ground, with adjoining land available if required. There is at present one stage, 150 by 70 feet, which is to be enlarged, making it one of the largest stages around Los Angeles. The contract has already been let to make this mammoth stage glass-enclosed.

A spacious scene dock and property room adjoin the stage. Other buildings include a fully equipped carpenter shop, paint shop, and sculptoring department, a modern laboratory, office building, dressing room building, and a building to be devoted exclusively to the directors, their assistants, and the scenario department.

C. W. Thomas, who has been identified with Metro for some time, has been made studio manager. J. E. Newman, who has been associated as technical director with several coast companies, has been engaged in the same capacity at this studio. Daniel Hogan, formerly at the New York studio of Metro, is head of the property department.

Frances Guyhan and H. P. Keeler have joined the scenario department. Miss Guyhan was until recently a member of the Balboa scenario department. Mr. Keeler has been identified with Ince-Triangle productions for the past two years. Both of these writers are at work on stories for Viola Dana and Edith Storey.

C. P. Butler, auditor of the Metro Pictures Corporation, is acting as auditor and purchasing agent at the Hollywood studio. He will remain until he has installed the Metro system in every department, and then will return to the New York offices.

Lee Children Begin New Wm. Fox Feature

Jane and Katherine Lee, the William Fox kiddies, who recently completed a new comedy-drama, have begun work on a new production. Kenean Buel is directing the feature.

What we are inclined to like best about this sundial is Norma Talmadge. The ardent young man's name is not mentioned on the photograph. The scene is from Selznick's "The Moth"

Chicago Says Kind Words for Motion Picture Industry

CHICAGO, the second city of the United States, has paused long enough in her daily routine of business and pleasure to take official notice of the motion picture industry as a great and growing business and necessity.

The Chicago Commerce, official bulletin of the Chicago Association of Commerce, remarks in a recent issue: "The Chicagoans must never lose sight of the relations of the film industry to this great industrial city. One of the film magnates living in Chicago is Samuel S. Hutchinson, who believes that in the next five years there will be a gathering of film production and distribution in this city that will thin out the business somewhat which New York now controls, and effect something more like a balance of power. In other words, Chicago in a few years will be the logical point for film distribution.

"Already the American Film Company produces forty-eight features annually. Five companies are employed constantly in the making of pictures. The negatives of these productions and other allied concerns, are shipped into Chicago, where laboratories turn them into positive prints at the rate of 1,500,000 feet per week. Then the complete film is shipped to the four corners of the earth.

"Recently, Richard R. Nehls, manager of this company, signed the largest contract for serial and feature plates for Russia, Norway, Sweden and Denmark, ever entered into. The agreement calls for the export of 60,000 feet of positive film per week, the money represented being over $200,000. Besides this, there go out of Chicago weekly to China and Japan 10,000 feet of serial and feature films, while the same company also has contracts for large amounts with Spain and Portugal."

Constance Talmadge Begins Work on "Honeymooners"

Constance Talmadge has begun work on another subject for Select Pictures. This is an original story called "The Honeymooners" and was written by Lloyd Sheldon. The scenario has been prepared by Eve Unsell, and Charles Giblyn will direct the picture.

Unlike Miss Talmadge's first feature, "Scandal," which was built on a powerful dramatic theme, "The Honeymooners" is pure comedy drama, and will afford the charming star opportunity for a display of her brilliant comedy gifts. Miss Talmadge's rare penchant for comedy interpretation came to light during the filming of "Scandal" and Charles Giblyn, her director, at once set about providing her with a suitable vehicle for new triumphs.

Miss Talmadge, her director and company left last week for Niagara Falls, where the greater part of the work on "The Honeymooners" will be staged, and will be gone for several weeks.

Meanwhile prints are being prepared with all possible despatch on Miss Talmadge's first picture, "Scandal," which is announced for early release.

Carlyle Blackwell at Work on His 400th Screen Play

CARLYLE BLACKWELL, star of World-Pictures, Brady-made, is at work upon his 400th screen play, in each of which he has had the principal male role.

To commemorate the occasion, which is unique in cinema history, the World Film Corporation has adopted measures to provide a souvenir for every feminine member of each assemblage that witnesses this particular picture in all theatres where it is shown. The publicity department of World-Pictures rises to remark that theatrical managers consider a 400th performance of a play a milestone worthy of very special mark, so why should not the coming of a 400th screen play, with the same star at its head, be of even greater interest to the public? It is a sure thing, adds the publicity man, that no other actor of the stage or screen has ever been the star of anything like this number of plays.

Mr. Blackwell has been a screen player for seven years, and is entering his eighth. The first film drama in which he appeared was the Vitagraph version of "Uncle Tom's Cabin," a feature production considered immense at that early period. He remained with Vitagraph for nine months, appearing in pictures of one and two reels apiece. He then joined Kalem for a term, and afterward had a long engagement with Paramount-Lasky-Famous Players, spending a part of his time in New York and the rest in California. In December he will have been for two years with World-Pictures, Brady-made, which confines itself to the production of features, each of five reels or more.

The name of the photodrama to the feminine patrons of which special souvenirs are to be given will be announced shortly. The reason for the delay is that the play is being prepared under a working title which serves merely to identify it in the process of production as against the other six now, as always, in the making at the World studio.

A permanent name may not be decided upon until the drama is fully completed. Mr. Brady does not permit his output to be finally titled until all the members of his staff have had a chance to make suggestions based upon viewing the finished film.

Borzage Returns to Triangle

Frank Borzage, formerly one of the best known leading men on the Triangle acting staff, has returned to the fold after an absence of nearly two months, and is scheduled to direct several new pictures for Triangle. It is announced that his star and company will be selected in the near future. Borzage wielded the mega phone over William Desmond in Triangle's "Flying Colors."

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

L-Ko Increasing All Its Forces to Supply Comedy Demand

EXHIBITORS and manufacturers have found that the condition of public mind created by the war has provoked a demand for comedies that is daily increasing. Universal exchanges, through which L-Kos are circulated, have left this trend of public inclination and in response to the changing trend of the times President Julius Stern and General Director J. G. Blystone have decided to increase their forces and turn out more merrymakers to keep "the folks at home" in better spirits as the tension increases.

Among the new directors who have been taken on at L-Ko's Studios in Hollywood, Cal., may be mentioned Robert Kerr, formerly associated with Mack Sennett, in Keystone who brings with him his principal comedian, Bobbie Dunn, also an ex-Keystoner. Then there is James Davis, who brings a record of numerous comedy successes, and Frank Howard Clark, who has for a long time been editor-in-chief of L-Ko's scenario department, all of whom are well known in filmdom.

These new directors will augment the old stand-bys of L-Ko—Vin Moore, Dick Smith and Archie Mayo. Phil Dunham, who alternates between leading comedies and directing them, will also continue behind the megaphone from time to time. Noel Smith, who has directed scores of L-Kos has joined the colors and his departure made necessary the employment of a new director for Gladys Varden's company.

The list of leading ladies and comedians remains unchanged, future L-Kos assuring the appearances of Miss Varden, Lucille Hutton, Eva Novak and Myrtle Sterling who will have the backing of Al Forbes, Phil Dunham, Walter Stevens, Bert Roach, Bob McKenzie, Chester Ryckman, Hughie Mack and Eddie Barry, together with a large force of assistant players.

Director Harvey to Stage New Serial with Eddie Polo

ONE of the most widely known directors of photoplay serials—the man who staged "Who Pays," "Neal of the Navy," "The Grip of Evil" and "The Neglected Wife" for the Pathe program—has been engaged by the Universal to film a new serial which will soon be started at Universal City. His name is Harry Harvey, and he has been directing motion picture serials and other features for the past four years.

Harvey was staging screen pictures before motion picture film was invented, producing many of the little scenes which were run in the old Mutoscope penny-in-the-slot machines. He and D. W. Griffith once worked together for the old Biograph, and he was one of the first directors of the Lubin Company. He also produced all of Gaumont's trick stuff made in this country, operating the camera as well. He is thoroughly familiar with laboratory work, and is a master at tinting and toning.

The cast for the new serial which Harvey will produce has not been announced, but it is known that Eddie Polo, one of the stars of "The Gray Ghost," who also played featured roles in "Liberty" and "The Broken Coin," will be one of the headliners of the new production for which great success is predicted.

Harvey Gates, author of "Hell Morgan's Girl," and many other successes, is preparing the scenario.

While gathering age has robbed us of early illusions, Jack Pickford and Louise Huff are giving us some of the very best notions of the impulsive, idealistic love of youth. This typical scene is from their most recent Paramount play, "The Ghost House"

Walt Mason's Verse Again Goes to the Screen, This Time in "The Dipper," Which is Released by the A-Kay Co.

Barriscale and West Begin Work on Paralta Feature

BESSIE BARRISCALE and Raymond B. West have begun work on the filming of her latest Paralta play, "Within the Cup," written by Monte M. Katterjohn, which will follow the release of "Madam Who" and "Rose o' Paradise."

Miss Barriscale will act the role of "Thisbe Lorraine," an erratic young literary woman and artist, who attempts to make a career for herself. The opening scenes are laid in the Latin quarter, in Paris, and change to old Greenwich village in New York City, the Bohemian centre of American artistic and literary life.

For several weeks Paralta has had scenic artists seeking locations and making sketches in Greenwich village under the guidance of artists and writers, who make their homes in this unique little separate world of art and letters established within the greatest city in America.

The exteriors and interiors will be exactly duplicated at the Paralta Studios in Hollywood, where atmospheric locations are now reproduced with the greatest fidelity to exactness and detail. Latin quarter scenes in Paris will also be shown constructed from models and photographs sent from that city by an American artist who was commissioned to procure them.

Miss Barriscale has been giving a great deal of study to her part in this play, which will call into service the widest range of histrionic ability. Monte Katterjohn has endeavored to give her the most striking characterization she has ever had the opportunity to present on the screen. Raymond B. West says he is determined to eclipse his best work in this production. Robert Brunton is placing every resource of the Paralta Studios at Mr. West's command.

President Carl Anderson has advised the Paralta Studio forces by wire to disregard anything and everything except the proposition of turning out a great picture, for he expects that each successive picture in each star series, as it is produced, will prove greater and better than that which preceded it.

Vita's Bobby Connelly Series Indorsed by Review Board

THE Bobby Connelly series, produced by Greater Vitagraph, have been indorsed by the National Board of Review and the National Committee for Better Films, in co-operation with Marcus Loew, as the ideal feature for the entertainment of children, according to a statement by N. T. Granlund, of the Loew Enterprises, Inc. He declares that the pictures were recommended to Mr. Loew by the National Board, and the former has made them the feature of the Saturday morning matinees for youngsters in New Rochelle, N. Y.

In a letter to Walter W. Irwin, general manager of the Greater Vitagraph distributing organization, Mr. Granlund wrote: "The prominent part of our special Saturday morning performances for children inaugurated in our New Rochelle theatre, which are being conducted under the auspices of the National Committee for Better Films and the National Board of Review, is your Bobby Connelly series. The first one made such a big hit that we are going to run one every other Saturday."

The letter was sent in conjunction with a request that little Bobby Connelly, the eight-year-old star of the Bobby series, be permitted to appear at the Loew theatre in New Rochelle and meet the kiddies of the town. Owing to the fact that Bobby is going to school mornings and making pictures during his afternoons, a rule has been established that he would not make any personal appearances during the next few months, but Mr. Irwin, desiring to co-operate with the National Board of Review, made special arrangements for this occasion, and the little star, accompanied by his mother, motored to New Rochelle.

In addition to the New Rochelle house, Marcus Loew also is featuring the Bobby pictures at his New York theatre.

Albert E. Smith, the president of Greater Vitagraph, is personally supervising the production of these little one-reel stories and recently made the statement that he intended that they should be as perfect in story and direction as the biggest picture turned out by Vitagraph. He also stated that reports from the company's branches throughout the country were most gratifying as showing that exhibitors appreciated the effort to put forth a high-class series of "Kid" features.

Goldwyn Names Two Directors for Mary Garden Feature

GOLDWYN PICTURES CORPORATION has announced that two directors have been chosen to take charge of Mary Garden's first screen play, "Thais." They are Hugo Ballin and Frank Crane.

Mr. Ballin is the widely known artist who joined Goldwyn at the outset of its career, and whose work shows in "Baby Mine," and other coming releases. In addition to his directoral share in various Goldwyn pictures, Mr. Ballin has designed settings for the large proportion of the productions.

Mr. Crane is a well-known director, whose most recent work has been the direction of Mrs. Vernon Castle for the Pathe organization. Mr. Crane's experience also includes work for the World, Universal, Thanhouser and Lubin companies.

These two men will collaborate in the making of "Thais," Mr. Ballin giving more attention to the artistic phases of the picture, beginning with the settings and ending with the composition of the figures in the scenes, while Mr. Crane will handle the technical direction.

The problem of finding an actor to play the leading part opposite Miss Garden has been solved by the securing of Hamilton Revelle for the role of the monk, Paphnucius. His screen career has been varied.

Crauford Kent, a long-time favorite with motion picture audiences, and last seen on the screen in support of George M. Cohan in "Broadway Jones," has also been engaged for a prominent role.

The role of Nicius, the former lover of Thais, is to be intrusted to Charles Trowbridge, who, following his appearances in "Excuse Me" and "Daddie Long-Legs," appeared in World productions and took a prominent part in Maxine Elliott's second Goldwyn picture, "The Eternal Magdalene," shortly to be released.

Among others chosen for the long cast of "Thais" are Lionel Adams, who will play Cynius; Alice Chapin, for the part of the Mother Superior, and Margaret Townsend for a nun.

Dorothy Bernard Returns to Wm. Fox Productions

DOROTHY BERNARD has returned to the William Fox forces, and is occupied before the camera in the Eastern studio at Fort Lee, N. J., it was announced from the Fox offices last week. The production in which she is now engaged, in a principal role, is "Les Miserables," the feature in which William Farnum is to star. Jewel Carmen is also in the cast, and Frank Lloyd is directing.

Miss Bernard's last production for William Fox was "Sporting Blood," which was made by Bertram Bracken, now directing Gladys Brockwell in California.

Eleven pictures stand to Miss Bernard's credit. In some of these she was featured. Her screen record for Fox Film Corporation includes "A Soldier's Oath," "Fighting Blood," "The Bondman," "A Man of Sorrow," "The Broken Law," "The Little Gypsy," "The Song of Hate," "Dr. Rameau," "Princess Romanoff," "Sins of Men" and "Sporting Blood."

As the list shows Miss Bernard was first affiliated with William Farnum, with whom she is now cast once more. She has been in motion pictures for several years.

In Days Past, Our Forefathers Burned Innocent Girls at the Stake. How Horrible! One Hundred Years From Now Our Progeny Will be Looking at Photographs of Electric Chairs and Also Saying "How Horrible!" Margery Wilson is the Innocent Victim in Triangle's "Wild Sumac"

German Spy System Exposed in "Lest We Forget"

International problems and the affronts which finally led the United States into the war, among them the Lusitania sinking, is dealt with in "Lest We Forget," featuring Rita Jolivet, and set for release through Select Pictures. Its opening scenes deal with the German invasion of Belgium and northern France and the bombardment and complete destruction of the little French village of Bois le Rose. An exposition of the German spy system is part of the plot. Leonce Perret directed.

Rex Ingram Joins Paralta to Direct Walthall Picture

REX INGRAM, the well-known photoplay director, who has been responsible for many Bluebird successes, has been engaged by Robert Brunton, director of productions at the Paralta studios in Hollywood, Cal., to direct the making of "His Robe of Honor," in which Henry B. Walthall will make his debut as an independent star-manager, under the executive direction of Paralta Plays, Inc. Mr. Ingram, while one of the young directors, is looked upon as one of the most capable men on the Western coast.

It was during his studies at Yale that he became interested in motion pictures and after finishing his course he went to work for the Edison Company and later played juvenile parts with Vitagraph. During this time he had devoted much of his time to writing for the screen and at last he left the Vitagraph company to accept a position in the scenario of the Fox organization, where he wrote stories which were produced by such stars as Betty Nansen, William Farnum and Robert Mantell. He was with James and Clara Kimball Young and then went with the Universal Film Company, where his work in producing Bluebird photoplays attracted comment. Among the pictures he has directed are "The Great Problem," "Broken Fetters," "Yellow and White," "The Chalice of Sorrow," "The Pulse of Life," "Reward of the Faithless" and "Black Orchids."

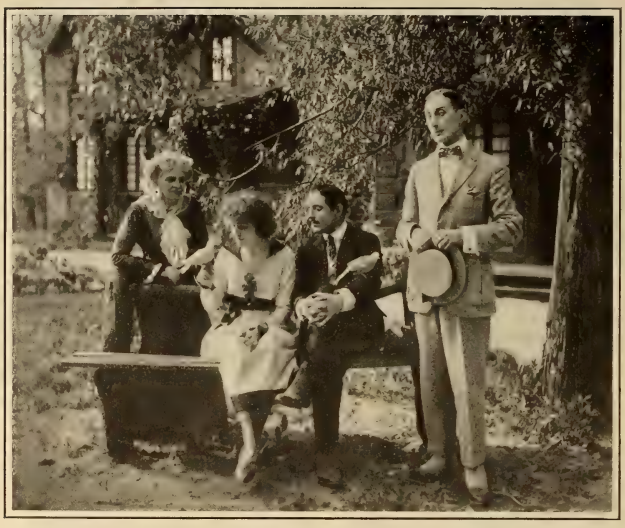
In securing the service of Rex Ingram as a director, the Paralta organization boasts of another man of exceptional worth who will be added to their galaxy of directors which now consists of Reginald Barker, Raymond B. West, Oscar Apfel, Emmett Flynn and Wallace Worsley, all of whom are working under the eye of Robert Brunton, who is the manager of the productions being produced at the Paralta studios.

Edna Goodrich, A La Cart, in "American Maid," a Forthcoming Mutual Photoplay

Billy West a Composer

Billy West is out with an offer to help get our boys smokes while in the trenches. Being a composer, he will gladly compose a waltz, fox trot, one step or any other style of composition, and will donate the royalties accruing from the composition to our soldiers. Any publisher of music interested should notify Billy West, King-Bee Films Corporation, Longacre Building, New York.

ADVANCE OFFERINGS OF THE PROGRAMS



Ann Murdock and David Powell in "The Beautiful Adventure," an Empire-Mutual Production

Pathe Releases New Castle Feature October 14

"Stranded in Arcady" Is the First of Big New Pathe Plays and Was Produced by Astra—Good Cast Is Feature

OCTOBER 14 has been announced as the release date selected by Pathe for "Stranded in Arcady," starring Mrs. Vernon Castle. The feature is the first of the big new Pathe Plays, from the novel of Francis Lynde, produced by Astra Film Corporation, directed by Frank Crane and scenarioized by Philip Bartholomae.

The picture is said to have all the elements of popular appeal. It is a fast moving story of the great outdoors dealing with the adventures of a young couple in the North Woods. It contains many thrilling stunts including a jump from a high cliff into the river below and the rescue of the hero by the heroine in the perilous waters of rock-infested rapids.

Mrs. Vernon Castle is given the chance to wear beautiful clothes and accomplish amazing feats. Her success in the serial "Patria" brought about her engagement as a star of Pathe plays, and her work in the first of them is said to be such as to augur big success for those to come.

It is understood the immense financial resources of Pathe are being used to the fullest extent in making these Pathe plays very strong as box office attractions. The company hopes to make them the new standard by which feature pictures shall be judged.

In selecting the story for Mrs. Castle's first photoplay, Astra chose the novel, "Stranded in Arcady," by Francis Lynde. The Astra Corporation, which has produced a number of the biggest successes of the past year, was chosen as the producer and the direction was placed in the hands of Frank Crane, widely known as the man under whose supervision "As Ye Sow," "The Man Who Stood Still" and "The Stolen Voice," were produced. Philip Bartholomae is author of "Over Night," "Very Good, Eddie," "Little Miss Brown" and other big legitimate stage successes. His personal attention to the Castle scenario shows the "punch," clever twist and dramatic developments that characterize his plays.

The story has a very strong love interest and the plot deals with the scheme of an adventurer to maroon a young man and a young girl who are strangers, in the wilds together in the hope that they will marry and thus forfeit an inheritance of which neither is aware. A particularly interesting feature of this picture is the fact that Mrs. Castle's role is that of a young girl who teaches society how to dance, to this extent paralleling the story of her own life. The picture works up to a thrilling climax, when the young people realize that they must get to Montreal before noon on a certain date or see a large inheritance go to the grasping secretary of the man who left it to them.

Metro's Successor to "The Slacker" Patriotic

Metro's special production de luxe, "Draft 258," which is described as a successor to Metro's "The Slacker," is said to take up the patriotic trend where the latter feature left off, and will shortly be released to vie for honors among the ranks of the patriotic pictures of the day. There is little doubt, according to Metro, that the feature will duplicate the box-office success of "The Slacker."

"Draft 258" was directed by William Christy Cabanne, who also wrote the story in collaboration with June Mathis, and deals with the situation after the inauguration of the draft system. It recognizes the fact that many men who have failed to enlist and who have been called in the draft have tried to claim exemption when they have no moral right to it.

Mabel Taliaferro, who has built up a wide popularity for herself in Metro wonderplays, has the star role in the picture. As Mary Alden, the girl patriot, who arouses all around her to a high pitch of devotion to the nation, she is said to have opportunity for some of the best work of her career.

"Night in New York" for Russell

William Russell will be presented in a new role in his forthcoming feature, "A Night in New York," written by Charles Turner Dazey and Frank Dazey and adapted for the screen by Chester B. Clapp. Russell will be presented as a station agent at Hohokus, Maine, whose one desire in life is to go to New York. He gets there—and right there the story hops to it.

Francelia Billington, as Gwendolyn Van Loon, has the leading feminine role. She is a beautiful society girl, daughter of a wealthy government official at whose house the Hohokus station agent finds himself all mixed up because of mistaken identities.

Carl Stockdale, Edward Peil and Alfred Ferguson have important parts and Harvey Clark has again been assigned the role of screen father to William Russell.

Next Four Police Reporter Subjects Announced

The new series of "Grant, Police Reporter," one-reel features produced by Kalem for distribution by General Film Company, are said to be the best work yet turned out on this subject. The four current releases beginning October 18 are: "The Mystery of Room 422," "A Deal in Bonds," "The Sign of the Scarf" and "The Man with the Limp." Robert Wells Ritchie, the author of the thirty odd plots composing the popular series, declared these four stories to be his best work of the kind. Their merit makes them of extraordinary interest to exhibitors who are looking for short, snappy detective dramas.

Olga Grey in Profile. Miss Grey is a Triangle Acquisition

Chaplin in "The Adventurer" to Be Seen Oct. 22

"The Adventurer," next of the Chaplin-Mutual specials, will be released October 22.

This announcement was made by John R. Freuler, president of the Mutual Film Corporation upon receipt of a telegram from Los Angeles announcing that the film, completed after weeks of delay, was on its way to the Mutual's executive offices in Chicago.

"The Adventurer" has met with innumerable adventures in the course of its completion. Just as the final scenes were about to be shot Mr. Chaplin was taken ill. He was well enough to appear in the studio for only a few days when Edna Purviance, his leading woman, was forced to go to the hospital for two weeks.

After the last scenes were finished and Mr. Chaplin began his task of cutting the 20,000 feet to 2,000, it was found that certain of the scenes, destined to remain in the film, were not done to the satisfaction of the comedian and he ordered retakes.

Syd Chaplin, the comedian's brother, who had been in the East, arrived at Los Angeles to help in the final cutting of the production.

Bee-Hive Has Rights to West Comedies

The Bee-Hive exchange, with offices in the Godfrey Building, suite 1103, has secured the state rights, New York and New Jersey, for all Billy West King-Bee comedies. Nat. H. Spitzer will be general manager of the Bee-Hive exchange.

Helen Spencer with King-Bee

Helen Spencer, a well-known comedienne, has been added to the roster of the King-Bee Films Corporation and will assist Billy West in the making of King-Bee Comedies. Miss Spencer was featured in all the Vitagraph O. Henry comedies.

Margery Wilson in Triangle Drama October 14

Appears in Second Release of Week, Following Western Drama with Roy Stewart in Star Role—Comedies Also Promised

IN Triangle's program for the week of October 14 two dramas stand forth as being fully up to the excellence of Triangle standards, and in them are starred two artists who have done much to make the productions of this company popular in the various cities of the country. The features are "One Shot Ross," in which Roy Stewart brings about the triumph of justice over lawless brigandry, and "Wild Sumac," in which Margery Wilson cavorts as a gypsy of the huge forests in the Canadian Northwest. To fill out the program Triangle has provided two one-reel subjects, and a feature.

Surrounded by the genuine article in cowboys, Roy Stewart in "One Shot Ross" undertakes to clean up a Western settlement infamous for its wild disregard of law and order. His direct methods of dealing with offenders earn him the title of "One Shot," and as the vigilante of the community, he comes in for a deal of admiration and necessary bloodshed. But when his unerring aim of authority brings sorrow to a little child, he decides to pull stakes for a camp where eternal vigilance is not the price of safety. The hold-up of the outward-bound stage brings him under the shelter of the Sheridan roof, and sows the seed of a pretty romance in which the gunman uses his skill to avenge a father's murder and rid the earth of a villainous rival. Supporting Stewart in this new drama are Josie Sedgwick, as Mary Sheridan, and Jack Richardson, whose "bad man" characterization gives the familiar "gambler of the screen" an opportunity to desert his faro table for a time.

In the second release of the week, "Wild Sumac," a picture which William V. Mong directed while on leave of absence from the Culver City playing forces, Margery Wilson has an unusual opportunity to adapt her personality to the character of a fair young gypsy of the big woods, untamed and unguided, who is charged with a murder of which she is innocent. The long arm of the Royal Northwest Mounted Police figures prominently in this story as the half-breed boatlegger is brought to justice and the girl Sumac's true identity revealed. Her thrilling rescue from a burning pyre and a realistic man-battle rivaling in its intensity of emotion the fight scene in "The Flame of the Yukon" are high points in the wistful love story. Jack Cunningham prepared the scenario from the story by Elaine Sterne.

On the Triangle Komedy program for this week are "Their Love Lesson" and "A Prairie Heiress," both one-reelers. The Keystone feature, "Pearls and Perils," concerns a maze of trouble started over a string of pearls, the original and bogus jewels going the rounds of an exclusive millinery shop and its "vamp" model with lightning rapidity.

Blotter Advertises Billy West

N. H. Spitzer is executing a new idea for program advertising. He is having a blotter made with an artistic advertisement of Billy West in King-Bee comedies, placed in the upper part of the blotter, with liberal space left for the exhibitor to print his daily program on. Having a commercial value, it is a foregone conclusion that the movie fan will take it home or to the office for further use.

Constance Talmadge Doesn't Appear to Loathe Being Lashed to the Mast, or the Davit as it Happens to be. This Interesting Feature is Part of "Scandal," Her Next Selznick Play

The Observant Reader Will Note That the Cat Has a Brace or So of Kittens. Otherwise, the Prominent Character In the Scene Is Billy West, King Bee Comedian

Two Stage Stars in Mutuals for Oct. 15

Ann Murdock Appears in "The Beautiful Adventure" and Juliette Day Comes to the Screen in "The Calendar Girl"

TWO stars of the speaking stage, each in her second Mutual production, are listed on Mutual's schedule of releases for the week of October 15. Ann Murdock appears in "The Beautiful Adventure," a picturization of the Charles Frohman stage success, and Juliette Day, star in "Upstairs and Down," and other Broadway hits, comes to the screen in "The Calendar Girl," a five-reel comedy drama.

"The Beautiful Adventure" is from the story by Robert de Fler, G. A. de Caillavert and Ettienne Ray. The little French heroine, runs away on the morning set for her wedding to the man of her parents' choice, with the man she loves, fleeing to her grandmother's home in the country, where grandmother naturally accepts them as bride and groom. There ensued the beautiful adventure. It was scenarioized by Joseph F. Poland and directed by Dell Henderson, who was responsible for "Reputation," starring Edna Goodrich and "Outcast," the first of Miss Murdock's Mutual pictures.

"In Deep Water," the fifth chapter of "The Lost Express," Helen Holmes's latest Mutual-Signal Photonovel, is released October 15. Heavy bookings have been reported on the new serial.

Chapter V includes some new stunts which Director J. P. McGowan devised for his daredevil star to stage.

There are two comedies on the Mutual schedule for the week. Billie Rhodes appears in the third of her new series of Strand-Mutual one-reelers, "For Sweet Charity." She is supported by Jay Belasco and a capable cast. George Ovey appears in "Jerry's Jam," another of the highly laughable one-reel productions in which the humorous George Ovey appears as Jerry. "For Sweet Charity" is released October 16 and "Jerry's Jam" on October 18.

"Reel Life," Mutual's one-reel film magazine, is released October 18. It contains the following subjects: "A Colonial Church in South Carolina," "When Dishwashing is a Pleasure," "The Banana Industry," "A Primitive Jeweler." and an animated drawing from life, entitled "An Optical Illusion"; "Mutual Weekly," the Mutual-Gaumont news reel, is released October 17. It carries pictures of the latest news events up to the time the film is shipped.

Charles W. Goddard, Author of Pathe's New Serial, "The Seven Pearls"

Wolfville Breaks into Films Via Vita Route

In "Dead Shot Barker" the first of a series of five-reel features to be made by Greater Vitagraph under the personal supervision of President Albert E. Smith, Wolfville, the town Alfred Henry Lewis wrote so much about in his stories, is visualized for the first time. The initial production concerning Wolfville is scheduled for release on October 15.

Regarding the Wolfville productions, Mr. Smith said last week: "I feel that in putting Wolfville on the screen we are not only providing a splendid entertainment, but we are also providing the American people with an historical record and paying a deserved tribute to one of the country's literary geniuses. And right now, when the American people are waking to a realization of the debt they owe men like Poe, O. Henry, etc., I should like to pay tribute to the memory of Alfred Henry Lewis as one of the group of great writers this country has produced.

A second Wolfville story, called "The Tenderfoot," has already been completed by Vitagraph, and has a place on the calendar for the last week in November.

Triangle Changes Program for October 28

The Triangle Distributing Corporation has announced the release of "The Man Hater," featuring Winifred Allen, for the week of October 28. "Doing Her Bit," the patriotic drama originally scheduled for this date, has been temporarily removed from the schedule.

"The Stainless Barrier" will be the release for the second half of the week, as previously announced.

As revised, the Triangle feature program for the latter half of October is as follows: October 21, "The Firefly of Tough Luck" with Alma Ruebens and "Cassidy" with Dick Rosson; October 28 "The Man Hater" with Winifred Allen, and "The Stainless Barrier" with Irene Hunt and Jack Livingston.

Cast in Part She Played in Stage Success

Ann Murdock appears in "The Beautiful Adventure," the second of her Charles Frohman plays in pictures on the Mutual schedule of October 15.

"The Beautiful Adventure" is the play in which Ann Murdock stepped to stardom overnight. Charles Frohman produced "The Beautiful Adventure" at the Lyceum Theatre in New York, in September, 1914, with Miss Murdock as leading lady. The piece made an immediate and pronounced hit. Before the end of the New York run Miss Murdock was surprised and delighted to see her name blazing in letters of fire on the electric sign in front of the house.

The production was staged at the studios of the Empire All Star Corporation, which is producing the Charles Frohman plays in pictures for Mutual release, at Glendale, L. I. It was directed by Del Henderson, stage manager of the original production at the Lyceum Theatre.

There Is, Was and Always Will Be a Rosy Glamour to the Love Affairs Which Had Time to Develop in Stirring Civil War Days, Jane Cowl is the Crinoline Mailden—"Spreading Dawn," Goldwyn, is the Play

Goldsmith Uses Split-Week Program

Few managers can boast of the success that has come to Mr. A. S. Goldsmith, who manages the Broadway Photoplay Theatre at Broadway and 103rd street, New York. His association with the moving picture business dates back to the year of 1913, when he entered the game as a novice. His rise in these four years to the managership of one of Gotham's finest picture houses is due to his persistent efforts along correct lines of showmanship. His theatre is perhaps the only one in the country which operates its program on a split-week basis. It is a six hundred seat house. When he first started to inaugurate the split-week program many exhibitors scoffed at the idea. But Mr. Goldsmith felt that it was a big step in the right direction. He reviews every picture before it is shown at his theatre and plays only high-class subjects.

Jay Belasco a Fighter in "For Sweet Charity"

Billie Rhodes meets the "male of the species" in his own haunts in "For Sweet Charity," her forthcoming Mutual Strand comedy, scheduled for release on October 16, and before she completes her efforts to raise $100 for the Red Cross she loses most of her respect for all of mankind—except one.

Jay Belasco, who supports Miss Rhodes in the one reel comedies, proves himself a fighter of more than amateur qualifications in the picture. Jay is called upon to thrash his fellow tenants in an office building for their unwelcome advances.

Essanay Chaplins Get Across Well

Inquiries are coming in rapidly, so General Film announces, for the series of Essanay Chaplins. These pictures were made when Charlie Chaplin was gaining in popularity and worked under that great incentive. The new prints are made from re-edited negatives.

The first release, "The Champion," booked well all over the country, it is stated. The next picture will be "A Jitney Elopement."

Fox-Kellermann Film Released on Rental Basis

Will Give Exhibitors Throughout the Land Chance to Show "A Daughter of the Gods"—Feature Is Very Widely Known

WILLIAM FOX has decided to release his big Annette Kellermann sea picture, "A Daughter of the Gods," to the motion picture theatres throughout the country on a rental basis, according to an announcement made from the Fox offices last week. The date upon which the photoplay will begin engagements on this basis has been announced as December 2.

This big production, whose box-office value has been demonstrated in legitimate theatres all over this country, as well as abroad, at a scale of prices ranging from $1.00 to 25 cents, has not played anywhere at a lower scale. The Kellermann picture will be for general release through the Fox Film Corporation Exchanges, and is now available for booking. It will be released in eight reels.

"A Daughter of the Gods," with Miss Kellermann is admittedly one of the best advertised pictures now available for booking by the exhibitor. The picture has been publicized as probably no other film production, and the result is everywhere evident. Practically everyone, in every town, large or small, knows something of "A Daughter of the Gods." They have read of it in magazines and newspapers—they have seen it billed all over the country when it played the legitimate theatres for long runs at top prices—and they have seen in almost every magazine pictures of the star and the production.

The very nature of the picture, coupled with the aquatic activities of Miss Kellermann, and the advertising they have received, will undoubtedly count substantially when it is offered in the motion picture theatres.

Farrar Film, "The Woman God Forgot," Ready Oct. 22

AN announcement from Walter E. Greene, President of the Artcraft Pictures Corporation, sets the date of release for the Geraldine Farrar film, "The Woman God Forgot," as October 22. A greater triumph than experienced even with "Joan the Woman" is predicted by the producers for the new Farrar cinema spectacle, and a special exploitation campaign is being prepared by exhibitors throughout the country, who have already booked this picture.

In announcing the release of the first Farrar-Artcraft subject, Mr. Greene said: "In the photodramas in which Geraldine Farrar has appeared, she has established herself as the leading emotional actress of the film. Her first appearance, 'Carmen,' and her more recent production, 'Joan the Woman,' have been the sensations of the photodramatic world.

"Jeanie Macpherson, who wrote the story of 'Joan the Woman,' is also responsible for the authorship of 'The Woman God Forgot,' and also for Mary Pickford's recent productions, 'The Little American' and 'A Romance of the Redwoods.'

"For her theme in 'The Woman God Forgot' Miss Macpherson has taken the story of a princess who sells her country for the man she loves. The whole story is taken from a chapter in the early history of America, telling how the Spanish invaded Mexico and of their conquest of Montezuma. She falls in love with a handsome young Spaniard, which role is played by the ever-popular star, Wallace Reid.

"The production is one of the most elaborate and beautiful ever made by Cecil B. De Mille. The work of this director is too well known to require comment. Noted as the creator of artistic effects, his last work is considered his best.

"The reproduction of the famous Aztec pyramid of Teocalli, as seen in 'The Woman God Forgot,' is the largest setting ever built for a photodrama, the pyramid being nearly 200 feet in height and an exact reproduction in every detail of the famous temple to the Aztec gods. More than a thousand men took part in the thrilling battle scenes, and the effects of the first few cannon with gunpowder are graphically shown."

Peggy Aldrich and a Snapshot of the Camera Which is Being Used to Film a Brand New Travel Series, "The Honeymooners," Mr. Aldrich is Cameraman-Director. Mr. and Mrs. H. H. Van Loan Will Appear in This and Other Peter Pan Productions

Dramatic High Spots in Ivan's New Production, "Sins of Ambition"

General Is to Distribute American War News Weekly

AN announcement of the week bearing more than passing interest is that coming from the offices of General Film to the effect that it will act as exclusive distributor for the "American War News Weekly," one-reel subjects dealing with military and naval activities of the United States. The new arrangement began with the twenty-fifth number of the American News Weekly dated October 5.

This war news weekly, produced by the Cinema News Syndicate, has been well received and the ambitious plans for the continuation of the feature on an even more important scale promise well.

The American News Weekly is edited from the work of some thirty camerapondents in this country and Europe, who are doing good work in providing a high-grade graphic weekly of patriotic and topical interest. The activities of the fighting forces, important events in the preparedness movement, patriotic demonstrations and many other events dealing with America's participation in the war are shown each week in this series. As the time approaches when the first overseas army will soon be in the trenches, this graphic weekly is beginning to attract even more attention, and the weekly releases are being followed keenly by the public. Illustrated titles and carefully tinted film add to the drawing power of these subjects. Capt. Robert E. Reynolds, well known in army circles, is the editing director of the American War News Weekly.

A series of new exhibitors' helps has been prepared by General Film. These include twenty slides for advertising purposes, two stock posters and a weekly one-sheet, printed in red, white and blue, in which the four leading subjects are headlined.

Bluebirds Are to Be Fixtures at Broadway Theatre

Another Broadway house will display the Bluebird program when, October 2, Ruth Clifford will present Rupert Julian's production of "The Savage," with Monroe Salisbury featured as leading man. The arrangement Bluebird has made with Stanley Mastbaum, manager of the Broadway, calls for a series of prereleases, to continue for an extended term. In this way Bluebird's "Star-Cycle" is to be introduced to Broadway.

Heretofore Bluebirds have been regularly displayed in the Longacre Square district almost exclusively at Marcus Loew's New York theatre, where they have been a consistent item in Manager's Loew's daily changed program; and will so continue. The Rialto has also shown several Bluebirds, personallly selected by Manager Rothapfel, soon after he established his open booking rule. The introduction of Bluebirds at the Broadway comes simultaneously with the inauguration of Bluebird's "Star-Cycle" policy with the Rupert Julian feature.

Managing Director Laemmle has made the Broadway theatre arrangement for the purpose of launching Bluebird's "Star-Cycle" under the most favorable circumstances—for there's no denying the great factor in the success of any amusement enterprise a Broadway showing brings to bear. The Rupert Julian Bluebirds are intended to represent the best of Bluebird production and the combination of Ruth Clifford, as star; Monroe Salisbury, as leading man and Mr. Julian, the director, will be made an essential detail of the "Star-Cycle." These particular Bluebirds are intended to take the place of the Lois Weber productions that ended when Miss Weber began producing features upon her own responsibility.

The plan of Bluebird's "Star-Cycle" will bring Mae Murray, Dorothy Phillips, Violet Mersereau, Ruth Clifford and Franklyn Farnum to the Broadway, in regular sequence, every six weeks, affording a weekly change of program and specific dates for individual appearances.

New Bryant Washburn Comedy-Drama October 15

"The Fibbers," Bryant Washburn's new comedy-drama made by Essanay, will be released by that company on October 15 on the Perfection Pictures Program, it has been announced. Trade showings of the five-part picture have been in progress this week at George Kleine's branch offices.

"The Fibbers" is announced as another typical Washburn production, presenting the star in the same subtly humorous type of characterization as his Skinner pictures. Virginia Valli, who has been seen with Mr. Washburn in numerous of his former productions, also enacted the feminine role in "Efficiency Edgar's Courtship."

One of the Gowns Worn by Eva Tanguay in Selznick's "The Wild Girl"

Geo. A. Seigmann Will Direct Carmel Myers

When Carmel Myers finishes her second Bluebird, created by Harry Solter from Larry Evans' story, "One Clear Call," she will pass under the direction of George A. Siegmann, who last week arrived at Universal City, Cal., to take up his new duties. Miss Myers will make her first appearance as a Bluebird star, November 5, in "The Lash of Power," and six weeks later will present Director Solter's second production, "One Clear Call."

Miss Myers will have as her first vehicle under George A. Siegmann's direction, a picturization of Frank R. Adams' novel, "Molly and I," one of the "best sellers" of 1916. Her leading man will continue to be Kenneth Harlan, but Director Siegmann will assemble a new supporting company from his choice of players in the stock forces at Universal City.

Hart Film from Artcraft on Oct. 15

"The Narrow Trail," the first William S. Hart picture released by Thomas H. Ince through Artcraft, will be ready for bookings on October 15. The well known characterizer of Western roles is the author of the scenario.

As leading lady to the star there appears Sylvia Bremer, the Australian actress, who recently made such pronounced successes in Ince pictures. Others in the cast are Milton Ross, Robert Kortman and, of course, "Fritz."

Kate Price Featured in "Week End Shopping"

Kate Price is featured in the first of the fourth series of Sparkle comedies introduced this month by General Film Company for the Jaxon Film Corporation. Her co-star, Billy Ruge, appears with her first in "Week End Shopping," a one-reel subject. Kate and Billy visit a department store for the purpose of fitting Billy out in some new store clothes. Billy's inclination to flirt, which is almost a disease with him, brings about one mix-up after another until it earns for him the soundest spanking of his life. "Week-End Shopping" is said to promise well for the new series of six subjects as box-office attractions.

Goldwyn to Distribute New War Feature

"The Freedom of the World," said to be one of the biggest productions ever made as an outgrowth of the war, has been announced for distribution through the Goldwyn organization.

Under a contract between Ira M. Lowry and his associates, the producers of this picture, and Goldwyn, the latter obtains the exclusive rights for world-wide distribution of the drama.

"The Freedom of the World" was months in the making and has as its star E. K. Lincoln, supported by Barbara Castleton and Romaine Fielding.

Goldwyn is shipping trade prints of "The Freedom of the World" to all of its branches for screenings for exhibitors and will be ready to release the picture for showings quickly.

Russian Art Films Feature of Pathe Program

Described as the Initial Drama of a Series Which Marks New Era in Photoplays—Mollie King in New Episode of "Seven Pearls"

ONE of the more important features of Pathe's program for October 21 is the first of the Russian Art Films to be released by this company, and described as the initial drama of a series which marks a new era in photoplays.

This picture, produced for Pathe in the new democracy in six reels, is said to represent the pinnacle of motion picture art. It is adapted from the story by Rushkin, and its cast includes Mozukin, without a doubt the greatest actor in Russia. "The Painted Doll" is declared to be a wonderfully dramatic photoplay superbly produced. Made here, it would cost about $70,000 without allowing for the high salaries paid to stars in this country.

Mollie King stars in the 6th episode of the "Seven Pearls" entitled "The Abandoned Mine" with Creighton Hale and Leon Bary produced in two reels by Astra. More thrills than ever mark this episode. An explosion frees Ilma and Harry and knocks Perry insensible. It is clear that the man is out of his head. They all three join forces and take refuge in a counterfeiter's den. Ilma and Harry are captured and sentenced to death but Perry is allowed to wander about. The leader of the band is about to shoot Harry in spite of Ilma's screams, when Perry enters with a can of nitroglycerine and suddenly throws the can at the gang. An explosion follows. Perry lies motionless, Ilma and Harry are insensible as a rescue party starts to save them, brought to the spot through an ingenious method employed by Harry to attract attention.

Pearl White stars in the 16th episode of "The Fatal Ring," produced in two reels by Astra. This episode has two very big thrills.

There is on this program a two-reel Lonesome Luke Comedy produced by Rolin and entitled "Lonesome Luke from London to Laramie." This is said to be another "knock-out" with Harry Pollard as "Lord Algernon," Harold Lloyd as "Lonesome Luke," his valet, Bud Jameyson as "Brindle Pup," and Bebe Daniels as "Betty Pup," his daughter.

A split reel Pathe-Colored scenic and educational is "A Corner of the Morvan," showing scenes of that picturesque France which has not been despoiled by barbarians, and "The Wild Duck" part of series released under the main title "Our Game Birds."

There are also an International cartoon and scenic split reel and Hearst-Pathe News No. 86 and No. 87.

Victor Moore Releases "High Cost" Comedy

Victor Moore releases on Oct. 8 Thomas J. Gray's latest comedy, "The Cow Jumped Over the Moon." Though given a fairy tale title, the comedy is based on the high cost of living.

Vic gets the butcher bill, and the total of it nearly knocks him off his feet. He decides then and there to put an end to the high prices. He starts out to purchase a cow and on the way he picks up a circular with a drawing of a cow, with directions of how to dissect her in the most economic way. He arrives at a farm house and buys a cow, and starts homeward with her. En route he has no end of trouble, but eventually gets her home. The next morning, at breakfast, he is without cream for his coffee, and he figures here is where he beats the milkman. Out he goes to the cow, and knowing nothing about milking a cow, he thinks he'll "crank her." After much trying he finds the cow is "dry." The finish finds Vic without his cow and out the money he paid for it.

"Dead Shot Baker," a Vitagraph Picture, One of the First to be Based on One of Alfred Henry Lewis's "Wolfville" Stories

One Stirring Incident—and the Leading Woman, Elizabeth Risdon, in McClure's Photoplay, "Mother." Miss Risdon, Despite Her Youth, Plays the Part of a Woman Past Fifty

Essanay Far Ahead of Its Release Schedule

Complete Program of Subjects Up to First of Year Is Now Ready—New Taylor Holmes Feature Announced

ACCORDING to an announcement made last week by Esanay, exhibitors will find a veritable gold mine of Essanay productions in store for them at the beginning of the winter season. Owing to the fact that Essanay is far ahead of its schedule, a complete program of subjects up to the first of the year is now ready.

Heading this list is Taylor Holmes in his second motion picture production, "Fools for Luck," which is the current Essanay release. In this feature, which has made quite as solid an impression upon exhibitors and the public as "Efficiency Edgar's Courtship," Mr. Holmes has Helen Ferguson, a recent "find," in the role opposite him.

"The Fibbers," the next October release, is a comedy-drama, based on married life, starring Bryant Washburn and Virginia Valli. The story was written by James W. Adams.

Little Mary McAlister, Essanay's six-year-old star, will appear next in "Young Mother Hubbard," a travesty on the old nursery story, written especially for the tiny actress by Charles Mortimer Peck.

Mr. Holmes will make his third screen appearance in "Two-Bit Seats," the action of which was adapted from the American magazine story of the same title, by Gladys E. Johnson. Marguerite Clayton appears in the leading feminine role. The picture deals with a young spendthrift, who can't afford midnight suppers, and a girl who refuse to mulct him, but encourages thrift. The spendthrift reforms, then they call a minister.

There is said to be plenty of action in "The Kill-joy," in which Little Miss McAlister stars, playing the only feminine role of the picture. The script was written by Charles Mortimer Peck. It deals with a child who is the idol of a rough and tumble Western mining camp.

"The Small Town Guy," Mr. Holmes's fourth picture, is taken from the Munsey magazine story, "The Picture of Innocence," by Freman Tilden. Mr. Holmes depicts the role of the small town hotel clerk who unconciously becomes the tool of bunco men, and Miss Ferguson plays the part of the sweetheart, who rescues him.

Jack Gardner and Miss Ferguson play the leading roles in "Gift of Gab."

"Sadie Goes to Heaven," another Little Mary McAlister picture, is taken from the story of the same title appearing in Good Housekeeping Magazine. It was written by Dana Burnet.

In addition, new prints of the original Essanay comedies that made Charlie Chaplin famous, will be released monthly. These include "A Jitney Elopement," "A Night in the Show," "By the Sea," and all the others on which the comedian made his reputation. New Fables by George Ade, the Hoosier humorist, are being released each week. These pictures are released through the General Film Company.

A picture in which Mary MacLane will play the vampire in one of her own works, "Men Who Have Made Love to Me," will be ready for release soon. It will have a screen time of 65 minutes.

Beginning December 1, twelve educational and scenic subjects, with screen time of 15 minutes each, will be released. Also a series of 15-minutes "slapstick" comedies will be ready shortly.

Housewives League Endorses "Public Be Damned"

The National Housewives League, an organization of vast influence throughout the country, through its president, Mrs. Julian Health, has endorsed the film drama, "The Public Be Damned."

In her letter to Arthur S. Kane, general manager of the Select Pictures Corporation, Mrs. Heath characterizes the play as most opportune and destined to be of assistance in adjusting the present food control situations.

King to Direct Minter

Henry King will supervise the Mary Miles Minter productions henceforth. He has started work on her newest one, "The Mate of the Sally Ann." Henry Albert Phillips wrote the new play, which is the fourth for Miss Minter under her new two-year contract.

Vitagraph Selects Reissues for Release in November

AMONG the November programs for Favorite Film Features, under which name Greater Vitagraph is reissuing selected pictures from its library, there will be one of the O'Garry pictures in which Edith Storey and Ned Finley, supported by strong casts, made such a strong impression. The first one of the O'Garrys to be reissued will be "Strength of Men," an Alaskan subject. The lightings in this feature, it will be recalled, were exceptionally good and, with the insertion of present-day titles, it is declared this two-reel story will stand the test of comparison with short length pictures now being offered to exhibitors.

A noteworthy fact about the Favorite Film Features is the excellence of the stories they tell. Sent forth as one and two-reel subjects, and made before five-reel features became the standard of the trade, these Vitagraph productions are crowded with action from start to finish.

Albert E. Smith, president of Greater Vitagraph is giving his personal attention to the preparation of the Favorite Film Features and none is permitted to leave the studio unless it is mechanically and technically perfect. This means that all new prints are being shipped, the films are thoroughly re-edited, present-day titles inserted and the action made as smooth as those features which are being produced under the most up-to-date methods of picture making.

"Favorite Film Features," said Walter W. Irwin, general manager of the distributing organization of Greater Vitagraph, "now occupy just as important a place on our program as any other unit of our product and we are satisfied that they are filling a long-felt want of exhibitors. They receive the same amount of care in their preparation before shipment as our biggest features and the fact that thousands of exhibitors now are using them as regular parts of their programs convinces us that the exhibitors appreciate them."

Schedule of William Fox October Releases Changed

WILLIAM FOX releases originally scheduled for October have been set back one week each through a change made in the monthly schedule affecting the Fox Special Features. The revised order of releases places the feature, "A Rich Man's Plaything," for the week of October 30 instead of "Conscience."

Following is the new schedule: September 30, Valeska Suratt in "A Rich Man's Plaything"; October 7, Gladys Brockwell in "Conscience"; October 14, Virginia Pearson in "Thou Shalt Not Steal"; October 21, June Caprice in "Miss U.S.A"; October 28, George Walsh in "This Is the Life."

Two Standard pictures will be issued. These are "When a Man Sees Red" (October 7), William Farnum's melodramatic vehicle; and "Aladdin and the Wonderful Lamp," the second of the Fox Kiddies productions which William Fox presented at the Globe theatre in New York.

JEWEL

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The One Best Bet of the Week

Kingsley Benedict in "The Mysterious Iron Ring"

Three Reel Gold Seal Drama—Week of Oct. 29

WHILE Craig of the Department of Justice, recently returned from a foreign mission is preparing for the Embassy Ball, a man enters his window and is about to stab Craig, when the latter quickly switches out the lights, and the dagger strikes deeply into the dresser at his side. The flashed on lights disclose no assailant, and Craig muses silently over a black mask which he finds in his hand. That's the punchy way this big three reeler begins, and the swift pace never slackens for a moment. Missing defense plans and a secretive individual known as "H. I. J." engage Kingsley Benedict's (Craig's) attention and their meetings are numerous and exciting. Betty Schade as H. I. J.'s aid portrays the plotting foreign lady of title in a manner to enthuse your fans—against all she represents, and the whole humdinger drama winds up in a blaze of glory with victory for the intrepid Craig. An unusually strong story, lavishly produced, and brilliantly acted, this is a three reel drama that will get the money for you.

UNIVERSAL DRAMAS

Week of Oct. 29

RIGHT at the switch stands Helen Gibson throwing real business to Exhibitors in one of the best of two-reel Bison railroad dramas. A desperate leap from auto to train is one of many thrills that will get the money for you in "Danger Ahead."

"The Fifth Boy," one reel Victor, was written by Judge Willis O. Brown from a personal experience as officer of a juvenile court. It is human and real, with smiles and tears and will delight them all, old and young.

Universal Comedies—Universally Good

Consistently Good—"BEST IN THE WORLD"—Week of October 29

THE comedies bearing the Universal Brand are the "best in the world," bar none. They are consistently good. They are always funny. They get the money because the fans know they never disappoint. They will build up a reputation for your house, and make money for you. Look them over this week, choose your fancy—you can't go wrong. For instance, we have with us this evening Eddie Lyons and Lee Moran, the greatest male comedy team in pictures. In the two-reel Nestor, "The Shame of a Chaperon," there is no end of funny situations when Lee does the chaperoning. Here you see he has been "discovered" thru the loss of his wig, and the fans get a big laugh. One of the best two-reel comedies of the season. Book it.—Henry Murdock carries a pack of laughter in "A Bad Little Good Man," with Mattie Coment. Henry blows into the picture as a tenderfoot, but he becomes a bold, bad man in a series of hilarious scenes. Great comedy stuff.

That's an old shoe Bill Franey is eating and Gale is about to hand him a pail of—you can see for yourself. Bill is hired to break a strike in Gale's restaurant, and the title, "I Quit," expresses his finish in this one-reel Joker.—A scream.

"Even as Him and Her" is a two-reel L-KO that gets funnier every second. Phil Dunham, Lucille Hutton and Billy Bevan, all individual stars, set a fast pace and get the fans going right at the start. An L-KO you'll be glad to show. Flirty Max is "in again," and he doesn't enjoy it nearly so much as the fans.—The play, "A Devil With the Wimmin," is a one-reel Joker, and is the punchiest kind of comedy entertainment. Book any one of these comedies—you can't go wrong—thru any Universal Exchange, or from UNIVERSAL FILM MFG. CO., Carl Laemmle, Pres. "The Largest Film Mfg. Concern in the Universe"—1600 Broadway, N. Y.

Film Specialties

Lawrence J. Darmour Is Appointed Lieutenant

Gets Commission in Signal Corps of Officers' Reserve Section of United States Army—Expects to Join General Pershing

WITH a French name and a fighting Irish nature, Larry simply couldn't keep out of the fray any longer. So now it's First Lieutenant Lawrence J. Darmour, of the Signal Section of the Officers' Reserve Corps.

Larry has long been the assistant editor of the Gaumont-Mutual Weekly, and has a multitude of friends in the motion picture industry, who will be glad to learn of his commission. He accompanied the Ford Peace Expedition when it went to Europe, but admits that his next trip abroad will be more to his fancy.

Darmour has been assigned to duty on the staff of General Pershing. Because of his experience with the motion picture camera, it is expected that a part of his duties will be the photographing of enemy positions from aeroplanes; to perfect himself in this work he has been practicing for sometime with the millionaire aviators who are quietly pursuing their air studies on Long Island.

After an experience he had recently, Larry feels that he has nothing more to fear. With his camera secured by wires—a motion picture camera is an expensive instrument and must be protected—he had soared to a dizzy altitude in company with two aviators. He forgot that his life was probably as valuable as the camera and neglected to strap himself to the plane. Having focused on another air machine which had come within lens range, he was busily cranking away with one hand, and holding to an upright with the other. The propellers of the two air machines were stirring currents in opposite directions, and something got the matter with the air. An air pocket, or some such thing, formed. Larry's machine took a quick drop, and the aviator was forced to "loop the loop" before it could be righted. The wires holding the camera were broken by the fall, but Larry says that only centripetal force, the luck of the Irish, or some other scientific thing of which he doesn't know the name, saved him, but he's still alive and able to tell the story.

Gaumont Reel Life Features "Dining on Wheels" Next

"DINING ON WHEELS," or "How the American Traveler Is Fed," is the featured subject in Reel Life No. 78, which will be released on Thursday, Oct. 22. This feature is said to show accurately the great care and thought which the railways use in looking after the comfort of the public. This subject not only pictures how you are fed at eighty miles an hour, but takes you behind the scenes and shows you how the cooks and waiters are trained in special schools.

There are other subjects in Reel Life No. 78 which Gaumont thinks deserve more than passing mention. A Colorado enthusiast has financed twenty expeditions to the top of the Continental Divide, to obtain the eggs of "The Rocky Mountain Jay," which lays only in the winter. Enos A. Mills, the distinguished author-naturalist, is one of the characters in this scenic-scientific subject, which was photographed at the crest of the continent. A remarkable example of double-exposure photography in "Then and Now; or, How High Living Cost Wins the Race," gives a comparison of today and when grandfather was a boy.

The Gaumont-Mutual Weekly No. 147 is released on Wednesday, October 24, but as this news-reel is made up only of the latest news events of importance, it is not possible to forecast what topics will be shown.

Educational Features in Bray Pictographs

An interesting as well as entertaining and amusing series of features is said to be embraced in the eighty-eighth release of the Paramount-Bray Pictographs, "the magazine-on-the-screen." The distant island of New Zealand is background for a number of scenes which include the lumbering industry and wood-chopping contests. The contests among the wood-choppers are almost a national institution, the speed attained at times being almost miraculous.

Eltinge F. Warner, one of the best known sportsmen in the United States, planned a deer hunt in the Carolinas for the benefit of one of the Pictograph camera men with the result that the eighty-eighth release of Paramount-Bray Pictographs will contain one of the most exciting hunt pictures ever shown.

The Bray Studios, Inc., producers of the Paramount-Bray Pictograuhs, have completed a series of motion pictures showing the work done by the New York State Food Supply Commission in its efforts to assist the Government in the tremendous task of conserving the food supply.

Educational Subject Released Every Other Week

The Selig World Library series, in its future releases, being distributed by General Film, promises to add to the reputation these subjects have already established among exhibitors.

Three subjects are promised for October in accordance with the new plan of issuing one of these single-reel features every other week. Release dates for the month are Oct. 3, 17 and 31.

Number 20 of the Selig World Library presents four features, including a good view of highly amusing Japanese cabaret performers at Tokyo. Next the camera shifts to Jerusalem, the Holy City. Other subjects are "The Cocoanut Industry in the Philippine Islands" and "Ostrich vs. Chicken as a Food Producer." The latter subject illustrates the various uses to which this big bird can be put as a meat substitute. For one thing, fifteen of its eggs equal 450 hen's eggs and are equally nutritious.

Larry Darmour, Gaumont Cameraman, Whose Subjects Have Frequently Been Referred to in This Department, is Now a First Lieutenant in the Signal Corps. Lieutenant Darmour is the Man to the Extreme Right

Short Subjects in Review

By Clara DeLissa Berg

THE DRIVE FOR DEMOCRACY

Almost half of the Universal Animated Weekly, No. 92, is given over to scenes showing with what widespread enthusiasm our second Liberty Bond sale is being initiated. Secretary McAdoo, Mayor Mitchel, some very pretty young ladies, and the famous Tris Speaker, take part in the opening ceremonies of this national call to duty.

Gentlemen quite as well known to the American public as the above notables are the American League champions. The cameraman presents them as a group, and then, for good measure, adds a half-dozen close-ups of individual players.

Boston and New York have recently had some circuses not down on the regular amusement schedule. We don't suppose the Fruit Company who distributed some thousands of bunches of bananas adjudged too ripe for reshipment thought of the performance in quite that light, but the small boys who lined up and "snitched" bananas from the heavily-laden recipients seemed to judge it rare fun. New York's divertissement was something in the nature of a hippodrome affair, when Lena, late of the jungle, marched into Times Square bearing a phoongraph for the men in the Signal Corps Depot. As the editor explains, Lena's trunk was "full of wigwags," and her vocal accompaniment to Arthur Field's song was a "huge chorus" in itself.

NEW YORK NO PLACE FOR CARELESSNESS

Four hundred thousand automobiles in New York State alone, and one-third of the number in New York City! Is it any wonder that Secretary of State Hugo demands a severe test for driver's license, and that Police Commissioner Woods sternly enforces the traffic regulations of the busiest city in the United States? These Safety First pictures (Universal Screen Magazine, No. 43) give us a startling idea of what would happen to driver and pedestrian if the rules were relaxed. A written examination (no easy matter for the foreign chauffeurs) is followed by a rigid road test where the applicant's knowledge and resource are thoroughly tried out. Not even the sharpest warning, however, serves with some men, and we are shown the dire result of over-confidence or worse.

There seems no limit to the power man can evoke from nature. His latest wonder machine is a terrifically powerful electric transformer, capable of producing a current of 2,000,000 volts. The fireworks that this monster produces are startling in the extreme.

Despite the newest devices of wigwag and wireless, the gentle carrier pigeon is still a valued messenger on the battle front. Here are pictures taken in and behind the trenches of France, with the undaunted birds fulfilling their duty as efficiently as the latest invention of Marconi or Edison.

Wood's Troup of Trained Dogs add a comedy note to a reel of serious import.

TENNESSEE DOES HER BIT

Lumbering has usually been associated with the pine forests of Maine or the great Northwest. But Tennessee contributes her quota in furnishing hardwood. In the Pathe-International film, "From Tree to Mill," we have a well-taken picture of just the right length, showing the labor incident to transforming a forest giant into a set of planed planks. When the two-handled saw has done its work, the logs, end to end in a long chain, are "snaked" through the woods, conveyed by overhead trolley and steam derrick to flat car, and so by switchback over the Smoky Mountains to the mill pond, whence an endless belt carries them into the mill. The subject is picturesque as well as interesting.

"Happy Hooligan" (on reel with above) discovers what a really busy life can be led by an invalid with a mania for exercise. "Happy" decides there are easier jobs than attending such a human dynamo.

PRESENTS AND FORCEPS FOR RECRUITS

The famous Selig Zoo must be feeling like a one-ring circus when it contemplates the collection forming on the other side of the water. The latest addition to the American Noah's Ark in France is a small brown bear consigned to Captain Hudson for delivery to General Pershing (Mutual Weekly, No. 144). This favored beastie, before leaving the hands of his fair attendants, is given a swin and a bottle of milk. We wonder how he will fare "out there!"

If Pershing's boys are as busy as the young engineers of Boston, there won't be much time for playing with bruin. These candidates for hard work are learning, notebook in hand, how to lay gun foundations by studying the driving of concrete piles in actual construction work.

Field dentistry used to be a much-dreaded operation. The victim sat in the open, enduring not only the tortures of the instrument, which the Weekly feelingly portrays, but the more or less commiserating remarks of his friends. Now, thanks to the invention of Dr. D. W. Hollister, he is ushered into a traveling ambulance and enjoys the luxury of suffering in private.

Seattle is giving her departing recruits more than tears and flag waving. Each of the young men received a basket of goodies, which doubtless meant more to him than even the flowers the girls showered on him as he marched away.

The boys started on their way, Seattle said au revoir to Edward Hauck, who departed in a motor cycle, with wife and baby in the side car, and is now on his way across the Continent.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

MAGIC CASEMENTS

Keats looked out of *his* "magic casement" on "faery lands forlorn," but Mr. Brind, in his new Educational Series of insect and aquatic life, discovers a much more cheerful prospect through the magic lens. In "Beautiful Goldfish" we are introduced to a new type of aristocrat, whose name seems most fitting when we learn that certain choice individuals are valued at several hundred dollars each. Generations of breeding have transformed the plain fish which first appears on the screen into the gorgeous prize-winners with fins and tails like veils of chiffon and heads maned like a lion's.

"My Friend the Ant" takes us to and *into* his nest on the edge of the woods, where he assists in lugging a huge timber (a match stick, no less!) and in killing a struggling monster of a caterpillar. He conducts us through the underground rooms reserved for the eggs and larvæ, and introduces us to his herd of "ant cows" or aphides. He stops to lunch on a beetle and a butterfly, but meets trouble at the hands of an invader from a neighboring nest. Our friend, of course, mobilizes himself into a Home Defense guard and fights bravely, but it left badly wounded on the field. Help, however, is at hand. Messengers carry word of his plight to the queen ant, and she at once hurries to the scene. The lucky cameraman was able to catch a veritable bit of Red Cross first aid, as the Queen strokes and licks the wounded warrior, who is soon restored to health and his wonted activity.

Pictures such as these, when added to the usual program of drama, add a touch of novelty and relief which audiences of the best type of picture house are quick to appreciate. Other of Mr. Brind's releases will be noticed in a subsequent issue.

LIVING BY BREAD AND DANCING

"Camp cooking" is all very well—for camping parties. But your Uncle Samuel is not taking chances on burned bacon and so-called flapjacks when it comes to feeding his big new army. So, as there are not enough professional cooks to go round, Uncle Sam is having batches of them trained. The Paramount-Bray Pictograph, No. 87, shows us what happens at Pratt Institute, where the Higher Education of Army Cooks is being undertaken by a graduate woman cook. Here our boys in khaki learn the mysteries of dough, of piecrust, and of the seemingly simple toast. They learn how to divide twenty gallons of pudding into just so many exactly even portions, and what scientific dishwashing really involves. Withal they seem to preserve their youth and good nature.

Those clever pupils of Ruth St. Denis and Ted Shawn are never satisfied unless they are expressing themselves in new and startling rhythms and poses, and the Bray Studios obliges with a cameraman to register their interesting and beautiful exhibitions of the plastic art.

Goodrich Dirt, the Lunch Detective, will not go hungry as long as his ready wit and faithful hound stand him in good stead.

More of Miss Berg's reviews will be found on page 2780.

IN THE INDEPENDENT FIELD

"Ashes of My Heart" for Castleton

Harry Berg, who recently entered the independent field as a producer, is busily engaged in selecting stories for the plays in which he is to star Barbara Castleton. He is putting particular care upon this branch of the work, feeling, as he does, that a story of particular merit is necessary to the success of a picture on the open market. In a recent interview he said:

"The producer's problem in this field of work is a particularly difficult one. In the first place, he must select a story that is adaptable to his star; one that is a fit vehicle for her talents. On the other hand, he must find a story that will 'stand on its own feet,' which is above the ordinary program picture, and which may be circulated as a territorial feature.

"One of the best stories that I have found for these releases is 'Ashes of My Heart,' by Edith Blinn. This book was one of the most popular novels of last season. The story is one that will afford Miss Castleton ample opportunity to display her versatility. The problem which it presents is the old one of heredity versus environment. A girl, born of a gambler father and a mother addicted to the use of drugs, as a baby is placed in the sheltered seclusion of a convent, and reared for eighteen years without the knowledge of her parentage. What would she do upon suddenly finding herself entirely her own mistress? Will she follow her heritage of instinct for dissipation, bequeathed to her by her parents, or will the strict training of the convent be sufficient to hold those instincts in check? This is the problem that Miss Blinn presents and solves, and in the process has evolved a story which will make a most remarkable picture.

"I have not yet decided what the first release will be. Several stories are under consideration, and an announcement will be made shortly

Shackman Praises Overland Releases

A. L. Shackman, manager of the Eighty-first Street theatre, of New York, who has been showing the "Official Pictures of the Russian Revolution" and "Behind the Russian Battle Lines" during the past week, is most enthusiastic about the new pictures. In a recent interview, in his office, he highly commended both the New Russia and the Overland Film companies on their selection.

"I have never exhibited a picture," said Mr. Shackman, "which has been better received or more satisfactory, and it has been one of the very rare occasions in my connection with the film industry when my patrons have come to the box-office after the show to express their congratulations on the performance."

Brenon Maps Out Campaign While in Hospital

Is in Constant Telephone Communication with His Studio at Hudson Heights—Writing to Many Exhibitors of Country

FROM a bed in the Post Graduate Hospital Herbert Brenon has been busily engaged in mapping out his producing campaign for the next few months.

It is characteristic of the producer that he is not wasting a single moment of his enforced rest, following an operation for appendicitis. Almost from the moment of the operation he has been in telephone connection with his Studio at Hudson Heights, N. J., where everything has been prepared to complete Rupert Hughes' mystery romance, "Empty Pockets," as speedily as possible when the producer returns to work.

Despite—or possibly because of—Mr. Brenon's restless desire to get back to work, his convalescence has been rapid. In fact, the director felt so well last week that he was persuaded from leaving the hospital with difficulty. Mr. Brenon has mapped out his forthcoming productions of Hall Caine's novel, "The Woman Thou Gavest me," and he is naturally anxious to get back in harness again. He is still undetermined upon the star who will play the big feminine character role, a part running the whole emotional gamut.

Edward Knoblock's "Kismet," with Otis Skinner making his screen debut, awaits the completion of the Hall Caine visualization. Mr. Brenon has promised to make the coming year—his first as an absolutely independent producer—the biggest of his career. No mere operation for appendicitis can stop him.

Mr. Brenon has adopted a policy of getting into direct and personal touch with exhibitors throughout the country by means of letters. The director is keeping up a big correspondence from his hospital cot. In fact, some of the most cheering letters Mr. Brenon has received during his convalescence were business communications from theatre managers throughout the country anent the way "The Lone Wolf" is being received. Mr. Brenon believes that this personal study of the needs and desires of exhibitors will be a vital factor in the progress of his producing corporation during the coming year.

Many letters have been coming from exhibitors regarding the capture of Otis Skinner and "Kismet" for the screen, proving the great popularity of Mr. Skinner in "the provinces." "Skinner and 'Kismet' will be the biggest bet of the year," wrote one theatre manager. "It will be a super-feature really deserving the name."

Another aid in the director's convalescence has been the success of "The Fall of the Romanoffs," Mr. Brenon's last production, at the Broadway theatre. The historical picture-drama has been doing absolutely capacity business since its premiere. It will run a third week at the Broadway and then move to a bigger theatre.

William I. Sherrill

Consolidated to Distribute for Ivan in South

William Oldknow, of Consolidated Exchange, Atlanta, Ga., has concluded arrangements whereby the exchange becomes the distributing center for Ivan Film productions in the Southern districts. Mr. Oldknow has theatres in New Orleans, Dallas, Oklahoma City and El Paso.

Beginning with "Married in Name Only," all Ivan productions will be handled by Consolidated Exchange in the territory described.

Ohio Film Distributors, Inc., has purchased "Married in Name Only" and reports big business.

Royster Sales Manager for Southern Features

Nat L. Royster announced last week that he has severed his connections with the All-Star Features Company, of Jacksonville, Fla., and has accepted the position of sales manager for the Southern Features Company, of Knoxville, Tenn.

The Southern Features Company covers North and South Carolina, Georgia, Alabama and Tennessee, and is at present featuring Ivan Abramson's "Enlighten Thy Daughter." W. E. Drummond is general manager of the company.

Hoffman Makes Plain His "Warning to the Industry"

He Elucidates Views on Curtailment in Production Costs, Misunderstood by Editor of Film Newspaper, Who Supposed Foursquare President Advocated "Cheap Pictures"

M. H. HOFFMAN, president of the Hoffman-Foursquare Exchange, has taken issue with the statements recently promulgated by a contemporary film publication. Two articles, a news story in which Mr. Hoffman was quoted extensively, and an editorial wherein the editor took issue with some of Mr. Hoffman's views, called forth a reply from the president of the Foursquare Exchange, in the shape of a letter addressed to the editor of that publication. In this communication, which appears below, Mr. Hoffman has explained in detail the reasons on which he has based his conclusions regarding the conditions of the industry. His letter is as follows:

"YOUR broad policy of giving space to beliefs in which you did not concur is to be admired, because it is such attitude on the part of so authoritative a publication that stimulates the progress of the industry it represents.

"Hovever, there appears to be a misunderstanding, or a misinterpretation, of those portions of my interview with which you disagreed. I desire, therefore, to endeavor to correct the erroneous impression created because you and I really agree concerning the substance of my interview.

"First, my 'warning to the industry' was *not* an appeal for cheap pictures—as you intimate. When I urged curtailment of extravagance in costs of picture production and distribution the thought farthest from my mind was to gain such ends at the expense of what you designate as 'better pictures.'

"My warning was against extravagance; and I repeat it.

"You say, in your editorial, 'A picture costing $50,000 to $100,000 is entitled to higher rentals than one costing from $5,000 to $10,000.'

"Certainly there is no room for argument on this point. Especially when we both know that a Hoffman-Foursquare picture, to justify the brand, must cost nearer the higher mark you mention than the lower.

"But when you speak of pictures 'costing $100,000' you array yourself alongside my appeal for the checking of dangerous extravagance. Because, even in these days of reckless waste of production expenditure, the majority of 'better pictures' are made for less than $50,000.

"This being an indisputable fact, let us consider your stand for 'higher rentals.'

"Don't you believe that, with the continued prosperity of producer and distributor depending solely upon the ability of the exhibitor to commercially live, that business wisdom (if nothing else) suggests the lowest rentals for 'better pictures' which can be figured?

"Where is the justification, may I ask, for rentals of $3,500 a week, or even $1,000—even for the isolated $100,000 picture?

"Your reference to the moderate charge to the public of such entertainment as that provided by the Strand and Rialto theatres was, doubtless, intended as pointing out an exceptional instance. For, of course, you and I are equally aware that all the Rialtos and Strands throughout the land cater only to a fraction of the millions of motion picture patrons.

"We are not considering such theatres because—with their wonderful programs of music and other features—they are not wholly dependent upon the picture itself. Strictly speaking, they fall outside the motion picture houses which the masses habitually patronize.

"The function of the motion picture is to serve the masses. This means its natural outlet must continue to be through the neighborhood theatre. Such theatres, being in the vast majority, and depending primarily upon the picture (and not elaborate entertainment accessories, for which they are not equipped and are unable to afford) cannot with safety be asked to pay, in rentals, for extravagance practiced by the unwise producer and distributor.

"By all means, let us continue to make better pictures. The exhibitors, both large and small, must have them. And the one thing which insures such pictures to the *rank and file* of exhibitors is a cessation of production prodigality; of flirting with frenzied finance, so that *just rentals,* not *unjust rentals,* may prevail.

"Volume of distribution at reasonable rentals, for which I have continuously fought in preference to limited distribution at needlessly high rentals, will solve the problem. That, and proper economy in production cost—which makes reasonable rentals possible.

"Deny the average exhibitor rentals which he can afford to pay and you automatically compel him to close the doors of his house. He may be progressive, yet what good does his progressiveness do him if the capacity of his theatre will not yield receipts permitting excessive rentals?

"As for the vaudeville end of the question: here again we must consider what confronts us. You speak editorially of '$1 and $2 vaudeville.' One-dollar top, yes; but where are the $2 seats? And remember, please, that Loew, Keith and Proctor, the Orpheum, Pantages and other splendid houses (not to mention those of moderate pretensions) have plenty of 25-cent chairs.

"So, you see, the danger of drifting patronage from motion picture houses to vaudeville is not remote. Put, for only a short time, the better pictures beyond the reach of the average exhibitor and observe the result.

"That is why I plead for reasonable picture rentals for better pictures. Tilt the price in the direction it has gone and the vaudeville manager discovers that an all-vaudeville bill costs less than one in which the picture has previously figured. Nor is it likely to be, as you express it, a 'matter of policy rather than cost.' Cost is the basis of vaudeville managerial estimate, and always will be.

"The nub of the whole thing is this: Having established bookings, retain them. A customer, once lost, is harder to regain than to get the first time. Volume of rentals, at reasonable prices, is the life-blood of the industry. And this is possible only when the exhibitor be considered by going to the fountain-head by applying modern methods as practised by great businesses, which insist that costs of what is produced and distributed shall not be greater than the 'traffic will bear.'"

Aaron Jones, of Jones, Linick and Schaefer, Chicago

Dr. Crane Advocates Public Defenders

Among the most ardent advocates of the plan to establish Public Defenders in every municipality which contains a public prosecutor, as outlined in Harry Raver's screen production of "The Public Defender," is Dr. Frank Crane, the well-known editorial writer of the New York Globe.

Dr. Crane is strong for the movement and has written of its progress frequently. Recently in a two column article on the subject he said in part: "If we have a public prosecuting attorney why not a public defender? Is it not as much the business of the state to protect the innocent as it is to convict the guilty? One of the best results of establishing the office of public defender is that it will help to remove the feeling entertained by so many people that the courts are only for the wealthy. This feeling is unfortunately but too well grounded."

Since Dr. Crane first started to write on the establishment of the public defender as an aid to securing real justice for the poor as well as the rich, over nineteen officials of this character have been appointed throughout the United States.

Lubin Opens Branch in Winnipeg

Bert Lubin, recently appointed general manager for Western Canada by Globe Films, Ltd., has opened a branch office in Winnipeg, in the Phœnix Block Building. Mr. Lubin, who will supervise all of the activities of his company in the western territory, has installed R. Rose as manager of the Winnipeg branch.

Lubin will make his own headquarters at Calgary, Canada, and has left for that point to arrange for the establishment of the main offices, through which channels all territorial and exhibition arrangements for Globe Film productions will be handled, embracing the western part of the Dominion.

The company which Lubin represents is rapidly extending the scope of its activities throughout Canada and already numbers among its clients several of the largest theatres of the country. In addition to "The Warrior" starring Maciste, the Italian screen star, and "Redemption" with Evelyn Nesbit Thaw, Globe Films, Ltd., have recently acquired two Metro specials, "The Slacker" with Emily Stevens and "The Call of Her People," featuring Ethel Barrymore.

A contract closed by Mr. Lubin last week whereby the Lyceum theatre of Winnipeg will exhibit the above mentioned screen spectacles, giving each feature a week's run, marks the initial showing of Globe Films in Canada.

As previously announced "The Warrior" will tour the various Canadian provinces as a road show, playing only the biggest theatres and the Lyceum is the first house on the itinerary marked out covering the western territory. Special musical and stage settings will accompany the picture and a crew, consisting of manager, advance man, electrician and operators have been engaged in order to give the spectacle a presentation in keeping with its magnitude.

Southwestern Art Dramas Buys Two Features

The Southwestern Art Dramas, Inc., of which F. M. Sanford is president and manager, has purchased "The Deemster" for Texas, Oklahoma, Arkansas and Louisiana, and "The Crisis" for the states of Texas, Oklahoma and Arkansas.

In a statement last week Mr. Sanford declared that the two features are conceded by exhibitors in the territory bought to be among the best productions of the past season. Southwestern Art Dramas is being kept busy with inquiries, and an unusually large business is anticipated following the release of the attractions this month.

Woods Buys Interest in Brenon Production

Al H. Woods has purchased from the Goldwyn Pictures Corporation a half interest in Herbert Brenon's feature, "The Fall of the Romanoffs," with Iliodor, which has been running at the Broadway theatre. At the close of its engagement at the Broadway the picture will be shown at another theatre in the Broadway district, it is announced, before it is booked throughout the country.

"Triumph of Venus" from Hesser in November

"THE TRIUMPH OF VENUS," a mythological spectacle dealing with the gods and goddesses of ancient Greece, will be released in November by the Victory Film Manufacturing Company, 107 West Forty-seventh street, New York, of which Edwin Bower Hesser is managing director. Speaking of the production, he said:

"The entire action of the story is laid about five thousand years ago, in the early era of mythology. The ancient Grecian period has supplied a foundation for some of the world's greatest literature, and has endless film possibilities, if a director will take the trouble to seek them out. I have rewritten "The Triumph of Venus" three times in the last few years—it has always been my hope to make an elaborate production of the theme—and greater possibilities have shown themselves with deeper study of the subject and further chances of development.

"The result is a film with not only spectacular qualities, but heart interest, suspense and thrill, while I feel confident that from the standpoint of sheer beauty in settings and photography it will set a new standard.

"It took weeks of work to find an ideal cast. Featured as Venus is Betty Lee, the Southern girl who has won operatic fame, and her leading man is William Sherwood. Phyllis Beveridge as Diana, Grace Hamel as Nea and Hassan Mussalli as Pannas play the other principal parts. Several hundred players, all selected for classic type, appear in the picture. The costuming is absolutely of the period, and most of the picture was filmed in the White Mountains. The cinematographer was Otto Brautigam."

"Struggle Everlasting" Near Completion, Rapf Says

HARRY RAPF announces Florence Reed in the second starring screen vehicle in which she has appeared under his direction. The title of the new screen piece is "The Struggle Everlasting," after the stage success of that name written by Edwin Milton Royle, who has a score of legitimate successes to his credit. "The Struggle Everlasting" is being adapted to the screen by Bennet Musson, who has accumulated like renown as a screen author.

Miss Reed's association with the new Rapf project will in no wise interfere with her playing in the forthcoming "Chu Chin Chow" stage spectacle at the Manhattan Opera House, in which she plays a leading part. In fortifying herself for the ordeal of rhearsing one part and enacting another in a motion picture studio, Miss Reed is practically "living" at the Biograph Studio, in the Bronx, where "The Struggle Everlasting" is undergoing completion for release on the open market plan. Between scenes at the studio she retires from the camera line and perfects her part in "Chu Chin Chow," and her dressing room at the studio is a fully equipped living room, with a bed on one side and typewriter on the other.

Miss Reed and her company have just returned from a strenuous two weeks of outdoor acting at Seal Harbor, Me. James Kirkwood is the director and the company of players consists of Milton Sills, Irving Cummings, E. J. Radcliff, Edwin Hoyt, Albert Hall, Wellington Plater, Fred. C. Jones. The role provided for Miss Reed is that of "Body," which as the name suggests, is allegorical, the play dealing with the control of mind over body.

Louis Rosenbluh
(Standard Pictures)

Gertrude Cameron Star of "Honeymooners"

Gertrude Cameron, formally leading woman with Pathe Freres, where she played opposite Crane Wilbur for some time, has now joined the Peter Pan Film Corporation, where she will appear as Peggy Dare in "The Honeymooners."

She is one of the most beautiful actresses on the screen, and upon the occasion of her marriage a couple of years ago was heralded throughout the country as "The Battleship Bride," because of the fact that she was married on the battleship New York by special permission of Secretary Daniels. At that time her picture appeared on the front page of every big newspaper in the country and she was declared one of the most patriotic girls in the United States. This will be her first appearance on the screen since her marriage. She left New York a few weeks ago for Honolulu, where she is now working on this new release.

After remaining in Honolulu for a month or so, or until the first release is finished, Miss Cameron will continue her journey to Japan, China, India, Egypt and Australia, where new releases will be made. In other words, she will have made a trip around the world before the series is completed, and the time consumed will be about two years.

Becker to Release "Who's Your Neighbor?" Now

S. Rankin Drew's "Who's Your Neighbor?" which was shown to the trade press immediately upon its completion this summer, but which was held back by Herman Becker, general manager of Master Drama Features, Inc., because he thought it best at that time to hold the film until winter before releasing it, will be distributed on the state rights basis beginning at once, through orders of Mr. Becker. The latter has reached the conclusion that amusement conditions as a whole have never been better, and that it would be a waste of time to keep the big picture off the market longer.

Accompanying this announcement was the statement that the picture had been sold for Washington, Oregon, California, Arizona, Nevada, Montana, Utah, New Mexico, Colorado, Idaho, Wyoming and Northern New Jersey.

Herbert Lubin Operated On

Herbert Lubin of General Enterprises, Incorporated, was removed from his home on Saturday last to the Stern Hospital at 365 West End Avenue, New York, suffering from an acute case of appendicitis. An immediate operation was necessary owing to the advanced stage of the disease. This was performed by Doctor William Engel, a noted surgeon, and a bulletin issued following the operation stated that Mr. Lubin had passed successfully through the ordeal and was resting easily.

Globe, Toronto, Buys Two Metros

Arthur Sawyer and Herbert Lubin, prominent film executives who have acted as intermediary in several important contractual arrangements during the past few weeks, announced on Monday the successful conclusion of negotiations between Phil Kauffman of Globe Films, Ltd., of Toronto, Canada, and Richard A. Rowland of Metro Pictures, whereby Mr. Kauffman's company becomes the Canadian owners, "The Slacker" and "The Call of Her People."

Edward J. Fisher, Secretary Washington Theatre Managers' Association, Seattle, Wash.

Joseph Muller, First Vice-President Washington Theatre Managers' Association, Seattle, Wash.

Unger to Handle Foursquare Films in Canada

M. H. Hoffman and J. J. Unger have arranged for the distribution of the entire Hoffman-Foursquare product in Canada through the Metro Films Service, whose principal exchanges are situated in Montreal and Toronto.

"This arrangement," said Mr. Hoffman, "could not be more satisfactory if I had installed entire staffs in both Toronto and Montreal exchanges. For Mr. Unger's organization is so well equipped to serve Hoffman-Foursquare Canadian patrons that I would add nothing to what he has, and is preparing to include, in both his exchanges in order to handle our product in the same way we would handle it if we had no affiliations whatsoever."

The first picture to be distributed in Canada will be "The Bar Sinister," "The Sin Woman," "Madame Sherry," "Silent Witness," and "The Fringe of Society."

Much Interest Shown in "Public Defender"

HARRY RAVER has received many offers for his screen production, "The Public Defender," since it was shown early last week at the Hotel Astor. Inquiries as to the method of distribution to be employed have been coming into the Raver offices daily since the premiere in the form of letters, telegrams and, in two instances, cablegrams.

Mr. Raver has all of these propositions under consideration and will shortly make an announcement with respect to how "The Public Defender" will reach the theatregoing public. While the picture is scarcely a week out of the laboratory, over two hundred requests from civic betterment leagues and kindred organizations have been received asking that it be shown in their towns and cities.

These organizations feel that "The Public Defender," according to what they state in their letters, will do a great deal to create a better understanding of the movement which has resulted in the establishment of twenty odd public defenders in the United States. In addition to the idealism of "The Public Defender," it is said to be a particularly entertaining drama of real life as well. Its cast is of the all-star variety, containing Alma Hanlon, Frank Keenan, Robert Edeson and other players of equal repute and drawing powers.

"Junkman" Van Loan Now an Actor

The first publicity man to combine acting with his duties is H. H. Van Loan, who left a few weeks ago for a trip around the world for the Peter Pan Film Corporation, and, who from the latest reports, has reached Honolulu.

The "Junkman," as he is more familiarly known, has enjoyed quite a few adventures during the past two or three years. He has accomplished many things for the sake of publicity for the various firms he has been connected with, but has never posed before a moving picture camera. Only a few months ago, while publicity director for the Universal, he was captured down in the Bahamas, where he was taken for a German spy. It looked pretty gloomy for him until the American Consul came to his rescue and hinted that the United States was very much in need of his presence just then.

It was Van Loan also who put Sarah Bernhardt's artificial limb in the lime-light, at the time the Bluebird company released "Jeanne Dore" in which the great French tragedienne made her screen debut. In fact about the only thing left for him to do was to step in front of the camera and see how it feels to be one of the people he has been writing about, and his many friends, including such well-known scribes as Peter Milne, Ben Grimm, Jack Edwards, James Beecroft, Leslie Mason, Robert Welsh, Charles Condon and innumerable other typewriter lizards, will be much interested in seeing just what kind of a "ham" Van Loan makes of himself.

Accompanying him on his trip, which will include practically every country in the world, are Gertrude Cameron, the famous "Battleship Bride," who is to play the leading role in a series to be known as "The Honeymooners"; Peggy Aldrich, who is also a movie actress and William Aldrich, an expert cameraman, who says he will put the world on film before he returns.

The scenario, which is being written by Van Loan, is a series of one-reelers, each one complete, which will carry the audience entirely around the globe before the final reel is reached. In addition to being unique it will be, it is said, the longest serial ever put out by any film company, as it promises to run 100 weeks.

Klotz Sells to Griever

Joseph S. Klotz, of Klotz and Streimer, during his visit to Chicago closed a contract for "Whither Thou Goest" with Mr. Griever for the states of Illinois, Indiana and southern Wisconsin. Klotz is now at Minneapolis screening "Whither Thou Goest" to prospective buyers for that territory.

Robards Makes Changes in Titling

Willis Robards, who recently brought East the suffrage propaganda picture, "Mothers of Men," has been making changes in the arrangement and titling of the picture, and now has it practically ready for the market.

A short time ago, under arrangements made by his representative, H. J. Shepard, of Shepard and Van Loan, Mr. Robards held a private showing for representatives of the National Woman's Party and the Woman Suffrage Party, in order to get their opinion as to the accurate details of the picture. The two committees were very favorably impressed, and congratulated him upon his work. However, there were several details, most of which lay in the titling, which they felt could be improved.

Mr. Robards accounts for this as owing to the fact that he obtained all his data for his picture from suffragists in the Western States, and that the point of view differs on various questions in various parts of the country.

General Enterprises, Inc., Makes Progress in Foreign Market

The recently established foreign department of General Enterprises, Inc., under the supervision of M. R. Fink, expert market analyst, is making rapid strides in the disposal of the several features which it has undertaken to handle for distribution outside of the United States.

Mr. Fink reports the sale this week of the five-part screen version of "Excuse Me," the Henry W. Savage, Inc., stage of a few years ago, which created a furor during its run at the Gayety theatre in New York. Through the transaction in question, the General Film Company, Ltd., of Canada, become the owners of the Dominion rights to the film.

"Shame" Trade Show Next Week

With his first special production for the open market, "Shame," in the final stages of cutting and titling, John W. Noble announces that Zene Keefe will be seen in the leading role of Mary McDermott, supported by the following players: Niles Welch as Dr. Donald Strong, Jr., Jack Dunn as Dr. Donald Strong, Sr., Lionel Belmore as Farmer Peters, Paul Doucet as Gieuseppi, Joyce Fair as Patricia Smythe and Bell Boone as Gladys Morton.

Jules Burnstein who is taking care of the business arrangements for the new feature hopes to announce its initial showing next week.

Author Aids in Producing Rapf Film

Edwin Milton Royle, the playwright, in the screen version of whose allegorical production, "The Struggle Everlasting," Florence Reed is appearing for Harry Rapf, is at the studio daily, working with Miss Reed and co-operating with Bennett Musson, who is adapting the piece. James Kirkwood is directing the production.

Miss Reed is supported by Milton Sills, Irving Cummings, E. J. Radcliffe, Edwin Hoyt, Albert Hall, Wellington Plater and Fred C. Jones.

Winter Outlook Good, Says Becker, Manager of Master Dramas

"S. RANKIN DREW'S 'Who's Your Neighbor?' was shown to the press immediately upon its completion this summer," says Herman Becker, general manager of Master Drama Features, Inc., who owns the world rights, "but in view of what we thought would be a slight depression through war conditions, I decided to hold the film for territorial sale until winter. But I guessed wrong. Amusement conditions as a whole have never been so good as right now and it would be a mere waste of time to keep a big picture any longer off the market.

"I have a right to speak of 'amusement conditions as a whole.' My interests are not only picture ones but I produce for vaudeville also. The latter connection showed me just what the theatres are doing. A demand for my acts set in. 'Time' suddenly seemed easy to fill, and it was easy to fill for the houses felt a freshened public patronage, due no doubt to the desire of the people to bear their war burdens better.

"Reports from my acts showed that in every district played, the theatres were being better patronized. I believe that the English showed the same reaction to entertainment after they went into the war, but that the theatres did no markedly better business until a full year after the outbreak of the war. Here it has been different, for the public showed the desire of theatrical relaxation almost immediately. So actuated by the facts on hand Mr. Becker has already opened the winter sales campaign of 'Who's Your Neighbor?' and in his sales literature phrases from the MOTION PICTURE NEWS criticism are prominently quoted."

Already Washington, Oregon, California, Arizona, Nevada, Montana, Utah, New Mexico, Colorado, Idaho, Wyoming, north Jersey, have been closed and deals are pending on New York, southern New Jersey, Pennsylvania, Mexico, Porto Rico and several South American countries. The American popularity of the picture is indicated in the endorsement of Robert W. Hebberd.

Among the advertisement aids Mr. Becker lays stress upon are four-color one, three, six and twenty-four sheet lithos by Otis; two styles of window cards and half sheets, eight by ten lobby display photos, twenty to a set; four subjects, twenty-two by twenty-eight, hand colored; thirty subjects, eleven by fourteen, and display frames to match in imitation of genuine Florentine marble; announcement slides and three by ten banners in four colors on extra heavy three-ply canvas; advertising mats from fourteen lines single column to a half page; one and three column newspaper cuts of scenes and players make a striking "reasons why" heralds.

Wolfberg Attractions Opens New Offices in Pittsburgh

THE Harris P. Wolfberg attractions announces that the business of the main office is growing faster than present facilities, and as a result an additional suite of offices on the sixth floor of the Lyceum Building, Pittsburgh, has been opened within the last few days.

Wolfberg's success with Selig's "The Crisis" brought many offers from other producers. His choice of "The Deemster," "On Trial," "Hate" were made only after the most painstaking investigation, he says.

Mr. Wolfberg last week in New York closed contracts for the state rights of "To-day," "The Mad Lover," and "Persuasive Peggy" for Ohio, western Pennsylvania, and West Virginia.

An interesting phase of "The Mad Lover," which features Robert Warwick, is the latter's departure for the Plattsburg encampment immediately after "shooting" the last scene of the picture. "The Mad Lover" is, therefore, Warwick's last picture. He is said to be so deeply interested in the picture that he invested his own money in its production.

Fink on Trip with Two Prints of "Warrior"

In keeping with the interest displayed by buyers and theatre men throughout the country in "The Warrior," the seven part spectacular screen offering exploiting Maciste, star of "Cabiria." Arthur H. Sawyer of General Enterprise, Inc., announced this week that M. R. Fink would leave New York on Tuesday, October 2nd, on a special tour embracing several important cities.

Mr. Fink, a departmental head of General Enterprise, Inc., and an expert market statistician, will carry with him on his trip two copies of "The Warrior," and special screenings of the film spectacle will be held under his direction in Philadelphia, Baltimore, Washington and other cities which occupy important positions in the distribution of motion pictures.

While making the circuit of the abovementioned film centres, the General Enterprises, Inc., representative will, in addition to presenting "The Warrior," arrange for a series of advance showing for the six-part human interest feature, "Mother," produced by George Loane Tucker and recently acquired for state right disposition by McClure Pictures.

In Philadelphia, at the request of several prominent exchange men and leading theatre owners, a private showing will be held in one of the big hotels and arrangements have been made for special orchestral and stage effects in order to give the feature a presentation in keeping with its magnitude.

Because of its distinct military and patriotic flavor, officials high up in the diplomatic corps at Washington have evinced a keen desire to witness "The Warrior" and its unusual scenes of warfare on the Italian front. Mr. Fink, in addition to holding a special show for the buyers in the District of Columbia, may arrange to exhibit the Maciste picture for the benefit of several of the governmental heads in Washington.

The tour is made primarily at the behest of state right buyers in the various cities mentioned who are anxious to scan "The Warrior" personally.

Southern Visitors in a King-Bee

The promoters of the new Liberty Theatre that is being erected in New Orleans were recently the guests of the King-Bee Films Corporation at Bayonne, N. J. They were Ernest Boehringer, theatrical manager; W. Eberhart, a prominent well driller; A. F. Cazedessus, real estate magnate, and Alex Crouchy, Jr., the Mayor of Baton Rouge, La.

Billy West, the star of the King-Bee comedies, was making his entrance in a bar room scene just as the party arrived. At the suggestion of Mr. Boehringer, Arvid E. Gillstrom, the director of these comedies, used the entire party in this scene, and remarked afterwards that they acted more natural than the "extras" who were engaged.

Mayor Crouchy became very much interested in the leading lady and while telling her a funny story, Nat Spitzer got the cameraman to snap two stills of them which should make a very good copy for the papers "down home."

Turner and Dahnken Buy "A Mormon Maid"

Territorial rights on "A Mormon Maid" are being sold rapidly, it is announced. The last two sales to be reported are for southern California and Arizona, by T. L. Tally, head of the Tally Interests, Los Angeles.

Turner and Dahnken, of San Francisco, have secured "A Mormon Maid" for northern California and Nevada. Both purchasers are prominent in the councils of the First National Exhibitors Circuit, and in selecting "A Mormon Maid" they feel that they have taken over a picture which will maintain the standard of excellence which they insist upon in all productions they distribute.

It is very likely that Mae Murray, star in "A Mormon Maid," who is working in California at present, will be present at the initial showings of the picture in San Francisco and Los Angeles.

Negotiations on behalf of the Friedman Enterprises, owners of "A Mormon Maid," and Hiller & Wilk, Inc., their selling agents, were conducted by Benjamin Friedman, head of the Friedman Film Corporation.

Fifth Walt Mason Finished

The A. Kay Company announces that the Filmcraft Corporation, producers of the new Walt Mason stories, has completed the fifth Walt Mason story, entitled "I Remember, I Remember." The final scenes of this picture were taken a week and a half ago, and the entire negative was developed two days later. Addison J. Rothermel, who directed the picture, cut it the earlier part of last week. The picture was ready for screening on Thursday, and was shown to the executive staff of the A. Kay Company on that day.

"Man's Law" on Poli Circuit

Harry Segal, general manager of the Globe Feature Film Company of Boston, announces the booking of the Berg production, "A Man's Law," throught the entire Poli Circuit of New England.

INDEPENDENT FIELD TICKER

Territorial Sales Reported During the Past Week

Productions	*Buyer*	*Territory*
"The Deemster"	Southwestern Art Dramas, Inc., Dallas	Texas, Oklahoma, Arkansas and Louisiana
"The Crisis"	Southwestern Art Dramas, Inc., Dallas	Texas, Oklahoma and Arkansas
"The Slacker"	Globe Films, Ltd., Toronto	Canada
"The Call of Her People"	Globe Films, Ltd., Toronto	Canada
"Mormon Maid"	Turner and Dahnken, San Francisco	Northern California and Nevada
"Mormon Maid"	Talley Interests, Los Angeles	Southern California and Nevada
"Whither Thou Goest"	Greiver-Herz Distributing Co., Chicago	Illinois, Indiana and Southern Wisconsin
"Married in Name Only"	Consolidated Exchange, Atlanta.	Southern States
"Married in Name Only"	Ohio Film Distributors, Inc., Cleveland	Ohio
"Bar Sinister"	Metro Film Service, Montreal	Canada
"The Sin Woman"	Metro Film Service, Montreal	Canada
"Madame Sherry"	Metro Film Service, Montreal	Canada
"The Silent Witness"	Metro Film Service, Montreal	Canada
"The Fringe of Society"	Metro Film Service, Montreal	Canada
Billy West Comedies	Bee-Hive Exchange, New York City	New York and New Jersey
"A Man's Law"	Mammouth Film Co	New York and Northern New Jersey

Metro Releases Five Features During Month of October

FIVE feature productions will be presented by Metro Pictures Corporation during the month of October, as well as the usual quota of Metro-Drew comedies. These are exclusive of the patriotic special production de luxe, "Draft 258," Metro's successor to "The Slacker." This, like "The Slacker," has been directed by William Christy Cabanne and written by him and June Mathis. It is scheduled for early release.

Ethel Barrymore, Harold Lockwood, Emily Stevens, Francis X. Bushman and Beverly Bayne, and Mme. Petrova are the stars represented in the October output. First on the list is "Paradise Garden," with Harold Lockwood as star, released October 1. This is a screen version of the popular novel of the same name by George Gibbs. Vera Sisson, William Clifford, Lester Cuneo and Virginia Rappae are prominent in the star's support.

"Life's Whirlpool," the October 8 release, has Ethel Barrymore as star. "Life's Whirlpool" is an all-Barrymore production, for it was both written and directed by the star's brother, Lionel Barrymore. It is a five-act Metro wonderplay, presented by B. A. Rolfe.

"A Sleeping Memory" is a seven-act Super-Feature starring Emily Stevens. It is a screen version of E. Phillips Oppenheim's novel of the same name, and has been adapted for the screen by Albert Shelby Le Vino. George D. Baker has directed "A Sleeping Memory," which has been produced under the personal direction of Maxwell Karger. Frank Mills plays oppocsite the star, and the supporting cast includes Walter Horton, Kate Blancke, Mario Majeroni, Richard Thornton and Frank Joyner.

"More Truth than Poetry" is the October 22 release. Mme. Petrova appears in this five-part feature, which has been written by the star herself. It is described as a story within a story. Mahlon Hamilton has the leading masculine role, that of Ashton Blair. Others in the cast are Violet Reed, Harry Burkhardt, William B. Davidson, Charles Martin, Mary Sands and Anthony Merlo. Burton L. King directed.

A POSTCARD WILL DO—IF YOU ARE BUSY!

¶ When you want information regarding an independently released picture, Mr. Exhibitor, we are here to give it to you. Don't complain that you are too busy—a postcard will do the job.

¶ We'll tell you the exchange handling any production in your territory, send you our review, or give any information you desire. Our Exhibitors Service Bureau will be glad to lay out advertising plans for you.

¶ To independent exchanges we also extend our facilities. Let us tell you all you want to know about any new feature: if necessary we will put you in touch with the producers of any type of subjects you may be interested in.

¶ We are here to serve—give us the chance!

Prominent People See "The Public Defender"

"The Public Defender" was shown for the first time before an audience at the Hotel Astor, Monday afternoon, October 1. A distinguished assemblage of lawyers and laymen, prominent jurists and civic betterment workers were in attendance. The grand ball room of the Hotel Astor was especially decorated for the occasion.

"The Public Defender" was produced as a screen attraction by Harry Raver. It is based on the idea presented in Mayer C. Goldman's book of the same name. As visualized "The Public Defender," according to opinions freely expressed by those present at the initial showing, possesses all of the properties of an enduring success, and will undoubtedly have a great influence in furthering the movement.

Among the eighteen hundred present at the premiere were the following: Judges Otto Rosalsky, John F. McIntyre, William H. Wadhams, Frederick Kernochan, Chas. W. Appleton, Emil E. Fuchs, Moses H. Grossman, John L. Walsh. Others in attendance were: George Gordon Battle, lawyer; Thos. W. Churchill, president Board of Education, New York; Abraham Levy, lawyer; Irving Putnam, publisher; O. F. Lewis, secretary Prison Reform Association; Rabbi A. K. Anspacher, Edwin S. Stanton, United States District Attorney, and the authors of the story on which "The Public Defender" is founded, Mayer Goldman and Frank W. Harris.

The three stars of the production, Frank Keenan, Alma Hanlon and Robert Edeson, were also present.

Tuckor Productions Proving Very Popular

George Loane Tucker's production of Hall Caine's story, "The Manxman," which recently closed a very successful run at the Criterion theatre, and which is being distributed by the Goldwyn Pictures Corporation, is booking strongly, it was announced this week.

"The Mother," being distributed by McClure Pictures is, from all accounts, going equally as well, and the Cosmofotofilm Company, Inc., handling "I Believe" on a state rights basis, reports strong competitive bids for unsold territory.

George Loane Tucker is completing a feature starring Mae Marsh for Goldwyn, and it is understood that he will make the second Petrova picture.

The Cosmofotofilm Company last week also reported the sale of California, Utah, Nevada, Arizona, Wyoming, Washington, Oregon, Idaho, Montana, Colorado and New Mexico to the Deseret Film Company, of Salt Lake City.

Third Howell for Release Nov. 1

"Neptune's Naughty Daughter," the third of the Alice Howell's Century Comedies, will be released November 1. This is a two-reeler, produced under the direction of J. G. Blystone.

In this release Miss Howell is Neptune's not-over-angelic daughter herself. The piece is of the slapstick variety, in which this actress has given such a good account of herself in the past.

"The Woman Thou Gavest Me," by Hall Caine, for Brenon

"THE WOMAN THOU GAVEST ME," by Hall Caine, has been secured for the screen by Herbert Brenon. "The most searching study of the feminine soul in literature," is the way Mr. Brenon describes the novel, which went into many editions.

Hall Caine, it is said, is translated into more languages than any other modern English-writing author except Mark Twain. "The Woman Thou Gavest Me" has been translated into the Bohemian, Danish, Dutch, Finnish, French, Swedish, German, Hungarian, Italian, Japanese, Polish, Russian, Spanish and Yiddish.

The picture will be an important link in Mr. Brenon's singularly ambitious plans for the present year. "The Lone Wolf" and "The Fall of the Romanoffs" were Mr. Brenon's first two contributions to the season. He is now completing Rupert Hughes's mystery story, "Empty Pockets," which will be his first production as an independent producer. Mr. Brenon is now in sole control of the corporation which bears his name. He has just announced "Kismet," with Otis Skinner making his first appearance on the screen in his famous role of the beggar, Hajj. The Hall Caint novel, by the way, will immediately follow "Empty Pockets," preceding "Kismet."

"'The Woman Thou Gavest Me' was not only a best seller in every sense of the word," says Mr. Brenon, in making the announcement, "but it aroused international discussion as a story. Mr. Caine treated religion and divorce without gloves. He selected as his heroine a young and innocent Irish girl. Through ambitious parents the convent-bred girl, who knows nothing of life or the real meaning of marriage, is wedded to a dissipated, middle-aged lord. An insurmountable barrier separates the girl from her dissolute husband, and yet her religion will not admit of a divorce. Finally, real love for another comes into her heart. Caine paints the tragic consequences with a master hand."

Song to Exploit "Mothers of Men"

H. J. Shepard of Shepard and Van Loan, the representative of the Willis Robards feature "Mothers of Men," announces a novel scheme for the exploitation of its suffrage propaganda picture.

Joseph W. Stern, one of the largest music publishers in the business, and one of the most successful in the exploitation of popular songs, is putting out a number written directly around the picture. The music of this march-song has been written by Gus Edwards, whose work never needs any introduction. The words carrying out the thought of the picture are by Will D. Cobb, a lyric writer of well-known ability. It is entitled, like the picture, "Mothers of Men."

The large department stores and also the largest syndicate of five and ten cent stores throughout the country have contracted to display and carry the song, which will be released simultaneously with the picture. It will be sung by prominent cabaret artists, and also on the vaudeville stage over the entire country. In short, everything that can be done to bring it to public notice will be accomplished. A unique cover which has been designed for the music will be used as a twenty-four sheet poster for the picture, so that the two will be definitely connected throughout.

In addition to the above, a popular and well-known author has been engaged to novelize the picture, and that also will be put on the market as an addition to the advertising program. Such a book cannot fail to find instant popularity with the public, for the theme is one which will interest every woman throughout the country, as it answers many questions which have been the subject of hot debate during the past few years.

Al W. Gross, Hudson Feature Film Company. Pittsburgh, Pa.

Hoffman Stops Off in Detroit

Several large deals pending with out-of-town exhibitors in various sections of the country caused the departure, last Friday, of M. H. Hoffman to confer with them in the interest of Hoffman-Foursquare pictures. Detroit being the first place where Mr. Hoffman's presence was required, he spent Saturday in that city and continued his sojourn on the Sabbath following.

His further travels will take him to Chicago—where the Hoffman-Foursquare Exchange has just been started by Branch Manager Frank J. Flaherty—and thence to St. Louis, where Sidney J. Baker presides over the destinies of the adjacent territory.

When he has finished his business in these three cities Mr. Hoffman will look in on the Cincinnati and Cleveland Hoffman-Foursquare Exchanges, and likewise stop off to pay his respects to Theodore C. Bronstetter, in charge of the Pittsburgh Exchange, and conclude his present trip in the Hoffman-Foursquare offices in Philadelphia, where Division Manager Jerome Abrams is establishing a record.

CHICAGO NEWS AND COMMENT

By WILLIAM J. McGRATH

LEAKS IN THE LOOP

With the closing of the Playhouse on October 1, Chicago now has only two movie theatres operating under the full week policy. These are the Ziegfeld and Bijou Dream. At one time during last summer there were ten theatres in the loop showing pictures for a week or more.

Ralph Horsburro, the Chicago young man who was one of those selected as a motion picture type by Violet Mersereau at the Convention last July, is to be given a part in her next Bluebird picture. He has changed his name to Ralph Graves and it is also said that he will be one of Mary MacLane's support in her coming Essanay picture.

Myron M. Stearns, for many years a special contributor to prominent magazines under the name of John Amid, has been engaged by the American Film Company as Assistant Editor of the Scenario Department.

Chas. Preigh, well-known advertising man, has joined the Burnet-Kuhn Advertising Company force.

A. H. Redding of Valparaiso, Indiana, a former veteran camera man of the Edison Company, dropped into the Enterprise optical factory last week and purchased a full outfit and equipment for the taking of special scenes to go with a coming lecture tour he is to make.

Chas. Bass of the Bass Camera Company, reports that business is on the boom for motion picture cameras and supplies throughout the entire country. Norman A. Howes, president of the Pathescope Company, Canada, was in Chicago last week and purchased new equipment from the Bass Company.

The Rothacker plant has a very busy appearance these days. Besides a score of commercial jobs that the force is being kept busy upon, the Wholesome Film Company are making their "Charlotte" picture there.

Fred Linick, chief salesman for the Unity Photoplay Company, uses a flivver to make his rounds. Fred says that it saves time. Manager Mintz of Unity tells a story right on top of that declaration that four hours were consumed one night last week in a far end of the town cranking Mr. Ford's product.

Bryant Washburn is bidding good-bye to all his Chicago friends and admirers, and they are legion. He has gone to the Coast to begin work for the Pathe Company.

Orders for the American Projectoscope have rather swamped the plant recently. The first of the new model came out of the factory ten days ago. The Educational Equipment Company of New York has ordered six of the same machines for delivery as soon as they can be turned out.

Edward Silverman, Chicago manager of Butterfly Pictures, has just returned from New York.

Wm. C. Cook, for a long time the right hand man of Manager Goldstein of the Artcraft branch office here, has been made sales manager of the local Paramount-Artcraft office.

The report was abroad in the loop last Friday that Manager Seery of Select Pictures had resigned. Mr. Seery but recently left Triangle to take over the local managership for Select. He could not be reached to confirm the rumor.

Another rumor on the street here is to the effect that Pathe are now fishing to land Helen Holmes among their quota of stars.

Manager Eckhardt, of the Fox office here, has secured affidavits from twenty-five to thirty exhibitors in Chicago claiming that every single one of their patrons who have thus far seen "The Spy," have commended the picture and expressed their delight.

Jones, Linick & Schaefer's Orpheum theatre on State street will hereafter house all the big film productions for the Loop. The policy will be a three-day run for each picture.

Form Theatre Circuit to Co-operate with Producers

The announcement was made last week of the formation in Chicago of an organization that it is said is planned to fill a long felt want in the motion picture field. It is to be called the Chicago Cinema Circuit. Clyde H. Elliott, for the past two years sales manager for the Paramount Picture Corporation, has resigned to accept the presidency and general managership of the new company.

Interviewed, Mr. Elliott made the following brief statement regarding the plans of the new organization. "Our idea is to accept into this new organization such theatres as are representative of the best in the Middle West, thereby enabling us to co-operate more fully with the various distributing agencies and producers.

"We will not confine our activities to the city of Chicago alone but to the neighboring States as well. There will be direct co-operation between each member enjoying a franchise with us. Our offices will be in the North American Building. Albert Selig is to act as secretary and treasurer."

Pettijohn and Rembusch Arouse Local Exhibitors

At a special meeting called Tuesday afternoon, October 2, forty-five members of the Motion Picture Theatre Owners' Association of Chicago met Charles C. Pettijohn, general manager of the American Exhibitors' Association and Frank J. Rembusch, chairman of the A. E. A. organization committee.

General Manager Pettijohn made a vigorous address to the Chicago exhibitors and told them that they would have to keep awake and on their toes in the future. He told of the work that has been done throughout the country in behalf of the development and organization of the A. E. A. since its beginning last July. He made plain what effort and result was to be expected from the Chicago branch to make up the ultimate success of the Association. He sketched over the events of the previous three weeks during the fight at Washington to stop the ten per cent tax and warned them that now, in face of this effort, the tax had been placed on them and it was up to every member of the Chicago branch to try and get as close to the producers and distributors as possible and evolve some means of eliminating waste and cutting down expenses in order that their businesses could survive in face of the tax.

Fifteen prospective members were at the meeting and Mr. Pettijohn gave a great deal of attention to them, explaining the basis and objective of the A. E. A. The result was that everyone of the fifteen exhibitors signed the membership rolls and paid their first allotment of dues.

Mr. Rembusch also gave the assembled members a heart-to-heart talk on the need of organization. When both officials left Chicago two hours later Mr. Pettijohn carried in his wallet a check for $200 from the local association as their contribution to the national dues.

Louis H. Frank and Maurice Choynski, leaders in the Motion Picture Theatre Owners' Association, left Chicago the following day to attend the meeting of the national directorate held in New York.

Two New Theatres Planned

The outlying sections of Chicago are to have two fine motion picture theatres added to their list by next Spring. One is to be on Madison street, near Western avenue, and will have a seating capacity of about 1,500. Lubliner and Trinz have leased the theatre for a ten-year period, commencing April 1, 1918, at an annual rental of $12,000.

The other is to be erected on the northwest corner of Thirty-fifth street and Forest avenue. Alexander Flower is to be the owner. It is to be an 1,800 seat house and is estimated to cost $200,000.

JUST FOR FUN

By LONGACRE

HOLDUPS are frequent occurrences at the Lasky studio in California. Only a short time ago we printed a photograph secured at great risk of life, depicting Mary Pickford and Douglas Fairbanks relieving Al Lichtman of his roll. In the accompanying reproduction, which the cameraman only secured by disguising himself as a lamp post, Mary again gets on the job and relieves Bill Hart of all his Liberty Bonds. Julian Eltinge is fainting at the act and Cashier Theodore Roberts looks helplessly on. Evidently the sight of so much money has seriously turned Doug Fairbanks' head. It can be seen that he is in quite an unusual position.

Pete Schmid says that "use will be appreciated by Uncle Sam," adding that it is a scene from the Liberty Loan picture, "Three Billion in Three Weeks." This goes very well as an excuse for getting it published, but nothing will ever make us believe that it is not the real thing in holdups.

A Bit of Melodrama at the Lasky-Artcraft-Paramount Studio

SCANDAL NOTE

WHILE not engaged in directing pictures, Paul Scardon spends most of his time eating at French restaurants and attending prize fights!

H. H. VAN LOAN, who, it will be remembered, has often graced this page by reason of some law-breaking act, has arrived safely in Honolulu. The trip on the rolling Pacific, has, however, served to stimulate the Van Loan muse to an extent greater than ever before. From a lengthy treatise on the "Proper Method of Approaching the Ship Rail," we pluck the following concise and excellent little paragraph concerning seasickness:

"Seasickness," says Van Loan, "is just exactly what the word is. The sea gets sick and makes everything else sick to see it. Charlie Chaplin and myself, though, would never accumulate this disease, for he, like me, after getting something down hates to part with it. I can't, even through a 'seven' or 'eleven,' much less anything else. The only cure for seasickness is to keep away from the sea."

GEORGE PARDY contends that Larry Reid and ourselves attended a wake the other night. It is false, as the majority of Mr. Pardy's statements are. It was impossible for Larry to take in a wake not being awake himself.

ROCKLIFFE FELLOWES believes he is accomplishing much these days by playing opposite Kitty Gordon in a picture and rehearsing with Grace George for her forthcoming stage play. Next thing Rockliffe will undertake will be to eat breakfast at the North Pole and lunch at the Equator.

NOT so long ago Louise Huff was the ingenue in "Ben Hur." At the first rehearsal Louise was asked to read the lines of her part. The result was hearty laughter by all the other members of the company. Poor Louise was almost hearbroken but obliged the stage manager by reading and re-reading, until he finally asked, "How far below the Mason-Dixon line do you come from?" It seems that the company had not been amused at the way the little lady had read the lines but at her peculiar Southern drawl.

The Longacre Lampoon

All the News That Fits, We Print Longacre Square, N. Y., October 20, 1917

EDITORIAL

Number 2 of Pat Dowling's series, entitled "How They Did It in the Good Old Days" follows.

Axel Smith, the well-known and justly celebrated daredevil cameraman and producer of motion pictures, had a narrow escape last week. When he asked a vaudeville actress to appear in one of his pictures, the lady became highly insulted and hit him with a leg of the tripod of his camera, which she pried off in her rage. Axel, who declares he is something of a prophet, fired a parting shot at the actress as he was going hurriedly down the fire escape, saying that some day she would jump at the chance to receive a regular moving picture salary pay check. It is said, on high authority, that at these words the lady was prostrated.

LOCAL NEWS

—Bill Johnston is back in Bayside and N. York after a greatly enjoyed vacation in the Adirondack Mts., this state.

—Roy Somerville just finished continuity for one of Mrs. Vernon Castle's pictures. Roy calls her Vernie Castle. Ah, there Roy!

—Tom Geraghty, the w. k. scenario writer, sends word from the w. c. that he will visit N. York and all the shows before long. Can't come too soon, Tom, is our honest sentiment.

—Ken McGaffey, the w. k. p. a., sends word from the w. c. that he will visit N. York and hit all the high spots before long. Can't come too soon, Ken, is our honest sentiment.

—M. Pickford sent us an autographed photograph. Thanks very much, Mary; we'll do the same for you some day.

—New passes have been issued for the Rialto. All the boys are giving their old ones to their best enemies.

—Baseball: Chicago Americans vs. N. Y. Nationals, Polo Grounds. Today and Tomorrow. (adv.)

—Where was Randel Baremore the two nights before the two mornings last wk. when he looked so pale and wan, we ask in Broadway Brevityish style?

—Geo. Terwilliger was seen again on B'way one day last wk. after a few months in hiding.

—R. M. Johnson has severed connections with the m. p. news and should be in Fla. by this time.

—Walt Hill is showing a smile these days, the Billboard having sung his praise of recent date.

—Mrs. and Bob Welsh are still enjoying their honeymoon.

—Some about here will take a holiday on Friday, it being Oct. 12, the day that Chris. Columbus discovered America. Congrats., Chris.

—Bluebird is operating in the Universal offices during alterations to its own. The friendly and co-operative spirit, say we.

—Jack Eaton's first comedy has been receiving all sorts of praise. Congrats., Jack.

—Jim Beecroft is being sued.

HOW PICTURES ARE BOOKING

Ruth Clifford Appears in "The Savage," With Monroe Salisbury, a Julian Bluebird Which Goes on the Screen at the Broadway Theatre, New York, October 22.

Theda Bara's "Cleopatra" Booked for Lyric

William Fox's production of "Cleopatra" with Theda Bara in the star part, has been scheduled for a Broadway showing beginning October 15, when the picture will open at the Lyric theatre.

The feature was filmed last Summer in California from a scenario by Adrian Johnson. Its completion, according to Fox, represents the coordinated playing of 30,000 men and women and a large expenditure in the erection of historical cities. Three months were spent in its production under the direction of J. Gordon Edwards.

A fitting musical setting has been arranged to accompany the presentation of the picture.

Paramount Pictures Penetrate to All Points

It will soon be possible, it appears, for Paramount Pictures Corporation to paraphrase England's saying, and declare that "the sun never sets on Paramount Pictures." During the travel itinerary of the past summer, Louis Francis Brown, general manager of the various Burton Holmes enterprises, discovered that Paramount-Burton Holmes Travel Pictures had achieved much popularity in such outlying territory as Honolulu, and in Juneau, Alaska—the one on the extreme south, the other on the extreme north. In both these cities, Paramount Pictures are seen regularly and are familiar to the amusement-loving public.

Alice Howell Comedies Popular in Canada

Canada has received the Alice Howell-Century comedies very favorably, according to reports made from the State Rights Features head office at Toronto. Two of the best theatres in Ontario—the Strand and Loew's Yonge Street, Toronto, have booked these comedies for an early showing. Many of the smaller exhibitors have also made arrangements to show them in their houses shortly.

Smaller Exhibitors Like Goldwyn Features

Goldwyn Pictures Corporation, if its first releases are a criterion, appears to have devised a type of productions holding much pulling power in the smaller cities throughout the country, as well as in the large places where they are first presented.

Reports from exhibitors in the small towns all over the United States and Canada declare that both "Polly of the Circus" and "Baby Mine" are proving popular with audiences and now, while both pictures are just about to enter the first runs in towns of large population not covered in the first three weeks' presentations, there is demand for quick rebookings of both features in houses where they were presented less than a month ago.

Each of the Goldwyn offices is working what is said to be a larger number of prints on all Goldwyn releases than have ever before been called into play simultaneously in the history of the industry.

Fairbanks at Rialto, New York

"The Man from Painted Post," featuring Douglas Fairbanks, was shown at the Rialto, New York, last week. Manager Rothapfel provided adequate music to accompany the picture. Record crowds are reported to have been in evidence at every performance.

The athletic star was seen in quick succession climbing the front of a barn, riding up the slope of a mountain at a seemingly impossible angle, shooting off men's hats, killing desperadoes with either hand, engaging in a desperate gun battle, jumping fifteen feet into a saddle and finally rescuing a school teacher from the clutches of a bad man and making her his bride. The picture was stirring.

Paramount Furnishes Book on "Who Is Number One?"

Paramount is sending to exhibitors and exchanges this week one of the most comprehensive campaign books ever issued on a serial. The book tells everything about "Who Is 'Number One?'" the Paramount serial, that the exhibitor wants to know. An artistic double-page spread shows scenes from the fifteen-episode serial. Another page is filled with miniatures of a few of the newspaper ads that will be used in the campaign. A small reproduction of Frederic Dorr Steele's twenty-four sheet poster, that will be posted by Paramount in 150 cities, illustrates the article outlining the billboard campaign. Other pages are devoted to Anna Katharine Green, who wrote the story, which is to appear in full in America's newspapers, and to Kathleen Clifford, star of "Who Is 'Number One'?"

Comment Convinces Distributor

A good sign that pictures are being heartily received by exhibitors and their patrons is clearly demonstrated when they favorably comment on the pictures when sending a check for the booking. A notation to that effect was received on the bottom of a receipted bill from L. L. Levine of the Regent theatre, Fulton street, Brooklyn, New York, by Mr. Hammons, vice-president and general manager of the Educational Film Corporation of America. This is only one of many letters that are received at our offices praising our productions, said Mr. Hammons.

"The Benefactor" Held Over at Strand Theatre

"The Benefactor," a film of the life of Thomas Edison, his experiments and inventions, which was scheduled for presentation at the Strand theatre last week, has been held over and will be shown on the screen this week, when Margaret Clark's feature, "Bab's Diary," will be the principal photoplay feature.

IN AND OUT OF WEST COAST STUDIOS

By J. C. JESSEN

ALL three Thomas H. Ince producing companies are at work on new subjects. Every unit has its individual producing studio. Charles Ray, under the direction of Victor Schertzinger, is at the Edendale plant, recently leased from the Selig Company. Dorothy Dalton, under the direction of Roy Neill, is busy at the Girard and George Street Studio, and William S. Hart and the horse opera troop are at the studio now known as "The William S. Hart Studio," which was formerly the Mabel Normand plant. The studios are from three to five miles apart, and supervision of these by Thomas H. Ince keeps the consumption of gasoline at the maximum. Business Manager E. H. Allen is having a private telephone system installed which will connect the several plants.

Julian Josephson is a new member of the Thomas H. Ince scenario staff, and author of the next Charles Ray picture. This story pertains to the experiences of a young man who encounters many difficulties in securing an education and burns the midnight oil in order to pass the examination of an agricultural college.

The second Dorothy Dalton Ince-Paramount is well along in production. It gives Miss Dalton the opportunity for the display of a very wonderful array of new gowns, for up to this time she is accredited with saying she has spent six hours before the camera, and three weeks before her dressmaker.

Minter Company in San Francisco

Three American Mutual star pictures are now in production. Two of the organizations are busy this week working in Santa Barbara, and the third, that of Mary Miles Minter, directed by Henry King, is in San Francisco.

William Russell is now busy taking the star role in "A Night in New York," being the experiences of a small Maine railroad station agent on a trip to the great White Way. The supporting cast for Russell includes Francelia Billington in the opposite lead, Harvey Clark in the character role, Florence Burton, Edward Peil, Alfred Ferguson, Fredrick Vroom and Carl Stockdale. Exteriors for the New York scenes were made in Los Angeles by the company last week, when Director Edward Sloman was here and spent ten days.

First of New Series Titled

J. R. Crone, studio manager at the American plant, also announces complete cast for the Marguerita Fischer production to be made at the American Studio. The working title of this photoplay is "A Daughter of Joan," and will be the first of a series of pictures in which Miss Fischer will appear, according to a long term contract made by President S. S. Hutchinson with Miss Fischer while he was on the Coast.

This subject gives the former star of the Pollard screen plays the role of a daughter of an army officer. The plot portrays her desire or wish that she were a boy so that she could serve actively in the aid of the country. Jack Mower, who appeared opposite Miss Fischer in several of the Pollard Photoplays, has been placed under contract by Mr. Hutchinson to appear in the coming series. L. C. Shumway and Hal Clements are other principals of the cast.

Mary Miles Minter is working at San Francisco under the direction of Henry King in a subject at present known as "The Mate of the Sally Ann," adapted from the Henry Albert Phillips story by Elizabeth Mahoney. This is a tale of the sea, the plot being laid about the wreck of an old ship. The company spent considerable time in searching for locations for this film. It is estimated Director Henry King traveled fifteen hundred miles by auto to find the desirable old ship that could be used. Alan Forrest plays the lead opposite Miss Minter. Others in the cast are George Periolat, Jack Connolly and Adele Farrington.

New American Players

There are a number of new faces on the American lot now. Edward Peil has just returned to that studio, and Jack Connolly, well known on the screen, has been engaged for the Mary Miles Minter Company. Daniel F. Whitcomb is again with the American in the capacity of scenario writer. He is the author of a number of American releases. L. C. Shumway, former Universal and Lubin leading man, has been engaged by Studio Manager J. R. Crone, and another new member of the American organization is Hal Clements. He has been with Lasky, Morosco, and other producing organizations of the West Coast. Joseph Von Meter has been engaged as assistant to Director Lloyd Ingraham, who is in charge of directing the Marguerita Fischer productions.

Paramounters All Active

Construction of the new thirty-thousand-dollar inclosed glass stage has been begun at the Lasky Studio, the work at the present time consisting of laying the foundations necessary for the steel construction.

But one company is now working at the Lasky plant. This is under the direction of Wm. C. De Mille, who has Julian Eltinge as star. Florence Vidor, Mabel Van Buren and James Neill have been selected to support Eltinge in this dual role play, which is from an original scenario.

Director George Melford is at Bear Lake with a company headed by Wallace Reid and Ann Little, filming the exteriors of "Nan of Music Mountain," adapted from the Frank H. Spearman novel of the same name.

Two subjects are now in production at the Morosco Studio. Jack Pickford is being featured in one under the direction of William D. Taylor. Robert Thornby is completing the other subject, which has Vivian Martin as star.

Thrillers Filmed by Signal

The Signal Company is home from spending almost three weeks in the Yosemite Valley and the northern part of California, where Director J. P. McGowan filmed some of the most exciting scenes for the coming releases of the Mutual serial, "The Lost Express." In the Yosemite, the wrecking of three coaches and a locomotive by hundreds of tons of earth and stones falling upon them from the side of an overhanging mountain which was dynamited, were successfully filmed without injury to any one. At Sacramento during the California State Fair, Director McGowan and aides staged a head-on collision of locomotives. Upon their return to the studio this week, arrangements were completed for another thriller, which will also show the dynamiting of a large bridge when a train was crossing it.

During the absence of the Signal Company from their Los Angeles Studio, the plant was used by the William Russell Company of the American Studio at Santa Barbara, which has been in Los Angeles filming exteriors and some interior scenes for a comedy-drama laid in New York. The direction is in charge of Edward Sloman.

Barriscale in "Bohemia"

Raymond West is now at work on his first Paralta subject which will have Bessie Barriscale in the featured lead. The scenario for this is by Monte Katterjohn, and a greater number of scenes are laid in the artist colony of Greenwich village. George Fisher and Ed Coxan are other principals of the staff.

Robert Kane, general manager of the Paralta Studios, is shortly to leave for American Lake to enter army training camp, and members of the studio producing staff gave a dinner for him at the Los Angeles Athletic Club, Monday evening, October 1.

Old Time Court Settings in Fox

French court life sets and a great array of men in knickerbockers and powdered wigs are to be seen at the Fox Studio. The cause of this is the filming of a photoplay of that period titled "DuBarry," which will offer Theda Bara in the star role. The subject is being made by J. Gordon Edwards, and well-known Fox players take the important roles.

A new Gladys Brockwell subject, titled "The Awakening," is now in production under Bertram Bracken. This gives Miss Brockwell the role of a modern St. Cecelia. The principals of this cast are Colin Chase, Edward Cecil, Willard Louis and Vivian Rich.

The Franklin Brothers are still working on "The Mikado," and the Richard Stanton Company, which has Enid Markey as star, will finish its production within a few days.

Straighten Out Sunshine Rumors

There have been a number of conflicting rumors concerning the Sunshine Comedies made under the direction of Henry Lehrman. According to a statement made at the Fox Studio, the several companies are to continue with additional players from time to time. The most recent additions to the Lehrman staff are Bobbie Vernon and Gloria Swanson, formerly affiliated with Mack Sennett Keystone.

Gertrude Selby, who was featured in the early Lehrman Fox releases, has returned to that studio, and will be featured again opposite a well-known comedian.

Los Angeles was visited by a thunderstorm and lighening struck the building at the Fox Studio occupied by the publicity and scenario departments. The building caught fire, but the quick work of Tom Mix, who shinned up the columns of the porch, climbed to the roof, tore the burning shingles away with his hands, and had the fire out before any one could get Hollywood central to call the department.

T-Keystone Subjects Ready

The first five Triangle Keystone comedies are nearing completion. First release of these is set for the latter part of October, and is titled "False to the Finish." The story was written by Albert Glassmire, manager of production at the Triangle Keystone Studio, and the direction is in charge of Reggie Morris. Ray Griffin and Myrtle Lynd will be seen in the featured roles. The working title, which in all probability will be retained as the permanent title for the second subject, is "A Soul of a Plumber." Dora Rogers, Fritz Schade, Peggy Pearce and Jack Henderson are the principals in this subject, filmed by Robert Kerr from a story by Anthony Caldeway.

Harry Williams and Walter Fredricks wrote the story for the Harry Williams directed comedy, "Too Many Nieces," which has a cast that includes Mal "Slim" St. Clair, Eddie Gribbon, Dora Rogers, Blanche Payson and Rose Carter.

A travesty on a burlesque show is the fourth subject which as yet has been unnamed, may be known as "The Burlesque Tragedy." Albert Glassmire is also responsible for this story. Herman Raymaker is the director, and the cast includes George H. Binns, Maude Wayne, Dale Fuller, Lloyd Bacon and Frank Bond. A number of expensive sets were built for this including one of a swimming pool.

William Beaudine's first Keystone offering will be released during the week of Thanksgiving, and is titled "Won by a Fowl." This has a number of trick effects, and a cast spoken of as in the superlative degree, for it includes Claire Anderson, Fritz Schade, "Baldy" Belmont, Peggie Pearce and Paddy Maguire. This is another Glassmire story.

Ten Triangle Units Working

Additions to the Triangle organization making subjects of five reels or more increased the number of producing units now at the studio at Culver City to ten. During the week fully half that number completed subjects, and plans are being made for all ten units to be at work during the coming week.

G. P. Hamilton, who has been identified with the film industry in one way or another since its birth, was added to the directing staff by General Manager H. O. Davis this week. Mr. Hamilton has had a world of experience as producer and writer for the screen. He was one of the organizers of the American Film Company, later was superintendent of studios and laboratories of Essanay, served five years with Biograph in New York and Los Angeles, and for several years was director-general of the St. Louis Motion Picture Company. In the past two years Mr. Hamilton has made a number of independent subjects. The personnel of the company to work under him has not been decided upon.

Julian Johnson Points Out What's What and Why in the New Triangle Studios, H. O. Davis, being the Interested Witness

Frank Borzage is again back to the Triangle, and will direct the filming of five-reel subjects. Recently Borzage directed William Desmond, and left to accept a special engagement at Universal.

The management of the Triangle Studios has engaged Peggy Hamilton, who has been termed "Lucille of the West," to supervise the costume and wardrobe factories.

Filming "Regenerates"—a Drama

Among the new Triangle subjects being filmed at present is one titled "Regenerates," a dramatic photoplay laid in New York City. This is being filmed by E. Mason Hopper, with Walt Whitman and Alma Rueben as principals. Exteriors for one of the beautiful residences, on West Adams street, Los Angeles, are being used, and at the studio a very elaborate setting for the interior of this residence has been completed. The furnishings are said to have cost thousands of dollars.

"Gentility," the story of a young Irish lad who serves as blacksmith in a small village is the photoplay now being made by T. N. Heffron, with William Desmond as star. The plot brings the Irishman to America when he inherits a great fortune from a relative, and in Chicago, where he takes up his residence in a mansion left him, the youth has many experiences of a comedy situation nature.

Director Raymond Wells, who was recently added to Triangle directing staff, has J. Barney Sherry as the featured player in a photoplay to be titled "Fanatics." Sherry is the oldest actor in the sense of continuous service for the Triangle and New York Motion Picture Corporation, and has been seen in releases from these plants for the past six years. Olga Grey, who was formerly with Fine Arts producing units, has been engaged to play opposite Sherry in this subject.

Melodramatic Water Story

The water story being made by Director William Gettins, has been titled, "Everlasting Mercy." Monte Blue and Claire McDowell are the principals of this. The script calls for some extremely melodramatic action, one situation requiring a knife fight with sharks.

Lynn Reynolds is continuing on the out-of-door story, "Up or Down," and has been making scenes on a big cattle ranch near Santa Barbara. George Hernandez is the featured player of the subject.

Within a few days Jack Dillon will have completed "Indiscreet Corrine," which has Olive Thomas as star. She takes the role of a pampered young society girl who seeks adventure by making up as a cafe dancer.

Four Triangle directors are now awaiting new stories. During the past week seven subjects were given the final touches, titles of these being, "Firefly of Tough Luck," "Doing Her Bit," "The Fuel of Life," "The Guardian of El Dorado" and "Easy Money." Three are Western dramas.

Another Western "U" Story

Universal is to make another Western serial which is at present known as "Cody of the Cattle Country" or "The Bull's

Eye," and James W. Horne, for more than three years with the Kalem Company, has been engaged as director. Al Cawood will be in charge of the camera, and Art Flaven is assistant director of the new company. Harvey Gates is writing the scenario with the collaboration of Director Horne, and so far the only player selected is Eddie Polo, who will be featured through the serial, which will be of fifteen episodes or thirty reels.

Joseph deGrasse is now directing Franklyn Farnum in a comedy drama, and appearing in the star's support will be a number of new people for Universal subjects, as well as former Universal players. Edith Johnson is playing opposite Farnum, and Al Filson, veteran character actor, so long with the Selig forces, takes the character role. Lon Chaney, Sam deGrasse and Howard Crampton are others who make this an all-star aggregation.

Take Night Scenes in City

Practically all of the lighting equipment of Universal City was used in the downtown district of Los Angeles this week when Director Allen Holubar made scenes at night for the coming production, "The Twisted Soul," which has Dorothy Phillips as star. Many motion picture companies have worked on Los Angeles streets. In fact, it is a daily sight, but this is the first time a company has used artificial lighting devices in the downtown section, and the result is reported good. Among other players in this subject are "Brownie" Vernon, Murdock MacQuarrie and a number of other well-known players.

The Universal Xmas number titled "Uncle Oliver's Christmas," has been put in production. Little Zoe Rae, Ella Hall, Emory Johnson and Gretchen Lederer will be members of this cast. The subject will consist of five reels, and is being directed by Elsie Jane Wilson.

Prepare for Japanese Subject

A big staff of Japanese workmen have been busy preparing exterior settings for the Japanese story titled, "Anthony the Absolute," adapted from the Samuel Merwin story of the same name. Practically all scenes in the play are laid in Japan, and thus complete new settings are needed for this production, which has Ruth Clifford and Monroe Salisbury as leads, with W. H. Bainbridge and George McDaniels taking important roles.

Paul C. Hurst is now filming a two-reel railroad drama, "The Frustrated Hold-up," featuring Helen Gibson, together with M. K. Wilson, Raymond Nye and "Hoot" Gibson as principals.

"The Red Ace" serial company, directed by Jacques Jaccard, is now on its thirteenth episode, and "The Phantom Ship" unit, which has Ben Wilson and Neva Gerber as principals, and is directed by Francis Ford, are working on the seventh episode.

Fast Work by Comedy Groups

Four comedy companies are working at U City on as many different subjects. Eddie Lyons and Lee Moran, directed by Harry Edwards, have during the week filmed the one-reel Nestor, "Bad News."

Director Allen Curtis has made "Villainy and Victory," a Joker, with Gale Henry and William Franey, and Craig Hutchinson has completed the Victor Comedy, "Jumping the Border," which has Dave Morris and Gladys Tennison as leads.

Al Santell is making "Come Across" with Harry Mann and Kathleen O'Connor. The story is by King Vidor. A number of scenes require action on the roof of a downtown building where Billy Rau, comedian, cavorted about on the edge of the cornice, causing a crowd to collect that blocked traffc during the busiest hour of the day.

Pierre Hungate, who for the past year has served as engaging director at Universal City, has been called to the colors, and is taking a short vacation prior to departing for the cantonment at Camp Lewis, American Lake, Washington.

Set Burns—Damage Small

Stuart Paton, director, is again working on multiple reel subjects, the first he has directed since completing "Twenty Thousand Leagues Under the Sea." The first picture he will make is at present known as "Beloved Jim," and is spoken of as a tale of two Christmases. Harry Carter, for the first time in many months, appears in a straight make-up, and takes the hero role. Playing opposite is Priscilla Dean, and the supporting company includes Joseph Girard, Sidney Dean, Charles Mailes and Frank Deschon. The latter is a well-known comedian of the legitimate stage, and this is one of his first appearances in pictures.

The second Mae Murray production, "Face Value," has a slum atmosphere in the early part of this. The star takes the role of a little waif of the tenement district who overcomes many hardships, and wins her desired place in the world.

The burning of a western set on the big ranch of Universal City, Saturday afternoon, October 29, caused a fire which wrought damages estimated at several hundred dollars. A strong wind was blowing at the time, and sparks were carried to adjacent settings and buildings nearby. The fire department at U City responded quickly, and their speedy action prevented fire spreading badly, and damaging the buildings in that section.

Hollywood Hookum

Oct. 20, 1917 NEWS MORE NEWS

HOOKUM

Hot weather was upon us.

A piebaker ot Rosedale, Kan., has sent Gladys Brockwell fifty pastries. "I have seen your art," he wrote. "I want you to taste mine."

Al Christie claims to have a corner on "Smiling Billies." Familiar faces about the Christie plant are those of "Smiling" Bill Parsons, "Smiling" Billy Mason, and "Smiling" Billie Rhodes.

Ann Kroman has read every hand at her Hartville ranch, including the cowpunchers'. Now she threatens to charge a fee.

Ruth Stonehouse is spending her spare time in the Triangle cutting room, getting the cutter's view on screen drams. Well, turn about is only fair play.

Eva Gregory sold $20 worth of programs at the recent baseball game between Billy Sunday and Douglas Fairbanks, and she didn't have to make change once.

More Prosperity: Gertrude Selby has bought a new set of furs, just to be different from other girls, who are shedding theirs with the coming of winter.

"Slim" Fifield, at the American Studio at Santa Barbara, peddles publicity on pink paper, the color scheme, it is said, having been chosen for its aesthetic value by J. R. Crone, studio manager.

The mistaken identity story this week is offered by Triangle, which asserts Ferris Hartman, director, was assumed to be a "type" waiting for work by an assistant director of another company.

Doug. Fairbanks and Billy Sunday, now purifying Los Angeles, staged a ball game Monday and raised thirty-five hundred dollars for the Red Cross. Doug. fanned out, but his team won in a five inning battle by a score of 1 to 0.

Latest of the Signal family arrived September 18, and Mr. and Mrs. I. J. Wilkinson, the former being the Signal film cutter, are receiving congratulations on their daughter. The youngster is named Barbara.

All the wealth of the Triangle property room has been stripped to enrich the rooms of a beautiful adventurer shown in "Fanatics," with J. Barney Sherry in the feature role, bulletins the Culver City p. a.

Caroline Rankin, bantam-weight Triangle - Keystone comedienne, wears a gown in a new comedy which she calls her "camouflage" dress because it enables her to appear as herself, a caterpillar or part of the scenery.

This week's interviews are all cluttered up with denials of marriages. Anita King is quoted as announcing definitely that the report of her marriage to Bobbie King, San Diego aviator, is erroneous. Anita does not think the married state conducive to the highest results in the profession.

Usurping the dog anecdote now is the war-aid p. a. paragraph. The latest is from Triangle, which has Alma Ruebens giving a miniature yacht to the Red Cross for auction. Why not make it a sixty-foot cruiser and have a real story?

"Slim" St. Clair is eating his meals in the perpendicular this week as a result of a "back-flop" he did for Triangle-Keystone director Harry Williams, says the Keystone historian. Slim always did like restaurants with peculiar names.

Bessie Barriscale also is a denier of recent matrimonial rites. Her publicity pusher says that her marriage to Norman Garry, nee Kaiser, was only for screen consumption. Norman was embarrassed by the report, it is added.

Prosperity Note: Virginia Corbin has ordered a motor-car in baby blue, with white wheels, white enameled leather trimmings, and cushions and furnishings of rose color. Miss Corbin finds this color scheme tones best with her hair and complexion.

Press Agent Bagley of Triangle-Keystone complains that Maud Wayne, Dale Fuller and George Binns sent him a black-hand letter, and asks someone to "please say something nice about them." Now he knows how HOOKUM editor feels all the time.

Scott Sidney, before leaving Morgan City, La., after making the exteriors for Nationals' production "Tarzan of The Apes," caused all the villagers to get out and search. La Fitte, the pirate, hid his swag in the bayous near Morgan City, and villagers were constantly searching for the valuables supposed to be hidden there. Sidney learned of the wild tales of fabulous wealth supposed to be secreted in the jungles and canebrakes and tipped off that he had located the storing place of the old pirate, and then left town. Members of the National troop who remained longer claim the town declared a holiday and went after the hidden wealth.

In a signed statement, the well-known friend of the actor who was formerly known as Fuir or Fuhr, has agreed not to file suit against HOOKUM for changing the spelling of his name, and once again we have a friend. The compromise was brought about by a committee composed of well-known Irishers of the film colony, including such well-known characters as Uncle Tom Geraghty, George du bois Proctor (whose wife is Irish), Douglas and Charles Gerrard, and Paul Herbert Conlon, the well-known dramatic critic of the L. A. Times, who edits the "South of the Tehachepi's." Charley and Paul Herbert have both agreed to contribute for HOOKUM.

Tom Ince will probably have a new head for his publicity department, Tuesday. You see it was this way, Bert "Pinky" Lennen became very ambitious in the creation of trails, and suggested to Mr. Ince that they go on a hunting trip, "Pink" assuring the producer he knew where to get the doves. Lennen furnishing the idea, of course, understood the Big Chief should furnish the ammunition, mode of conveyance, hotel accommodations, and everything. Those who know the place they went, say there is no game there. It's against the editorial policy of HOOKUM to carry advertising, but we would like to find a new place for "Pink," for we are sure he'll want one.

THE EASTERN STUDIOS

ASTA NIELSEN, sometimes referred to as Europe's most famous screen star, is visiting in New York at the present time, and is incidentally studying the American film art. It is understood that it is not at all unlikely that the European star will be presented in an American-made screen production within the near future. She has not as yet, it is said, decided whether she will establish a studio of her own or go with some established American film organization. It is known that she has had offers from various film companies, but thus far she has not made any decision for the future. Miss Nielsen's business interests in this country are being looked after by Fred Wingardh, who has taken offices in the Strand Theatre Building.

There seems little doubt that Miss Nielsen, who was born in Denmark and received her film training with the Great Northern Film Company and the International Film Company, the latter of Berlin, will become as popular a screen artist in this country as she is abroad, where she is declared by some to be the world's most versatile film actress.

ONE of the largest and most elaborate ballroom scenes ever taken for motion pictures will be evident in "The Outsider," a forthcoming release under the Metro banner, starring Emmy, Wehlen. The scene was staged at the Metro Studio in Sixty-first street, New York, and the entire sixth floor was given over to the set. William C. Dowlan, who directed the picture, and his assistant, Benjamin S. Kutler, spent whole evenings along Broadway securing more than one hundred girls to take part in the dance scene. The splendor of the scene demanded that the best dancers possible be obtained.

With the taking of the ballroom sets, Mr. Dowlan has about completed his second picture for Metro, and will shortly leave for the Western studio, where he will direct Viola Dana.

CARLYLE BLACKWELL is close upon the four hundredth picture play in which he has had the leading roles during his seven years before the camera. Of course, this number includes many one and two reel productions of the early days, but the aggregate is said to be greater, probably, than that of any other screen star. Mr. Blackwell's next play before reaching the 400 mark is "The Good for Nothing," in which Evelyn Greeley, young leading woman of World-Pictures Brady-Made, is featured.

OLIVE TELL, the Empire-Mutual star, is said to be more than proud of the latest distinction bestowed upon her. She was chosen to represent the city of Lusanne in the Red Cross Pageant, "America," to be held October 5. Aside from her duties as a motion picture star, Miss Tell was busy every minute either rehearsing for the event, superintending the furnishing of her new Fifth avenue apartment where her mother and sister will live with her, or trying on the many gowns for her new play, "Her Sister," calls for.

WESLEY RUGGLES, Vitagraph director and brother of Charles Ruggles, was caught, or rather included, in the draft for the National Army. The summons reached him when he was in the midst of producing "The Agony Column," a forthcoming Blue Ribbon feature. Ruggles wanted to go into the army, but he also wanted to finish his picture and make one other a bigger feature. So he went to the commissioners of his district and related his troubles and desires. At first they couldn't see any reason why Ruggles should get an extension of time, so Albert E. Smith, president of Greater Vitagraph, made a proposition to the commissioners that if they would permit Ruggles to have the extension of time Vitagraph would agree to supply a five-reel feature weekly, free of charge, for showing in the training camps. It went over, and Ruggles got his wish.

A THRILLING riding stunt was performed for scenes in "Blue Jeans," a forthcoming Metro picture starring Viola Dana, under the direction of John H. Collins, at the junction of two picturesque country roads near Roslyn, L. I.

Clifford Bruce and Sally Crute have escaped, in the story, riding one horse, from the old sawmill where they have tied Robert Walker to the carriage of the saw and left him to his fate. The sheriff driving a buckboard is in pursuit. Two roads join, forming a Y. Clifford and Sally come down one road as the sheriff drives down the other. The latter reaches the junction first, and backs the buckboard across the junction point. The pair on horseback dash toward the sheriff, and vault over the buckboard, and are soon swallowed up in the distance. This is said to be only one of many thrillers in "Blue Jeans."

ALICE JOYCE, the Vitagraph star, had a birthday a very few days ago, and among the gifts that came to her was one that was particularly satisfying—because she gave it to herself. Miss Joyce went out about ten or fourteen days ago and added about (deleted) dollars' worth of furs to her already extensive collection, but this apparently did not satisfy her completely. Lida Morris, of the Winter Garden, is authority for the statement that Miss Joyce stepped boldly into a Fifth avenue shop and selected a Russian sable cape for which she paid (deleted again) dollars. This is said to make Miss Joyce's fur collection now complete.

SIR GILBERT PARKER loves children and he has found in Commodore Blackton's charming little ones two very staunch friends and admirers. The Canadian-English author is really a man with a sincere appreciation of the home life and he finds it idealized in the establishment of the man who is producing his novels in film form for Paramount.

Asta Nielsen, One of Europe's Most Popular Screen Actresses, Now in America

Film Men Aghast at Drastic Tax—Many Houses Will Be Forced to Close

Zukor's Statement

(*Continued from page* 2704)

selves, the bill provides for the following levy:

"Upon all moving picture films (which have not been exposed) sold by the manufacturer or importer, a tax equivalent to one-half cent per linear foot."

"Upon all positive moving picture films (containing a picture ready for projection) sold or leased by the manufacturer, producer or importer, a tax equivalent to one cent per linear foot."

Reduced Footage Is Foreseen

"This means literally a 20 per cent. tax on completed positive, i. e., completed product, which is larger than that imposed upon any other industry engaged in production of any character of goods. The result of this will necessarily be reduced footage—less pictures—and again the net return to the Government from the taxation of corporations will be reduced, because of the lessening of returns as a result of decreased output and more expensive production.

"It is obvious that if the film tax were eliminated the Government would profit to a greater extent by the present schedule of taxation upon incomes and surplus profits of producers and distributors. I cannot but feel that the tax levy as agreed upon by the Conference Committee would be most damaging to the industry, a curtailment of the amusement now recognized as the cheapest and most satisfactory for the people in time of war, and would generally hamper the industry in its efforts to assist the Government in every way possible in this crisis. If the Government could gain by the very destruction of the industry itself, I should not raise my voice. But as it is the industry and the Government both are being hurt and we must all protest."

Exhibitors Protest

(*Continued from page* 2704)

American Exhibitors' Association, who has followed the course of the tax bill as affecting the motion picture industry since it was first agitated last summer, makes the suggestion that the Government issue specially prepared tickets, the price for which will include the tax to be paid at the particular theatre for which they are issued. This procedure will in all probability be followed by the proper Government authorities, whichever way arranged.

Mr. Pettijohn gives his opinion in the following interview: "The war tax will cause a great hardship, especially on 10-cent theatres. The motion picture exhibitors of the United States have been most willing to do their bit for Uncle Sam. Their screens have been at the disposal of the Government for war loan, food conservation, Red Cross and other Government propaganda work. I have never heard of a single theatre in the United States refusing to co-operate in this great work.

"I believe that the tax as it now exists will put 25 per cent of the 10-cent houses out of business. Another 25 per cent will take the chance of raising the price, or dropping back to a 5-cent program. And probably 50 per cent will be able to continue a 10-cent program as before. My understanding is that this matter will be regulated in such manner that the tax will be paid by the persons seeking admission.

Report by Exhibitors Urged

"If the Government would print tickets in the sums of 11 cents, 17 cents, 22 cents and 28 cents, and sell these tickets to motion picture exhibitors for 1 cent, 2 cents, 2 cents and 3 cents, it would simplify the detail work at the box-office of the theatres and insure the Government a full return on the tax without a separate checking.

"If every exhibitor in the United States will make a complete report 30 days after the tax goes into effect to the headquarters of either of the exhibitors' organizations it would give some intelligent figures and some basis upon which to base an appeal in December, at least for the exemption of tax on 10-cent admissions.

"The exemption of 5-cent admissions *only* was in my opinion a mistake. Five, 10, 15 and 25-cent theatres should have been exempted or no theatres should have been exempted. It is not the best thing for a business which is trying to elevate itself to encourage their lowest form of work and place the burden upon those who are trying to raise the standard.

"The prices of food commodities have continually climbed and the prices of almost everything have been advanced. It appears now that admission to motion picture theatres will have to be raised. There is nothing to do between now and next December but make the best of the situation and prepare to intelligently show by carefully compiled figures that the tax on 10-cent theatres should be eliminated in December."

The War Tax

(*Continued from page* 2705)

law specifically says that the tax must be paid by the person admitted. This may or may not carry particular significance, but since a law relating to revenue collected by the Federal Government is construed literally, it would seem to convey the fact that the exhibitor has not the choice of collecting the tax from his patron or paying it himself, but he must collect it from the patron.

An important clause in the tax law is the one which exempts admissions, all the proceed of which are used exclusively for the benefit of religious, educational, charitable institutions, societies, organizations or admissions to agricultural fairs.

The above provision is of no particular importance to the exhibitor unless he at some time or other may give his theatre over for the benefit of religious, educational or charitable institutions and then he must remember that all the proceeds must be turned over to such religious, charitable or educational purpose before an exemption under this clause may be claimed.

The term "admission" includes any accommodations and the charges made therefor.

The clause providing for the payment of the tax to the proper Federal authorities (revenue collectors) provides that each person, corporation, partnership or association receiving any of the payments above referred to, "shall collect the amount of the tax, imposed, from the person making such payments." The person, corporation, etc., who receives the tax is obliged to make monthly returns, under oath, in duplicate, and pay the taxes collected, to the collector of internal revenue of the district in which the theatre or principal place of business is located. These returns must contain such detailed information and be made in such a manner as the Commissioner of Internal Revenue, with the approval of the Secretary of the Treasury, may prescribe.

Two Distinct Taxes on Films

The manufacturer and producer will be particularly interested in the clause which provides for a tax on film. All unexposed film is subject to a tax of one-fourth cent on each foot. A tax of one-half cent is placed on positive films ready for projection. This would seem to mean that from the maker of the raw stock to the manufacturer there are two distinct taxes placed on film. The one on the unexposed product and the one on the positive print. Before the film reaches the projection booth of the theatre there has been paid a tax of three-quarters cent on every foot of film which passes over the lens of the projecting machine. Since the taking of a five-reel feature often entails the usage of 20,000 feet of film or more, sometimes less, only 5,000 or 6,000 feet of which is actually used in showing the five-reel picture, the tax means more than it would actually convey at first blush. The raw stock of film comes first under the tax law, each foot of which is subject to a tax of one-fourth cent. This is construed to mean that the film when it leaves the manufacture, not of pictures but of film, is subject to the tax on one-fourth cent. When it arrives at the studio and is run through the camera after the process of "shooting" scenes, then it becomes subject to another tax of one-half cent on every foot. And this clause refers to the positive print not the negative from which the prints are made. That is, this is the construction which the writer places upon this section of the law. It is a question whether this tax will be levied upon the positive film, before said film is "cut" or whether the tax will be levied on that portion of footage which remains after the "cutter" has finished and the picture has been edited and sub-titled.

This is important in view of the fact that there will be quite some difference in the amount of the tax from the producers' standpoint. But the salient point is the fact that upon each print there is a tax of one-half cent on each foot of that print. This means that many of the big companies who send out hundreds of prints each week will be obliged to pay a tax which will run into thousands of dollars every week. Those who have computed the amount to be raised from this particular tax, place the figure at $3,000,000.

THE WORLD MARKET

Havana Distributor Will Handle Mutual Features

THE culmination of a special trip which Adolfo Roca, film importer and distributor of Havana, Cuba, recently made to Chicago, where he conferred with the executive powers of the Mutual Film Corporation, was the confirmation of a contract said to run into six figures whereby Mr. Roca will devote his energies and those of his organization to the distribution of the well known Mutual productions throughout Cuba.

It is understood that the negotiations which were last week brought to a close were started some months ago by the Oceanic Film Corporation and Adolfo Roca with the end in mind of establishing in Havana a proper representation of the different films released under the Mutual banner. Matters were brought to a speedy and successful conclusion when Mr. Roca made the trip to the Windy City.

As a proof of the initial impetus that he is giving to placing Mutual films at the pinnacle of the industry in Cuba, Mr. Roca has made arrangements whereby they will first be shown in the Gran Teatro Fausto, which is in a class with the best motion picture theatres to be found anywhere.

The fact that certain Cuban importers tried to keep American films out of Cuba did not discourage Mr. Roca in the least, and having an appreciation of what the public wants very readily saw in the productions of Mutual just the class of subjects he thinks will appeal to the different elements that make up Cuban audiences.

Leon Schlesinger
(Manager Inter-Ocean)

Express Embargo in New England Hits Films

Beginning October 1 Express Companies Do Not Guarantee Delivery of Films on Time—Famous Players Notifies Exhibitors

A SWEEPING embargo in New England territory on motion picture films, instituted by the express companies, threatens to cause great inconvenience among exchanges and exhibitors in the New England States. As a result of the decision many shows are likely to be held up, while others may be delayed so long that the advertising of the exhibitors may not only be useless but harmful.

To inform the exhibitors thoroughly of developments regarding the situation, the Exhibitors' Service Department of the Famous Players Film Company of New England has sent the following letter to the various theatre managers in New England who use that service: "Having been notified by the express companies that an embargo has been placed on all express shipments of motion picture films, effective on and after October 1, and that on and after that date they will not guarantee delivery of films on time, we are hereby advising you of this condition of things as it concerns our mutual interests.

"The Famous Players Film Company of New England will employ its utmost efforts to have your films reach you in season. We will ship them to you as early as possible but we must waive all responsibility for the delivery of them on time, as the embargo is not within our control. If possible we will ship your films a day earlier than usual and we will leave nothing undone that will help to give you timely service in this regard.

"On your part, we request that you use your best endeavors to facilitate movement of films by seeing to it that your films are shipped back on the first train after your last performance.

"Please make certain that return shipments are made promptly and see to it that the films are put aboard the train. Careful co-operation in this matter is absolutely necessary. Be assured that we will do our part and that we will appreciate your help."

Italian Syndicate to Promote Film Exports

The current issue of Commerce Reports, published at Washington, carries the announcement that a syndicate has been formed at Genoa, Italy, for the purpose of exporting films. It is understood that the leading Italian firms interested in the developments of the commerce and exports of Italian cinematographic products have taken part in the project, and that the syndicate proposes to promote such exports especially to the markets of North and South America.

The newly formed syndicate is said to have the financial backing of one of the principal Italian banking institutions.

Inter-Ocean Sells Russian Films for Canada

Guy S. Schlesinger, of the Inter-Ocean Film Corporation, has announced that "Kerensky in the Russian Revolution of 1917," the state right feature being exploited for Inter-Ocean by M. S. Epstein, has been sold for the Dominion of Canada. Charles Stevens, general manager of Super Features, Ltd., is the purchaser.

During his recent trip in Canada Mr. Schlesinger spent a few days with his brothers, Richard and Mayer, who operate the Royal Alexander Theatre at Lachine, Quebec.

Victor Moore Comedies Land New Bookings

The Victor Moore Klever Komedies have been booked in the William Fox and Marcus Loew theatres and the Max Spiegel New Newark Theatre at Newark, N. J. It is also announced the rights for these comedies have been disposed for Scandinavia and Russia.

Vogel Buys Foreign Rights to Chaplin Films

William M. Vogel, who recently returned from a two years' stay in Australia, where he was handling World and Metro pictures, has purchased from the First National Exhibitors' Circuit, Inc., the foreign rights to Charlie Chaplin's forthcoming comedies.

Mr. Vogel's extensive knowledge of the foreign field has already enabled him to dispose of much of his territory, the rights for England going to the Western Import Company, and those for Australia to Australasian Films, Ltd. He expects to close practically all foreign rights before the release of the first picture and reports record prices all along the line.

Coupon Book Solution to Tax Proposed by Minneapolis Showmen

The coupon book is being proposed by some Minneapolis and St. Paul exhibitors as a partial solution to the problem that has been made by the new war tax bill. While exhibitors are still working on the problem and are undecided whether to raise prices an even 5 cents to meet the situation or take small change and standard system will undoubtedly be adopted.

If it is ruled that the tax applies to the theatre charging 10 cents as well as the others, the coupon book will be advocated as a time saver. The tax on such theatres if it is imposed at all will be 1 cent and nine tickets in a book or block, selling for $1 would save much change making time for the ticket sellers.

The man with a block of tickets in his pocket would also be likely to attend more shows than the man without one. A strip of tickets and carfare home would make the $5 bill safe for the night in some cases. The solution is to be worked out at a meeting of exhibitors.

NEWSY REPORTS FROM ALL SECTIONS

Censor Fuss in New Brunswick Abates Not

The appointment of a member of the New Brunswick Board of Censors is causing some concern to the members of the New Brunswick government. In that province positions on the board of censors are regarded as political plums to be given to men supporting the party in control. Following the recent election two members of the board were dimissed by the government. One of the two men appointed in their place has died and there is a vacancy, which in the ordinary course of events would have gone to a supporter of the dominant political party. Recently, however, a new element has been introduced in the form of the returned soldiers who claim that such public positions should be given to the men who have fought and bled for their country. Accordingly they have named Frederick Hyatt of St. John as their nominee for the vacancy on the censor board and his name has been forwarded to the government. Without waiting for the soldiers, however, the St. John patronage committee of the Provincial Government met to consider the appointment of a political supporter to the position. There were three candidates for the position and the committee did not reach a decision. Now, with the khaki candidate in the field the matter is still further complicated. Meanwhile the censor board is short one member and the exchange men are suffering some inconvenience in consequence.

Motor Truck Service Assures Baltimore Men Film Service

Baltimore motion picture exhibitors have been particularly fortunate in securing their daily film consignments while theatres in all parts of the country have been greatly inconvenienced by delays due to the large railroad shipments of Government materials. The fact that there is a motor-truck film service between Washington and Baltimore has greatly facilitated the handling of photoplays between the two cities and has resulted in little if any delay in the receipt of the shows. The motor-truck service was inaugurated by Frank H. Durkee several years ago. The project was in instantaneous success. Recently it has been necessary to increase the capacity of the service.

Hearst-Pathe News Has Twelve Scenes

Hearst-Pathe News Number 80, announced last week for release, will contribute at least twelve scenes to the current screen.

Among the cities where scenes were "shot" are San Diego, New York, Robertson Rock, Ont.; Plattsburg, N. Y.; New Orleans; Rockford, Ill.; Rapid City, S. D.; San Francisco, Cleveland, Chicago and West Point, N. Y.

Poets of Motion Caught in the Act—Mlle. Gambarelli in Universal Current Events

Keystone Censors Reject "Skinner's Baby"

Although the drastic Kansas board, and every other censor body in the country, have passed "Skinner's Baby" without a cut, the feature has been turned down by the Pennsylvania Board of Censors after many reviews by the members of that body. When the picture was first presented at the Philadelphia Arcadia, it was rejected by Mr. Niver and Mr. Oberholtzer, of the Board, President Shattuck being out of the city. As the latter had declared a liberal policy when elected, it was hoped he would reverse the decision, but no action was taken, and the picture was counted out. Essanay at once took an appeal to the courts, and the case will be heard in the near future.

Holah Gets Scenes in the Black Hills

C. E. Holah, manager of the Pathe branch office in Omaha, Neb., has returned, with W. T. Warren, Pathe cameraman, from a trip to the Black Hills of South Dakota for scenes. The pair spent four days on the trip and secured not alone many excellent pictures but recreation as well.

Morgan Lithograph to Build in Cleveland

The Morgan Lithograph Company, said to be the largest manufacturer of motion picture posters in the world, has filed plans for a new building to be erected in Cleveland. The structure will be two stories high and will cost $125,000.

Rialto at Baltimore Starts Children's Matinees

Children's performances are becoming more popular in Baltimore. Another motion picture theatre—the Rialto—has established regular Saturday morning showings of juvenile photoplays.

At these performances a feature is made of the little Mary McAlister pictures.

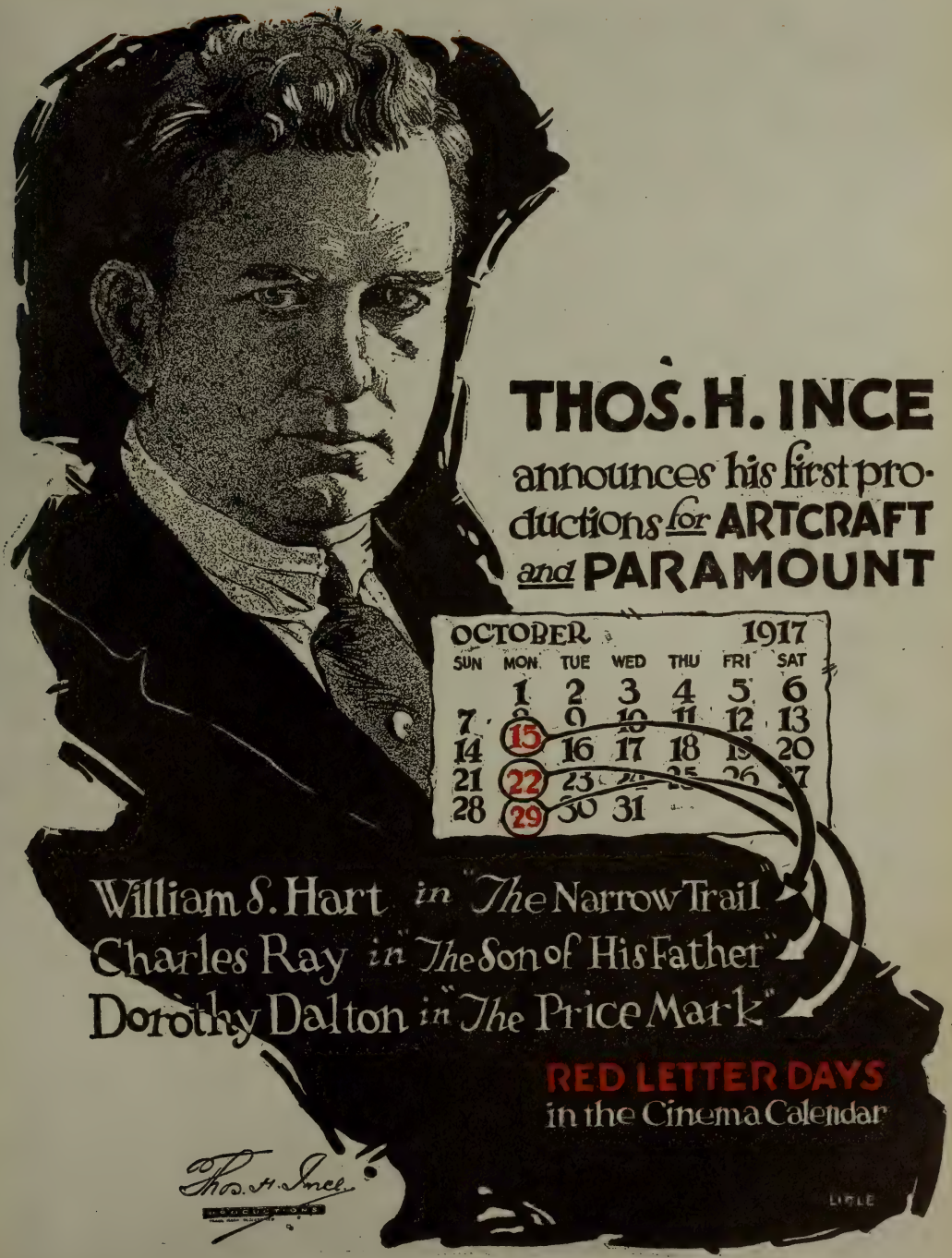
The Rialto children's performances were arranged by Myer Fox, president of the Linden Amusement Company. and Arthur B. Price, manager of the theatre. The performances have been very successful.

Brooklyn Triangle Reopens with Ogden Feature

The Brooklyn Triangle theatre, which has been closed for a few months during the making of extensive alterations, will reopen Saturday night, October 8, with the initial production of the Ogden Picture Corporation in which Lillian Walker is starred, "The Lust of the Ages." An augmented orchestra will be installed in the Triangle theatre and a full musical score especially prepared for "The Lust of the Ages" will be played during the run of that production.

Fox Comedy Books Well in Canadian Territory

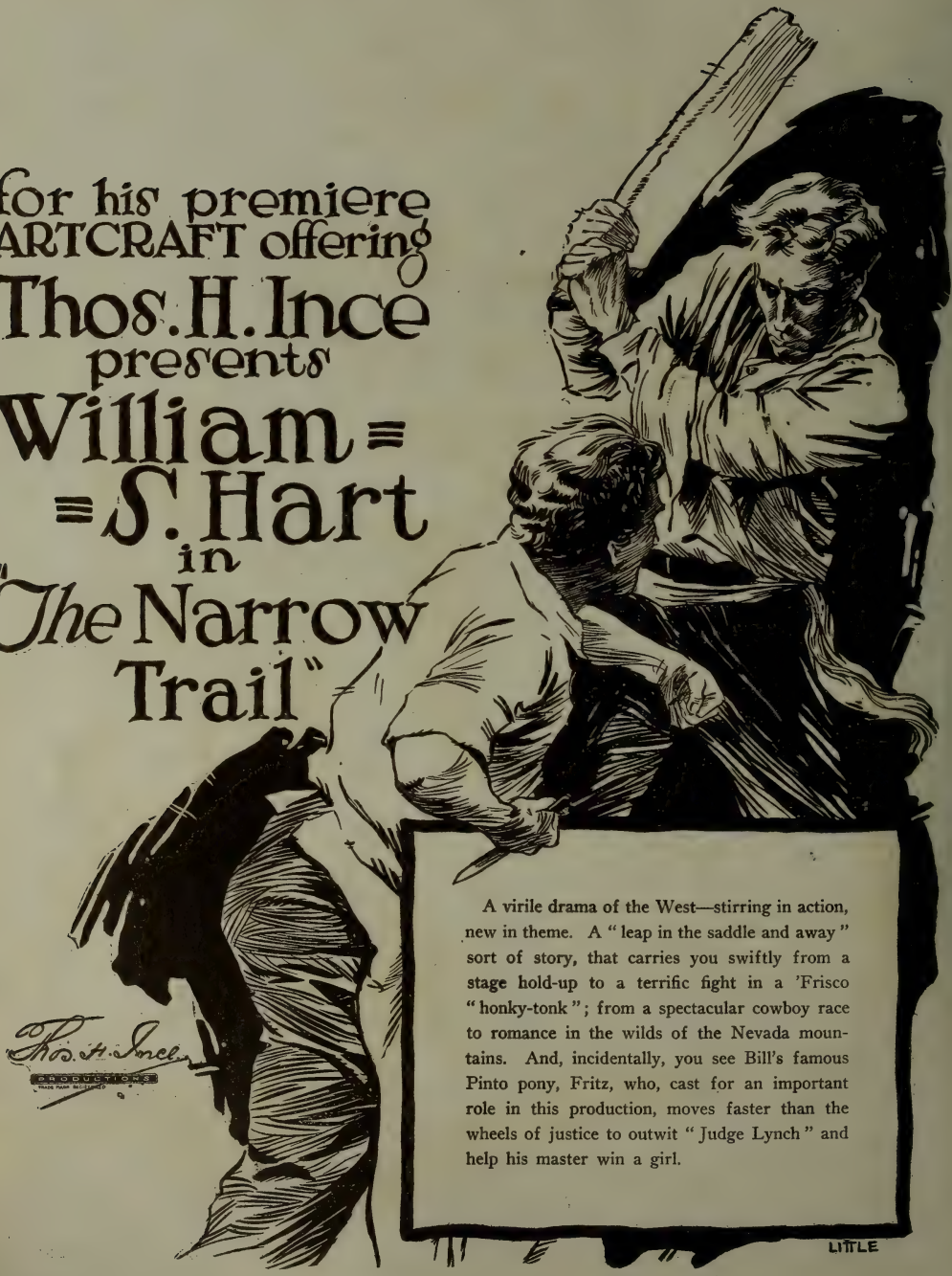
Joe Lieberman, formerly of the St. John, N. B., office of the Famous Players, and who recently took the Maritime agency for William Fox, has reported that the three-reel comedy, "The House of Terrible Scandals," has been booked solid in that territory.


THOS. H. INCE
announces his first productions for ARTCRAFT and PARAMOUNT
OCTOBER 1917
SUN MON TUE WED THU FRI SAT
1 2 3 4 5 6
7 8 9 10 11 12 13
14 15 16 17 18 19 20
21 22 23 24 25 26 27
28 29 30 31
William S. Hart in "The Narrow Trail"
Charles Ray in "The Son of His Father"
Dorothy Dalton in "The Price Mark"
RED LETTER DAYS
in the Cinema Calendar
Thos. H. Ince
PRODUCTIONS
LITTLE

for his premiere ARTCRAFT offering

Thos. H. Ince presents

William S. Hart in "The Narrow Trail"



Thos. H. Ince Productions

A virile drama of the West—stirring in action, new in theme. A "leap in the saddle and away" sort of story, that carries you swiftly from a stage hold-up to a terrific fight in a 'Frisco "honky-tonk"; from a spectacular cowboy race to romance in the wilds of the Nevada mountains. And, incidentally, you see Bill's famous Pinto pony, Fritz, who, cast for an important role in this production, moves faster than the wheels of justice to outwit "Judge Lynch" and help his master win a girl.

LITTLE

To patrons of . . . . . Paramount pictures

THOS. H. INCE

offers

CHARLES RAY

in

"THE SON OF HIS FATHER"

"Watch my smoke!" says the buoyant hero of this story, as he sets out to beat his millionaire dad in a game of bluff. How he swings a big railroad deal, making $100,000 for himself; how he kidnaps the villain and wins the love of the prettiest girl in all the West, proving in every way that he is "the son of his father," is told in thrilling and fascinating detail. A typical Ray picture, bubbling over with youth and high spirits.

ANOTHER STELLAR *Paramount* FEATURE

THOS. H. INCE

ANNOUNCES

DOROTHY DALTON

IN

"THE PRICE MARK"

There is the lazy lure of Egypt, romantic, mysterious, wherein is enacted a tragedy of love. Suddenly, the story shifts to the vivid atmosphere of a New York studio, revealing a young girl's fight for life and happiness. Radiantly beautiful, youthfully appealing, Miss Dalton gives to the role of Paula Lee the rich, rare talents of a gifted actress. A greater picture than "The Flame of the Yukon," in which Miss Dalton achieved such a remarkable triumph.

Thos. H. Ince

LITTLE

SCREEN EXAMINATIONS

"A Man's Law"

(Overland Film—Five Reels)

REVIEWED BY JOSEPH L. KELLEY

HUMAN, red-blooded, with a wide vein of heart-interest prominent through the structure of its five reels, "A Man's Law," produced by the Overland Film Company, under the derection of Harry Davenport, with Irving Cummings in the featured role and Ruth Sinclair carrying the feminine honors, runs true to nature and presents a photodrama that approaches pretty nearly the pinnacle of entertaining value. It falls short of being a Class A production for the reason that the author has not made possible enough actionable material for five reels of pictures. The director has seen fit to run it to five reels, but in doing so he was obliged to carry some of his scenes, particularly the one showing the pursuit of Vance by La Clerc, to excessive lengths. This fault, however, may be overlooked by the average audience because they are shown some ideal exteriors which portray faithfully the great, wooded, rugged country of the Northwest.

The action moves with dramatic precision. The continuity is not once affected, adversely. The story runs with the smoothness of entertaining fiction and an audience is impressed with the naturalness of it and find themselves living the rugged life of the men and women of the great Northwest.

Irving Cummings presents a strong, whole-souled man of the North. He is cast as a French Canadian and a better type would have been hard to find. Mr. Cummings would have left a more forcible impression and presented a greater naturalness if he had not take such particular care to affect the Broadway "make-up." Ruth Sinclair does some fine work in the leading feminine role. She presents a pretty picture and never allowed herself to "overact" in the scenes which call for strong emotional acting. Arthur Morrison is a good type, a forcible actor and fully appreciates the "heavy" element in dramatics. Roy Applegate stands out as a clever character actor. Baby Applegate, a little tot of four or five years, gives promise of shining in the future. "A Man's Law" is one of those pictures that finds a responsive note in the hearts of all classes and although falling short on actionable material in script, it should leave the screen having left the impression that the greater part of the audience has enjoyed the sixty-odd minutes it has held the screen. The photography, in "spots" is not always perfect. There are few interior sets used.

THE STORY AND PLAYERS

Ruth (Ruth Sinclair), a young orphan girl, lives with her foster father, who is a drunkard. While in a drunken stupor he assaults her, and she, taking his hunting knife from his belt, stabs him. She leaves the cabin in the North woods, thinking Jim Vance, her foster father (Arthur Morrison), dead. Ruth wanders through the woods and falls exhausted. Jules La Clerc (Irving Cummings), a young mountaineer, is camping in the woods. He hears a cry and finds Ruth, whom he cares for and later marries. They go to the Du Bois settlement and La Clerc and Mackenzie (Roy Applegate), who keeps the general store, pool their resources. The money is placed for safekeeping in the bureau drawer. During the night Vance, who has been driven out of the settlement down the river, enters and steals the money. Ruth hears him and is surprised to face her foster father, whom she thought she had killed. Vance escapes. Mackenzie discovers the loss and suspects La Clerc. La Clerc overhears Vance at the saloon say that he met his old girl the night before. He suspects him of being Ruth's lover and of stealing the money. Ruth keeps the fact a secret. La Clerc starts out on Vance's trail and finds him in the woods, where a fight takes place and Vance is drowned in the river. Ruth explains and she, La Clerc and their child, Baby La Clerc (Baby Applegate) settle down to happiness.

"The Man from Painted Post"

(Artcraft—Five Reels)

REVIEWED BY PETER MILNE

"THE MAN FROM PAINTED POST" fails to present the procession of comedy customary in the majority of Douglas Fairbanks' pictures of the past. Neither does the star perform as many of those feats of agility and athletic prowess as is usually his wont.

Eliminating the similes from an O. Henry short story would seem an analogous practice. Similes aren't the whole of an O. Henry work but oftentimes they are a very large and prominent part of one. And to be sure there is another big asset possessed by Fairbanks aside from his humor and his athletics. That is his personality. "The Man From Painted Post" has as much of that as have the best of his other pictures.

Which fact makes it a very pleasing picture. And the portion of comedy that does appear together with the one or two stunts performed by Fairbanks help liven the action to a degree that surpasses—far surpasses—the usual picture.

And that about sizes up "The Man From Painted Post." The box office statement will tell the rest, the rest being the most important part of all. People may justly expect more of the typical Fairbanks stuff than here presented, they may be a wee bit disappointed that he didn't introduce more laughs and more wild stunts and then again they are apt to pardon the star for taking something of a five reel respite.

Fairbanks himself did the scenario from a story by Jackson Gregory. There is somewhat too much introduction for safety's sake and the subtitles lack the comedy as does the action, otherwise it moves according to the Hoyle of the scenario writer. The star climbs up the side of a barn, leaps through space to the back of his pony and fights a number of cattle rustlers in fitting style. His love affair with the schol teacher is fine, containing a smattering of comedy and his battle of wits with Bull Madden adds more humor.

Eileen Percy is better than ever as the heroine and Frank Campeau makes a thorough villain. Joseph Henaberry directed. The western locations are superb.

THE STORY AND PLAYERS

Bronson (Herbert Standing), rancher, harassed by cattle thieves, employs Fancy Jim Sherwood (Douglas Fairbanks) to rid the country of them. Fancy Jim arrives at the ranch as a tenderfoot pretending to own the place. He soon discovers the head of the thieves to be Bull Madden (Frank Campeau) and as soon does he discover that the school teacher (Eileen Percy) annoyed by Madden to be the girl he loves. And when finally he succeeds in capturing the villain and rescuing the girl from his clutches, he discovers that he is the man who shot and killed his sister several years ago. So he takes pleasure in handing him over to the law. And the girl, very naturally, is his.

William Lowry, Rhea Haines, Charles Stevens and Monte Blue were wisely selected to carry fairly prominent roles.

"Fighting Odds"

(Goldwyn—Six Reels)

REVIEWED BY PETER MILNE

MAXINE ELLIOTT makes her picture debut, incidentally returning before the public after a lapse of a number of years, in Goldwyn's third picture, "Fighting Odds," which is the work of two such illustrious authors as Roi Cooper Megrue and Irvin S. Cobb. It is a story of the business world in which the wife of a double-crossed automobile manufacturer proceeds to double-cross his double-crosser and release her innocent husband from the penitentiary. Quite a familiar plot, all things considered, but it was worthy a trial on the stage as "Under Sentence" and revamped by its authors, it evidently appeared worthy a trial on the motion picture screen.

Miss Elliott's debut has been awaited with some interest, but beyond the pale of her present popularity, which is, of course, based on performances of the past, she can hardly hope to exert any great influence. She is stately, well gowned and able to meet the demands of her part, which as arranged are rather slim. But her absence from the close-up and her maturity seem to shed an air of formality about her, which prevents the intimate feeling extant between the more typical picture star and its audience.

But star would have benefited, and production in general would have reached higher standards had Messrs. Megrue and Cobb given off something better than a revised version of a stage failure to the screen. Poor plays are often screened, and with success but the material in "Fighting Odds" is so inconsistent, so opposed to the general conception of logic that there is a constant conscious or subconscious thought that Megrue and Cobb were constructing an awkward mechanical contrivance to set forth their story, rather than a smooth running, logical, well jointed scenario. There are a number of details that come to mind as faulty in various of its situations, yet the main criticism to be found with it is that none of the characters act as if the authors had credited them with any sense—which indeed they have not. It is without the limits of probability to believe that a large automobile manufacturer, running his plant a la Henry Ford should sign it and his money away to a trust without knowing it even though in the past his business

decisions had generally turned on the advice of his wife. And the manner in which the wiley old head of the trust allows himself to be taken in by the wife, doesn't speak much for his intelligence on the face of things.

Aside from the more or less feeble-minded characters, the picture lacks real suspense. Its only real big moment is the arrest of the head of the trust. This is a punch, and a big one, but in its other passages, there is so much subtitular exposition necessary that it seriously ruffles the action's continuity and disturbs the audience.

Allan Dwan, as director, has only succeeded fairly. Many of his scenes lack realism. Hugo Ballin, as art director, has devoted his attentions to realistically plain, though rich, settings and has succeeded admirably. The lighting of the picture was also handled with an eye to realism, but regrettably is often too dim to define the action.

Charles Dalton is a polished villain, doing by far the best acting in the cast. The support, however, maintains a high degree of excellence so Mr. Dalton's outstanding performance is the more to his credit.

THE STORY AND PLAYERS

Copley (Henry Clive), an automobile manufacturer of Detroit, kind to his employees—a general success in the business world, thanks sometimes to the advice of his wife (Maxine Elliott), is offered the position of president of the Amalgamated Motors Company, a trust, in which the prime mover is John W. Blake (Charles Dalton). Copley against his wife's judgment, accepts the position and only the next day discovers that he has given away control of his business to Blake. Blake maneuvers so that Copley, in his official capacity, is accused and convicted of violation of the Sherman anti-trust law. Mrs. Copley realizes that Blake is the guilty man and sets about to get a paper resting in his safe that will exonerate her husband and convict the villain. Posing as an English widow she obtains an introduction to Blake and subsequently with the assistance of a detective procures the paper and has the satisfaction of seeing Blake land in jail while Copley rightfully goes free.

George Odell, Regan Hugston, William T. Carleton and Eric Hudson complete the supporting cast.

"From London to Laramie"

(Rolin-Pathe—Two Reels)

REVIEWED BY PETER MILNE

A HIGHLY comical Lonesome Luke number in which the star is seen as valet to an English lord (Snubs Pollard). The pair arrive in the wild and woolly West and are duly initiated to the ways of six-shooters, bucking bronchos, rough cowboys and the like. This idea always presents any amount of humorous possibilities to the wide awake producer and the Rolin organization have seized upon them with effective results. Luke's experiences with the cowboys while preparing to retire for the night are some of the funniest he has ever had during his very funny screen career.

The support is exceedingly well fitted for the rough and tumble kind of work allotted it. Snubs Pollard makes an uproarious figure of the Englishman and Bebe Daniels is the pretty heroine again. All in all "From London to Laramie" is the sort of comedy that should get over anywhere.

"The Princess of Park Row"

(Vitagraph Blue Ribbon Feature—Five Reels)

REVIEWED BY JOSEPH L. KELLEY

"THE PRINCESS OF PARK ROW," a five-part Blue Ribbon feature from the Vitagraph Studios, presenting Mildred Manning and Wallace MacDonald in the leading roles, is from the pen of Paul West and developes, with bits of originality, the old idea of the royal princess meeting the very ordinary but good-looking young American and his subsequent heroism in saving her father and herself from the hands of conspirators. Romance, comedy and melodrama—each comes in for its share of reelage and the author has taken particular care to distribute these elements in goodly proportions. The idea is not new and many of the incidents leading up to the happy ending are far-fetched. Through it all runs the improbable. But there is action; there is the romantic vein and there are the melodramatic thrills—these three elements combined, even though based on the improbable, if the improbability does not verge on the farcical. will create a form of photodramatic entertainment that will satisfy all classes of patrons, providing the patron has not been lead to believe that he would see the best production ever projected.

Director Ashley Miller has given Paul West's story a good production. His selection of location developes the ideal. The interior sets are equally good, honorable mention attributed to the scene in the hotel lobby. He has incited good, live, conscientious action in the members of the cast and were it not for the fact that he was obliged to work with the improbable in script material, he would have created a picture verging on to the maximum percentage. The true-to-nature touch that always appeals because it reaches the heart is not much in evidence, but the average audience wants action and melodramatic situations and these two elements, "The Princess of Park Row" has. Without a big star leading the cast, with a good title, excellent photography and some real, exciting moments, this Vitagraph feature can be booked to good advantage for both exhibitor and patron of any neighborhood.

Mildred Manning presents a likable Princess and works before the camera with a grace of action and a noticeable sense of dramatic skill. Wallace MacDonald gives good support. Anne Brody, in the role of Berta, the Princess's maid, is not the type one would expect in attendance on a royal lady. She makes possible a nice bit of comedy. William Dunn and John Costello give average performances in less important supporting roles.

THE STORY AND PLAYERS

The story opens with a scene of the palace grounds of the King of a small European principality. A plot is revealed disclosing a land swindling game, in which a certain baron obtains mining properties from the people. The accomplice of the baron has fled to America. The King sends Prince Niclos (John Costello) to America to raise money on his collateral. Count Kronski (William Dunn), who is in league with the Baron, accompanies him. The Princess Margot (Mildred Manning) and her maid, Berta (Anne Brody), accompany them.

The Count and the Baron attempt to delay the loan. The Prince is kidnapped and made prisoner. The Princess gets a clue and goes alone to another rendezvous of the conspirators. A newspaper reporter, Tom Kearney (Wallace MacDonald), in search of material for a story, learns that royalty is stopping at one of the hotels. He meets the Princess. He accidently learns that she has gone to an out-of-the-way place and follows her. He is captured. The Princess makes her escape and goes for the police. After thrilling experiences, the reporter and the Princess succeed in defeating the plans of the conspirators. The Princess's father rewards the young reporter by giving his daughter in marriage.

"Anything Once"

(Bluebird—Five Reels)

REVIEWED BY PETER MILNE

FROM the effete East to the wild West runs a road traveled by many a motion picture comedian, and Franklyn Farnum is the latest one to make the route. The authors, Isola Forrester and Mann Page, are, however, rather incompetent road builders. In fact, along toward the middle of the picture they haven't built at all. And the subsequent events lack a macadamized smoothness. They become jumbled and the smiling comedian does little else but run around in circles, whose radius takes in only a small amount of comedy.

"Anything Once" is amusing at the outset, but in pointed language, it flops at the other end. Not that it is altogether void of laughs. The introduction of the senorita, even though her ultimate place is always a mystery, is responsible for a good portion of comedy, particularly when she pursues Theodore Crosby from house to club, to hotel, and finally to the West. Mr. Farnum's personality is a likeable one and there is not a scene that he does not play with sincerity and appreciation.

William Parker prepared the scenario from Forrester and Page's story and Joseph De Grasse, usually a dramatic director, was in charge of its production. Claire Du Brey as the senorita and Marjory Lawrence as the heroine give creditable accounts of themselves.

THE STORY AND PLAYERS

Theodore Crosby (Franklyn Farnum) and his cousin (Marjory Lawrence) inherit a western ranch of which they must take possession at once. It is further stipulated that they must marry within six months or lose it. Theodore goes west and after divers experiences discovers that there is a plot to rob him of his inheritance by crooked attorneys, assisted by cattle thieves. How he frustrates this plot, makes friends with the bandits and wins the girl form the concluding reels of the picture.

Mary St. John, Sam De Grasse, Lon Chaney, H. M. Thurston, Raymond Wells, William Dyer and Frank Tokunaga complete the cast.

"The Fatal Ring"

(Pathe—Fifteenth Episode—Two Reels)

REVIEWED BY PETER MILNE

AFTER a thrilling get-away, this, the fifteenth episode of "The Fatal Ring," entitled "The Dagger Duel," introduces a pretentious masque ball where are staged further struggles for possession of the Violet Diamond and its precious setting. In the opening scene Tom Carlton rescues Pearl from an automobile which is hanging over a cliff and which Carslake and his men mean to push over the precipice.

Subsequent to this feat of daring the action moves to Pearl's home where the ball is given to announce her engagement with Carlton. Carslake is on hand. He has the precious stone and needs only its setting to make good his plan. He is refuted in his attempt to get it by Carlton. A lively free-for-all ensues before the second reel closes with Pearl again in the clutches of the conspirators.

"The Fibbers"

(Essanay-Perfection Pictures—Five Reels)

REVIEWED BY PETER MILNE

THE trade looks to Essanay for good five-reel comedies now and "The Fibbers" is still another feather in the head dress of the company's Indian. Even though its opening reels are rather shy about introducing the plot, its last three are so thoroughly amusing and there is such an original kick in the finale that the ultimate impression made is one of complete satisfaction.

Bryant Washburn, who has been seen in some of the best of Essanay's recent offerings, appears in the leading role and by his natural bearing and refined sense of comedy registers every point of his role with good effect. Virginia Valli plays opposite and John Cossar complete the trio of principals.

The production given the picture by Fred Wright is always realistic. He doesn't erect palatial settings to represent the home of a moderately well off couple. He makes his action continuous, using the flash back as seldom as possible. In fact, Mr. Wright's work is meritorious chiefly for what it does not include. He is a director who has a correct idea of the manner in which real people act and succeeds in transferring this idea to the screen.

James W. Adams is author of the story and much credit is due him for the conception of an originally worked out story, with a number of surprises and one which gets over without demanding too much from the imagination of the audience.

THE STORY AND PLAYERS

Peter Cort (Bryant Washburn) is a fairly successful architect, but not as successful as his wife, Barbara (Virginia Valli), believes him to be. A railroad wrecks occurs near the suburb in which they live and they find themselves burdened with the presence of an injured dope fiend who is quite an expense. They are in despair about their funds. One day, while her husband is at his office, Barbara unearths a play she has written and reads it to their guest, Hope. He advises certain changes and she sends it off to Allen (John Cossar), a producer. The play is accepted. When Peter sees Barbara in company with Allen, his jealousy is aroused. Barbara has refrained from acquainting him with her success because she wants to surprise him. And when Barbara sees Peter with a certain wealthy married lady for whom he is designing a home she in turn is jealous. Domestic relations are strained until each reads of the other's activities in the paper. They return home after the successful premiere of Barbara's play to find their unwelcome guest, Hope, gone. But it turns out that he was once a well-to-do fellow and that it was due to him that Barbara's play was accepted and that Peter received the commission to design the rich lady's house. And so it paid to be charitable after all.

"The Fighting Trail"

(Vitagraph, Serial—Fourth Episode)

REVIEWED BY JOSEPH L. KELLEY

THE fourth episode of Vitagraph's serial, "The Fighting Trail," is titled "The Other Half," and like its predecessors is characterized by "sure-fire" action, clear photography, beautiful stretches of western country and well-kept suspense. Events shape themselves in logical sequence. There are no forced situations. Everything about this episode smacks of western atmosphere. The author has not departed from his original idea nor has he been led astray from the path that is clearly outlined in the serial title. The action moves fast, the characters execute their parts with true appreciation for the situations as they arise. William Duncan and Carol Halloway never forget that they are working in a production that calls for action—swift action—and action that must be interpreted with vitality or in the language of the streets, "pep." The remaining members of the cast, Walter Rogers, George Holt and Joe Ryan are all "on the job." Some good "long shots" are recorded, disclosing natural scenic effects that please.

THE STORY AND PLAYERS

The outlaws kill Nan Lawton's (Carol Halloway) father and trap Gwyn (William Duncan) and Nan. They offer the two their lives if they will deliver the other half of the chart but they refuse. The two escape through a secret passage and reach the Lost Mine Hotel. Gwyn comes on Van Bleck (Walter Rogers) and accuses him of murder and forces him to admit that Cut Deep (George Holt) has the other half of the chart. He leaves Nan to guard Von Bleck and starts for the Lost Mine Hotel to find Cut Deep. He finds him at the bar and at the point of a pistol forces him to return to the spot where he left Von Bleck. Gwyn gets the paper. Nan and Gwyn then set out for the mine and Nan falls into a torrent in attempting to cross a gorge.

"Shall We Forgive Her?"

(World Film—Five Reels)

REVIEWED BY PETER MILNE

THIS is advertised as an adaptation of a highly successful play by Charles Sarver. It is probably very old, too—really the type of play that the motion picture has put out of business. It is a melodrama of the ripest sort. Seemingly the author crammed every conceivable trick into it. Some of them fit in very well and others don't. But at any rate there are too many of them. Too much action! That is seldom the cry, yet it may be shrieked forth in this instance without the use of a muffler. The spectator is refused the chance of fastening his faculties on one line of action before some new card is turned, introducing an element almost foreign to the other.

Beneath this superfluity of action there is a much used and familiar plot of the dutiful wife and loving husband and the black-as-black-can-be villain who looms up to throw the wife's past full in her face. Things are patched up in the end, after the heroine, originally a country girl with a slim education, supplemented by a year in a Western mining camp takes up writing with success, after the hero has gone blind from the shock caused by knowledge of her past, after another woman has done her best to keep them apart and after two mutual friends have made the villain tell the truth.

Arthur Ashley has given the picture a rather scanty production while playing the villain a little too hard at the same time. June Elvidge is a sympathetic heroine and John Bowers a fair enough hero with little to do.

THE STORY AND PLAYERS

Grace (June Elvidge) goes West to a mining town to join her lifelong sweetheart, Neil (Arthur Ashley) only to find him a drunken sot. She is forced to stay with him or accept the merciless hospitality offered by the barroom, so she chooses the former and lesser of the evils. After a year she makes her escape due the assistance of Stapleton (George MacQuarrie) whom she has rescued from the desert. Arriving in New York she obtains settlement work through an old friend, Rev. Paul Ellsworth (Herbert Barrington). She meets Oliver West (John Bowers) who falls in love with her and they are soon married, he, however, in ignorance of her past. Neil turns up to blackmail her and Joan (Alexandria Carewe), a woman who had loved West previous to his marriage, see that he learns the truth. The shock proves fatal to his eyesight. He orders Grace away from him. With the money realized on her stories Grace pays for an operation on West which is successful. She then calls on Stapleton for assistance. He after giving Neil a sound drubbing forces him to tell the whole truth regarding Grace's sojourn in the West and at this story West is moved to forgive and ask forgiveness.

Charles Charles, Katherine Johnston, Richard Collins and Arthur Matthews have smaller parts.

"The Seven Pearls"

(Pathe—Sixth Episode—Two Reels)

REVIEWED BY PETER MILNE

"THE ABANDONED MINE," the sixth episode of "The Seven Pearls" serial, taken underground as the title implies. Harry (Creighton Hale) and Ilma (Mollie King) are caught in a water tight chamber in the opening scene and with the water rising their fate seems decided until an explosion knocks the bottom out of the chamber. They fall through to an abandoned mine shaft and here signal for help. Perry Mason (Leon Bary) has been knocked unconscious by the fall and when his brain again starts working it misses fire now and again, so Perry is not accountable for his actions.

The three finally find their way into a counterfeiters' den which connects with the shaft and after some tense action has transpired here they finally find themselves free. Perry, in the meantime has been hit on the head again. This blow restores his senses.

"The Girl Who Won Out"

(Butterfly-Universal—Five Reels)

REVIEWED BY PETER MILNE

A SERIES of light scenes concerning the wanderings of two orphans comprises "The Girl Who Won Out." Violet MacMillan is featured as Nancy Grimm, the older sister. The various subterfuges she employs to throw the detectives from the children's home off her track and how she finally finds happiness form a story of mild interest.

Further than this, however, the picture does not go. It makes no attempt to show any strong dramatic or sustaining qualities and whatever interest it will evoke will be more or less spasmodic and measured by the degree in which Miss MacMillan pleases her audience. She dons boy's clothes and proceeds to fool a number of her co-players but doesn't make a very convincing boy in the public's eye.

The story is by Judge Willis Brown. C. J. Wilson, Jr., wrote the continuity and Eugent Moore directed. The atmosphere is good and the photography entirely satisfactory.

THE STORY AND PLAYERS

Nancy (Violet MacMillan) and Ellen Grimm (Barbara Conley) are left alone after the death of their mother. They are taken to the orphanage and after a while Ellen goes to a rich home and Nancy to a poor one, where she is maid of all work. Running away she dons boy's attire, kidnaps her sister and attempts to earn a living. The authorities find the younger child. Nancy goes to Noble (P. L. Pembroke), with whom she has some slight acquaintance and it is through him that both children are adopted by his parents.

Mrs. A. E. Witting, Charles H. Mailes, Gertrude Aster, L. M. Wells and Sherman Bainbridge complete the cast.

"The Ghost House"

(Lasky-Paramount—Five Reels)

REVIEWED BY PETER MILNE

BEULAH MARIE DIX conceived an extraordinary clever comedy in "The Ghost House," in which Jack Pickford and Louise Huff are starred. The main action is staged in a "haunted" house. Into this a family has just moved consisting of a young girl, her widowed sister and the latter's baby. And on the same evening a burglar decides to hide in the house with his loot and the young hero is forced to abide there by order of a college fraternity of which he is a prospective member.

With each one of these parties on the lookout for ghosts, the results of that one evening may be partially imagined. The many twists which Miss Dix has injected serve to bring a continuous line of comedy to "The Ghost House." It is impossible to give a fair idea of the detailed action in cold type but it can safely be said that it deserves only the highest praise. It is worked out with all the ingenuity and smoothness of a stage play—in fact, a theatrical producer might well turn to it for serious consideration.

Mr. Pickford and Miss Huff, a team whose merit has never been overrated, perform excellently in the principal roles and their support is of the same high order. William C. De Mille directed. His work effectively brings out the high lights of the story. There are some unusual shots and the manner in which he has used light to accentuate a situation is commendable to the last.

THE STORY AND PLAYERS

Lois Atwell (Louise Huff), her widowed sister (Olga Grey) and her child inherit a home on the edge of the village generally known as the Ghost House. They take possession on the same night that Ted Rawson (Jack Pickford) is exploring the place under orders from his fraternity. A burglar (Eugene Pallette) son of the old keeper (James Neill) hides there with his loot. The keeper is the one who has circulated the stories about the ghosts as he finds the house a fine rendevous for his band. In the middle of the night Lois apprehends Ted and believing him a burglar makes him captive. The burglar, hearing and seeing the others and believing the house actually haunted flees, leaving the loot. When the baby is taken sick Ted offers his services and proves such a friend that Lois lets him go in the morning. The burglar and his pals return for the loot just after Lois had accused Ted of being the robber. He fights the trio until help arrives and then makes known his identity.

Mrs. Lewis McCord, Horace B. Carpenter, Edythe Chapman and Lillian Leighton complete the cast.

"The Torture of Silence"

(Pathe—Five Reels)

REVIEWED BY PETER MILNE

"THE TORTURE OF SILENCE" is a French made picture in which everything from story to production appears typically foreign. There is a single big situation dealt with throughout the five reels—the one in which the woman attempts to shield from her husband her altogether innocent though foolish past. This is offered small elaboration in the way of incident. Whatever strength it possesses is derived from the emotional performances given by the two principals.

The picture, when properly subtitled, will probably present an appearance that reaches well up to the average. Some of these subtitles should be made to clear up many of the peculiar acts of the husband, which fall short of being understandable in their present form.

The picture has been carefully staged and there are some scenes where lightning had been employed most effectively. Emmy Lynn as the harassed wife gives a performance full of appeal. Her acting is of a very high grade and during the time she is on the screen she constantly demands the attention.

THE STORY AND PLAYERS

Martha Courand (Emmy Lynn), neglected by her husband, urges Gallatin, his best friend, both orally and by letter to elope away with her. She goes to his apartment to continue her plea and, refused again, she snatches a gun and attempts to kill herself. Gallatin interferes and in the struggle is mortally wounded. In order to insure Courand's happiness he extracts a promise from Martha and from his servant, Jean, never to tell of the scene. Before he does he writes a note saying that he took his own life. Several years later when the Courand child has grown to be quite a boy, an old letter written by Martha to Gallatin is discovered. It falls into the hands of a blackmailer who brings it to the house demanding money. Courand purchases it and after reading it denounces his wife. He demands her to tell him who the other man in her life was but, remembering her oath, she refuses. He then begins to doubt himself the father of the child. Relations are strained between husband and wife for a long time until Jean, realizing that their happiness is worth more than the memory of the past, tells the whole truth.

"'One Shot' Ross"

(Triangle—Five Reels)

REVIEWED BY PETER MILNE

"'ONE SHOT' ROSS" was written by Lambert Hillyer and it is not stretching the point at all to say that he has turned out an extraordinarily good story. It makes a big splash among its fellow western pictures, very few of them being able to approach it in originality of treatment and strength of situation. Its central figure was quite obviously modeled to fit the peculiarities of William S. Hart, yet even without such a strong personality it carries suspense and conviction in every scene. Mr. Hillyer has supplied his story with a number of high lights, the which he has strung together in a continuity that to all intents and purposes is flawless.

Roy Stewart carries the title part most satisfactorily. He does the stern bad man stuff to fine effect, reforms in fitting style because of a little child and only goes back to his gunning ways in the defense of virtue. The few scenes in which Mr. Stewart as Ross is supposedly "locoed" are enacted unusually well. Josie Sedgwick makes a good heroine and Jack Richardson is, as ever, the relentless villain.

Cliff Smith has set the story in a realistic western atmosphere. There are some fine long shots of cattle herds, while the tense action, such as shooting and the like, has been treated so that an unusual supply of suspense is derived.

"'One Shot' Ross" can frankly be advertised as a "best bet" and star or no, there will be few if any who leave the theatre dissatisfied.

THE STORY AND PLAYERS

"One Shot" Ross (Roy Stewart), who has made Painted Gulch a fairly straight town by using his guns, leaves it after he sees a little girl crying over the body of one of his victims. He resolves not to use the pistols again. While traveling on the stage it is attacked by a gang of robbers led by Jim Butler (Jack Richardson). The horses run away, the coach is turned over an embankment and Ross is cut on the head. Taken to the cabin of old Sheridan (William Ellingford), the doctor fears for his ultimate sanity. Ross is cared for by Nan Sheridan (Josie Sedgwick), on whom Butler looks with envious eyes. Sheridan, while spying on Butler's gang, is shot and killed. Ross feigns feeble mindedness in order to get the goods on Butler, who turns out to be cattle thief as well as general bad man. A furious fight is staged in which Butler finally goes to defeat, Ross afterwards claiming Nan.

Louis Durham, performing well in the part of Ross' companion, and Leo Willis complete the cast.

"Wild Sumac"

(Triangle—Five Reels)

REVIEWED BY PETER MILNE

THE single fault with "Wild Sumac" is that its characters are never established until the final scene. There is a string of climaxes, often entertaining and sometimes carrying a fair degree of force, but generally the observer will find himself rather at sea because of the absence of hero and the lack of proper character drawing.

Perhaps this was Miss Elaine Sterne's idea of deriving suspense and mystery from her story. But there is a void left by the absence of that character called a hero. The French Canadian who claims the girl at last, shot a man in a brawl over a woman and led an innocent youth to drinking and gambling and ultimately his death. It is hardly prudish to exclaim over a hero doing such things usually awarded the heavy of the cast. Then Wild Sumac's guardian, who is thought her father for a long time, mistreats her generally and accuses him of a murder of which he is guilty. Of course the fact that he is not her father seemingly clears up the case, but the explanation comes a little too late.

The final reel discloses some exciting mob scenes when Sumac is about to be burned at the stake by the angry mob. The picture throughout has received capable staging under the direction of William V. Mong, who worked on a continuity done by Jack Cunningham from Miss Sterne's story.

Margery Wilson, George Chesebro and Edwin J. Brady carry the principal parts.

THE STORY AND PLAYERS

Jacques (George Chesebro), having shot a man in a quarrel, finds himself a fugitive from justice in the great Northwest. In another town he meets Wild Sumac (Margery Wilson), who lives with a dishonest old trapper, Lupine (Frank Brownlee), and his squaw. Du Fere (Wilbur Higby), leading citizen of the town, hires Jacques to work on a railroad and puts his son, Pierre (Ray Jackson), in his charge. Jacques takes him to Lupine's house, where he procures liquor and where he plays at cards with Lupine. Lupine being dishonest, Pierre loses his money. Later Pierre learns of Lupine's tactics They fight and the boy is killed. Lupine puts the blame on the child. She is arrested. The populace, under the leadership of a religious fanatic, break into the jail and carry her out, intending to burn her at the stake. She is rescued by Jacques. It is then discovered through the confession of Lupine that she is really Du Fere's niece. Jacques is apprehended by John Lewis (Edwin J. Brady) of the Northwest Mounted. Before he goes to serve his short sentence he has Sumac's promise to marry him on his release.

"Firing Father" and "Jerry in Yodel Land"

(Strand Comedy and Cub Comedy. One Reel Each)

REVIEWED BY F. G. SPENCER

JAY BELASCO as an automobile salesman arouses the ire of his girl's (Billie Rhodes) father, the result being that Mary is confined to her room. The ardent wooer, however, finds ways

and means to circumvent the old man by staging a fake fire, and with his accomplices carrying off the girl bodily. It's a breezy comedy, and exhibitors can make no mistake in booking it. It is scheduled for release Tuesday, Oct. 9.

"Jerry in Yodel Land," a Cub comedy, is about up to the standard of George Ovey's work. He is waylaid by brigands in the Tyrol, and when relieved of his wealth, the brigands adjourn to a cafe to spend the cash, only to find that it is all "moving picture money" and they are forcibly ejected from the place. Jerry's trick bicycle is a novel feature first introduced in this comedy. The release date is Thursday, Oct. 4.

"The Public Defender"

(Harry Raver—Five Reels)

REVIEWED BY JOSEPH L. KELLEY

"THE PUBLIC DEFENDER," in the nature of a propaganda play, presenting an appeal for an official state defender in the courts for those indicted for crime and unable to pay for counsel, falls far short of presenting the interesting photodrama that the strong title would suggest. With wonderful possibilities woven into the story, written by Mayer C. Goldman and Frank W. Harris, members of the New York Bar, and scenarioized by Frederick Rath, the director, Burton King has, apparently, ignored, even the fundamental rules of legal procedure in staging the production, with the result that where the audience has reason to expect strong, convincing action, the characters, handicapped by reason of the fact that they are made to interpret the law in such ridiculous terms as to make even a junior law clerk blush, fail to convince.

Regardless of the means employed, the director has set out to free David Moulton, the accused man. Some of the scenes, all of which disclose the relations between attorney and client, are so far-fetched as to be ridiculous. Can you imagine a reputable attorney such as the character Jerome Martindale, refusing, openingly to examine a single witness in the defense of his client and then to charge the jury in such a loose, unconcerned manner as he does in the court scene? And all of this obviously ridiculous procedure followed when the accused man is, himself, a student of the law.

If these and other shortcomings, of the same nature, in "The Public Defender" can be overlooked by an audience, Harry Raver's production will go over with a "bang" for in the cast of characters are the names of Frank Keenan, Robert Edeson, Alma Hanlon, Florence Short and John Sainpolis—all favorably known to picture lovers. Especially the first two named are trump cards, of box-office value. Frank Keenan in the role of district attorney, has the opportunity to shine in strong character acting and he does so. It is to be regretted that he is made to lower the dignity of the legal profession by advising in his professional capacity as he does. John Sainpolis does unusually good work. Alma Hanlon gives a fair performance in a part for which she is unfitted. Robert Edeson will surprise a good many of his admirers by his failure to present even an average performance. Every one who sees him will be thoroughly convinced that in private life, he does not follow the profession of the law. Others who have minor roles in the supporting cast are, William B. Green, James Sullivan, J. K. Roberts, C. H. Martin, Louis Stearns and John O'Keefe.

The opening scenes promise strong, virile, gripping action and plot material. Until the director makes a farce of the law, "The Public Defender" strikes hard with a "sure-hit" aim. It is to be doubted if the average audience can and will overlook these faults. If they do, the picture will give average satisfaction. The last scene shows a aeroplane in action which makes a strong sensational scene when the action leading up to its introduction, calls for such drastic action. But its introduction in "The Public Defender," incites laughter rather than added excitement. The flight of the aeroplane, the arrival at the death house at the last moment, and the heroine registering exhaustion—all reminds one of "Daredevil" Dick episodes. "The Public Defender" may "go over" big, by virtue of the stars drawing qualities but it will not by virtue of real dramatic worth.

THE STORY AND PLAYERS

David Moulton (John Sainpolis) is a law clerk in the office of Robert Murdock (Frank Keenan). Moulton's wife, Rose (Florence Short), is fond of pleasure and a favorite of Murdock's. Moulton sees them together and demands an explanation. He is discharged. Soon after Murdock is elected. District Attorney. Murdock tires of Rose. She becomes acquainted with Leslie Morrison (Louis Sterns), a Wall Street banker. Moulton gets a position in the bank of which Morrison is president. Rose has divorced Moulton, naming Mary Reed (Alma Hanlon), a stenographer in Murdock's office, as corespondent. Rose's extravagance leads to Morrison appropriating bank funds. Fearing the bank examiners will detect him, Morrison asks Rose to return some of the jewels he has given her, so that he can raise money to cover the amount short. Rose refuses, but advises him to throw the blame on one of the clerks in the bank. Morrison fixes the books of the bank, calls the District Attorney and arranges to have Moulton, who is now employed in the bank, accused. Later, Morrison falls down the elevator shaft and is killed. Moulton, who was at the bank working late the night that Morrison is killed, is accused of the murder. He is tried and convicted, Murdock prosecuting the case as District Attorney. Moulton, having no funds, is assigned counsel who takes no interest in his case and makes no effort to defend him. Mary Reed, who loves Moulton, applies to the Governor for a pardon but is refused. The day of the execution nears. The "Public Defender" bill has passed and Arthur Nelson (Robert Edeson) is appointed. Mary sees him and he starts gathering evidence sufficient to assure a new trial. He finds a clue in Moulton's favor and gains a new trial. To stay execution, he races to Judge Holmes's summer lodge in the mountains and gets the order. Mary accompanies him. The Judge convinced, gives Nelson the order. The death house is more than a hundred miles away. The Judge tells Nelson that he has a son in the aviation camp nearby. Nelson drives there and he and Mary are taken in the aeroplane to the death house, arriving in time to save Moulton from the chair.

Kalem Can Do Your Printing and Developing

Greatly increased facilities enable us to handle a large amount of additional laboratory work.

For TEN YEARS Kalem's printing and developing, done by experts, has been praised by the trade.

We can furnish other producers the same standard of excellence.

With Kalem's laboratory quality so well known, our strongest argument in soliciting your work is the PRICE we can quote. Write us for quotations.

KALEM COMPANY
235 W. 23rd Street
NEW YORK CITY

Get Your Release Dates in by Saturday

Announcement of

Motion Picture News Studio Directory

Fourth Edition, Out in December

The DIRECTORY is the *Standard Publication* among editors of motion picture pages in daily newspapers. They constantly consult it for information about players.

For this reason, no other single medium gives actors and actresses wider publicity than the DIRECTORY.

Newspapers cannot do without biographies in answering the countless questions of picture fans.

Read what the Sacramento "Bee" says:

Editor, Motion Picture News:—
Dear Sir: Accept my most heartfelt thanks for your latest DIRECTORY. It is just what The Bee movie department needed to answer the questions that swarm in.
(Signed) Kenneth Campbell,
Feature and Motion Picture Editor.

All casting directors consult MOTION PICTURE NEWS STUDIO DIRECTORY before selecting a player for a new picture. By making it easy for him you make it easy for yourself.

PLAYERS, We Must Have Your Biography, Correct to Date. Send in This Coupon Now ⟶

MOTION PICTURE NEWS, 729 Seventh Avenue, New York City.
Mail me, without obligation on my part, a biography blank for personal data to appear in the fourth edition of MOTION PICTURE NEWS STUDIO DIRECTORY.

Name.....

Home, Studio or Agency Address.....

LATE NEWS

Rivoli Is Rothapfel's New Theatre

The motion picture theatre in course of erection at the corner of Broadway and Forty-ninth street, scheduled to open in December under the direction of S. L. Rothapfel, will be known as the Rivoli.

Y. M. C. A. Help in Move for Better Films

With the co-operation of P. F. Jerome, director of the Equipment and Supplies division of the National War Work council of the Y. M. C. A.'s of the United States comprehensive plans are being worked out by the National committee for Better Films to take steps in the way of creating organizations of affiliated committees in cities where up to this time there has been but little interest in the Better Films Movement.

The secretaries of various social welfare organizations, it is expected, will take an active part in calling conferences of groups of individuals in each locality looking to the formation of a definite committee which will adopt a program for co-operation with some local exhibitor.

The plan presupposes that exhibitors will welcome the co-operative support thus assured them. The present plan of the committee is to cover the following states systematically:

West Virginia, Virginia, North Carolina, Tennessee, Florida, Alabama, Mississippi, Texas, Oklahoma, Iowa, Michigan, Wisconsin, Minnesota.

Already correspondence is under way and the outlook is hopeful for active results.

Censors?—Beyond Understanding, Says Judge in Decision

Wanted: Directors who can anticipate the whims of censors' minds. Only tried and proven psychologists with entre into the past and future so-called ideas which wander through the said censorial authority's cerebellums need apply. Bright future guaranteed in as much as those employed need know only concerning dark and empty spaces.

Such, in all truth, might be the advertisement seen in news and trade papers had Justice Murray and a jury in the Third Municipal Court, New York City, not decided in favor of a director in his suit against a certain film concern.

The facts as they were presented were that the director had been engaged to make a picture for the producing concern. He made the picture. Then in stepped the Board of Censors and certain alterations were stipulated, for which action the producers held they would not pay the director for his services, alleging he had guaranteed the picture would pass the censors.

The court decided a censor's mind was beyond understanding, hence no human being could predict its action, and—Q.E.D.—could not be held responsible if the censors disapproved. Verdict for plaintiff, $500.

Italian War Pictures Cause Injunction Suit

For Pitt Theatre Company of Pittsburgh Claims Infringement Is Made on Its "The Italian Battlefront"—Big Damages Asked

ANOTHER injunction suit concerning motion pictures showing scenes of European battlefronts and soldiers in action made its way to the front last week, and at last reports was holding its ground grimly even in the face of the barrage fire of proposed revenue taxes and increased theatre admission prices.

The Fort Pitt Theatre Company, of Pittsburgh, which controls the American tour of the motion pictures being presented under the title of "The Italian Battlefront," is the complaintant, in conjunction with the Italio-North American Commercial Union. The Fort Pitt Company, incensed at what it considers an unjust infringement on its copyrighted title of "The Italian Battlefront," launched a suit in the Southern New York District of the United States District Court to restrain Jack Goldberg and Alexander Stathopoulo from exhibiting or causing to be exhibited a motion picture production called "On the Italian Battlefront." The plaintiffs believe their title worth an enormous sum, and are asking for the alleged infringement, $50,000 damages.

The complaint further declares that the title, "The Italian Battlefront," which was adapted with the consent and upon the authority of the Italian Government, has been copyrighted, and that the Fort Pitt Theatre Company has expended large sums of money in advertising this title, and that they and their licensees, among them the theatrical producers, Sam S. and Lee Shubert, have exhibited this motion picture at such houses as the Forty-fourth street theatre, of New York City, the Auditorium, of Chicago, Tremont theatre, of Boston, Garrick theatre, Philadelphia and elsewhere.

By reason of these presentations together with the extensive advertising of the distributors and the interesting and educational value of these pictures it is declared that "The Italian Battlefront" has been widely and favorably known to the public, and that this title has come to be associated with and to designate the officially approved and sanctioned Italian war pictures.

It is alleged that for the purpose of benefiting from a favorable public opinion which has been created for this production, the defendants have "jointly conspired and concerted together to deceive the public and to deprive the plaintiffs of their just reward and profit by exhibiting a motion picture under the title, 'On the Italian Battlefront,' which picture wrongfully, untruthfully and falsely purports to be scenes taken on the battlefront of the Italian army."

The plaintiffs request the court to enjoin the exhibition of this product, and also its advertising.

The official Italian Government pictures are now being routed throughout the United States in legitimate theatres, at a legitimate scale of prices. They have been highly commended by both press and public.

Injunction Proceedings Over Russian Revolution Pictures

The dispute between the Overland Film Co. and the Inter-Ocean Film Corporation over their respective pictures of the Russian Revolution in which Kerensky is advertised as a prominent figure was heard in the Supreme Court before Justice Cohalan on September 24.

An order was made by the Justice in effect that the Inter-Ocean Co. should not exhibit or advertise the pictures claimed to be owned by the Overland Co., nor should they advertise their Kerensky picture as an official Russian picture or that they had paid the Russian government for it. The Inter-Ocean Co. was authorized to advertise their pictures known as "Kerensky in the Russian Revolution."

"Romanoff" Litigation

In our last issue mention was made of the injunction proceedings commenced by the Iliodor Picture Corporation against the Export & Import Film Co., Inc., and others.

On October 3 a further hearing was had in this matter before Judge Hough in the United States District Court, and the temporary restraining order previously made was continued pending the trial for infringement.

Judge Hough holds that the action is sustainable only as a theatrical infringement of copyright, and that where the title of a play is descriptive it may be part of the right or property covered by the copyright.

Under the decision of the Court the defendants are prevented from using the title, "The Tyranny of the Romanoffs with Iliodor," and from showing any photograph of Iliodor in a costume in which he is shown in the plaintiff's copyrighted photoplay.

Mendelsohn Not Manager in Indianapolis

Through an error in an announcement made last week in the MOTION PICTURE NEWS it was stated that Felix Mendelsohn had been appointed manager of the World Film Corporation branch in Indianapolis, Ind. Nat Barach is manager of the Indianapolis branch, and announced this week that Mr. Mendelsohn has been appointed to the sales force of the office.

In and Out of Town

H. J. Klutho, of the Klutho Studios, Jacksonville, Florida, arrived in New York last week to get a general line on the market. Mr. Klutho is stopping at Hotel Knickerbocker. He will be in town for several days.

Edward Kraupa, general manager of the Monarch Film Service Company, Philadelphia, is in New York in the interest of his company. He will look at the current releases and study conditions generally, as they now exist in the market.

Gus Inglis, of Willis and Inglis, Los Angeles, who has been in New York for several days, closing a deal whereby the world rights to the Marine Film production, for the independent market, "Lorelei of the Sea," was sold to Charles Rankin, returns to Los Angeles this week.

Judge Taylor, Houston, Tex., is in New York making arrangements for the filming of a historical picture, to set forth events during the time that Texas was involved in six different wars. Judge Taylor is accompanied by Harold Binney, comedian, appearing in Lion Comedies, whom he represents.

C. C. Pettijohn, general manager of the American Exhibitors' Association, has returned to New York from a business trip to Indianapolis and Chicago.

Charles Rankin, who has recently purchased the world rights to "Lorelei of the Sea," left for Philadelphia and points South Sunday. He will visit several cities in the interest of his picture.

W. R. Rothacker, of Rothacker Film Manufacturing Co., Chicago, arrived in New York last week and is stopping at Hotel Biltmore.

Members of the American Exhibitors' Association who attended the meeting held in New York last Thursday are as follows: I. N. Mosher, Buffalo; William Tait, Jr., Utica; W. A. Steffes, Minneapolis; Frank Rembusch, Indianapolis, Ind.; Guy Wonders, Baltimore; Peter Jeup, Detroit, and M. Levy, Norfolk.

W. H. Lamb, American Standard Motion Picture Corporation, who left last week for Chicago, making the trip by automobile, is reported to have met with an accident while passing through Toledo, O., en route. Mr. Lamb's wife accompanied him. Both escaped injury.

John R. Freuler, president Mutual Film Corporation, returned to Chicago last week after a business trip to New York.

Isidore Bernstein, returned to Los Angeles last week, having completed arrangements for the distribution of his productions, "Humility" and "Loyalty."

Allen Candor and Mr. Ginsberg, of A. Kay Company, returned from a business trip to Boston last week.

Kalem Launches Drive for New Liberty Loan

The Kalem Company has produced in motion pictures an appeal to the public, driving home the urgency of the new Liberty Bond issue and the extraordinary opportunity offered everyone to do his bit. The appeal, placed as a "trailer" on all Kalem films, appeared in motion picture theatres simultaneously with the inauguration of the Government's campaign and will be shown until the Liberty Bond issue is fully subscribed. Their trailer, beautifully lighted and tinted, is a scene of a gray-haired mother bidding goodbye to her two sons, one a marine and the other a color sergeant in the Army. Imposed on the film is the text "She Lends Her Sons." Lend Your Dollars for a Liberty Bond—and Victory!"

Mabel Juliene Scott, Appearing in "The Sign Invisible," Produced by Edgar Lewis

Julienne Scott Presents Sweaters to Soldiers

Mabel Julienne Scott, who has the leading part in Edgar Lewis's new picture, "The Sign Invisible," has returned from Camp Devens, Ayer, Mass., where she went to present the soldiers with two hundred sweaters, knitted by the Woman's Auxiliary, of which she is president.

Globe Raises Ticket Rate While War Tax Hovers

War, which has never been a respecter of pocket-books, has gone a step further in New York and has piled on the straw that will no doubt break the camel's back, insofar as the relation between film tax, theater prices and amusement seekers is concerned.

Hereafter, when the young man of Manhattan escorts his best girl to the theatre he is going to dig down deeper into his pockets for the coin than he has ever done before. Last week the edict went forth from the Globe theatre to the effect that beginning with Fred Stone's engagement at that house the price of tickets will do a double quick to $3 each in the orchestra section, which is an advance of fifty cents over all former records with the exception of special occasions. On top of this the impending war tax of ten per cent is expected to descend upon the purses of the theatregoers December 1, making a $3 ticket sell at $3.30. And war has caused all this, as well as the tax on films and motion picture theatres.

The action of the Globe in raising admission prices is believed to be the first step toward a general increase in theatre tickets, spreading to the motion picture houses as well as the legitimate.

Landon Joins the Nicholas Power Company

G. W. Landon, well known in New York publicity circles, has joined the Nicholas Power Company as associate advertising manager.

What To Do with Cigarettes and Pennies

1. Pack cigarettes carefully in boxes of 100 (boxes can be secured from local tobacco stores) in which slightly moistened blotters in envelopes are placed to prevent cigarettes from drying.
2. Arrange with the commissary department of the camp where men from your section will go for distributing the cigarettes contributed at your theatre.
3. In case this is impossible, or in case you have superfluous cigarettes, send them by parcel post, carefully packed, directly to Motion Picture News, 729 Seventh Avenue, New York.
4. Pennies and other coins collected should be deposited at your bank and a check for the amount sent weekly, made payable to Motion Picture News. These checks will be turned over to the Our Boys in France Tobacco Fund for purchasing tobacco and cigarettes to be sent to our soldiers in France. Receipts for these packages (every 25 cents you send buys 45 cents worth of tobacco) will be sent to you directly by the soldiers who receive them. *You will receive a postcard message of thanks directly from the trenches for each 25 cents you contribute.*

   For example: If your cash contributions amount to $100 weekly, you will receive 400 cards. These should be displayed in your lobby *or, better still, sent out to your mailing list.*
5. Keep closely in touch with your local newspaper. Let the editor know your results and urge him to co-operate with you. It will mean more subscribers for his paper—more patrons for your theatre.
6. If you haven't sent for a "Drop a Penny" or a "Drop a Cigarette" card, send for it—*NOW!*

Cigarette Fund Remittances

Previously acknowledged		*$66.36*
Olympic Theatre, Portsmouth, Va., S. L. Harris, Manager		*5.00*
Queen and Star Theatres, Chillicothe, O., C. A. Smith, Proprietor		*8.00*
Wilson Theatre, Baltimore, Md., Guy L. Wonders, Owner		*41.00*
From our Los Angeles Office:		
Sept. 15th—From Tally's Broadway, Miller's, Quinn's Rialto, the Woodley and the Garrick		*21.30*
Sept. 28th—		
Tally's	*$9.34*	
Woodley	*.23*	
Miller's	*18.97*	
Quinn's Rialto	*4.74*	
		33.28
Hopkins & Larson, Majestic Theatre, Neb		*6.00*
Orpheum Theatre, Muncie, Ind., John J. Meehan		*2.02*
		$182.96

Film Men to Oversee Foreign Distribution

(*Continued from page 2707*)

Friend, Famous Players-Lasky Corporation; Adolph Zukor, Famous Players-Lasky Corporation; Samuel Goldfish, Goldwyn Pictures Corporation; Ricord Gradwell, World Film Corporation; W. R. Rothacker, Rothacker Film Manufacturing Company of Chicago; P. A. Powers, Universal Film Manufacturing Company; Samuel R. Rothapfel, Rialto theatre; J. E. Brulatour, Eastman Films; Lee A. Ochs, National Exhibitors' League of America; Louis E. Blumenthal, Exhibitors' Trade Review; William Wright, Kalem Company; Al. Kaufman, Famous Players-Lasky Corporation; Fred J. Beecroft, Motion Picture News; Peter Jeup, Detroit, Mich.; W. R. R. A. Mosher, of Buffalo; Charles C. Pettijohn, American Exhibitors' Association; Alfred S. Black, Rockland, Maine; Robert Priest; Mark Vance, of Variety; Sam Speedon and George Blaisdell, of the Moving Picture World, and Executive Secretary Frederick H. Elliott.

The meeting was adjourned until Monday afternoon at 3 o'clock. President Brady is to arrange for an appointment through Secretary Tumulty, so that he may present the members of the American Cinema Commission to President Wilson early this week.

If you haven't sent for a cigarette sign send for it—now!

Ince Makes Another Suggestion to Government

Thomas H. Ince has been very active in war matters, and suggestions he has made to government officials have been highly beneficial and heartily welcomed by several departments. Another suggestion by Mr. Ince which in all probability will be carried out by the government, is the making of motion pictures throughout the country. Relatives and friends of soldiers in France will be gathered together in familiar locations of the soldier boys home towns, and short subjects filmed. Mr. Ince has agreed to finish these pictures at the actual cost to his laboratory, and they are then to be sent to France where they can be shown to the regiments containing soldiers from every town. This move on the part of Mr. Ince will be appreciated.

A Charming New Portrait of Clara Kimball Young, Who Recently Started Production of Her Second Select Picture

Chicago Local of A. E. A. Holds Meeting

Seventy-one of the leading exhibitors of Chicago and vicinity turned out October 2 for the meeting which the Chicago local of the American Exhibitors' Association held at its quarters. It was the largest gathering of exhibitors held in the Windy City in several months, and many of the exhibitors who attended were not affiliated with any exhibitors' organization.

Charles C. Pettijohn, general manager of the recently formed association, addressed the meeting, his remarks making such an impression on the assemblage that the local's membership was increased sixteen members.

The Local turned over to the treasury of the National body a check for the annual dues of fifty-one members.

Screen and Stage Folk to Work for Patriotic Bazaar

Theatrical and silent drama professionals will be decidedly active in working for the big U. S. Army and Navy Bazaar which is to be held in Grand Central Palace, October 27 to November 3. This is to be under the auspices of the Army and Navy Field Comfort Committee, and the funds raised will be used for the purchase of comfort packages for our soldiers and sailors at the front and in cantonments. These kits contain tobacco, pipes, cigarette paper, cigarettes, chocolate, shoe laces, shaving cream, soap, tooth paste, and other little knickknacks which are difficult for the man in service to obtain.

Emma Frohman is director of the woman's section. Those who desire to assist in the work, either part or all of their time, are invited to communicate with her at 12 East Forty-sixth street, New York City.

Marguerite Clark in "Bab's Diary" at Strand

Marguerite Clark in her latest Paramount feature, "Bab's Diary," the first screen version of the sub-deb stories, is booked for the Strand in New York this week. It is understood that the two sub-deb features to follow this, with Miss Clark as star, will also be shown at the Strand.

Liberty Loan Campaign in Gaumont Weekly

The campaign for the distribution of the second issue of the Liberty Loan bonds is rapidly progressing all through the country. Gaumont-Mutual Weekly No. 145, which is released on Wednesday, October 10, pictures the opening of this campaign in New York City, where one-tenth of the amount of bonds allotted for that section was subscribed almost at once.

Timely war scenes in this number of the Weekly come from both sides of the Atlantic.

Ernest Shipman Pays Tribute to Producer

Ernest Shipman, who recently announced that he has severed all connections with film producers for the purpose of giving his undivided attention to exploiting a number of features in the open markets of the world, and who has affiliated with Chester Beecroft for the export trade, this week qualified his statement that it is about an even break in responsibility between the producing and exploiting ends of the industry by paying tribute to the creative genius of the producer.

In reference to this assertion that the creator of the product should be entitled to the lion's share of the credit and profits, Shipman said: "This attitude of course refers to the Independent producer, who constructs for the open market. It is somewhere among the unfettered directors that we are more apt to find the masterpieces, whether it evolves a simple problem of every-day American life, or reaches the grand opera heights of filmdom.

"Creative genius requires to be surrounded with the safeguards of practical business, but in such a way as to foster the profits without warping the big thought of the producer.

"It is a far cry from the hopeless amateurish effort to the acme of artistic success; and it is in between these extremes that my work now lies. On one hand, I am dissuading the hopeless effort, or turning it into more profitable channels; and on the other, paving the way for the coming of the masterpiece, of which a certain number will surely reach the screen.

"An eye to the world-wide appeal in the selection of theme is something which should not be overlooked, for while the God of War has temporarily checked some portion of our export trade, he is at least granting us a two-years' franchise for universal manufacture."

Ohio Permits Showing of Fight Films

The Ohio Board of Censorship, at Columbus, has let down the bars in one respect regarding motion pictures. The censors have permitted the exhibition of films showing the Carl Morris-Fred Fulton boxing boat at Canton, O., on Labor Day, and in which prize fight Morris was disqualified for fouling. The Industro-Scientific Film Company, of Cleveland, has been given permission to book the picture into Ohio, and the first exhibition was at the Lyceum theatre in Columbus.

The Radio Film Company of Maine Incorporated

Lewis A. Goudy, S. S. Bartlouney and George H. Allan, all of Portland, Me., have incorporated in the sum of $200,000 for the purpose of manufacturing and dealing in motion picture films, machinery, scenery, etc.

Other incorporations for the week ending October 6 as furnished from the records of The Corporation Trust Co., 15 Exchange place, Jersey City, N. J., are:

Acme Motion Picture Projector Company, incorporated for $2,000 to manufacture and sell motion picture machines and accessories. The incorporators are Samuel Goldfarb, Bernard J. Brown and Harry A. Silverstein, all of 905 Ashland Blk., Chicago, Ill.

Lyons' Theatre Company, incorporated in New Jersey for $25,000 to operate theatres, amusement enterprises. James J. Lyons, Adele E. Lyons and William F. Lyons, all of Cutler street, Morristown, N. J., are the incorporators.

Sixtieth Street Amusement Company, incorporated at Camden, N. J., for $2,000. F. R. Hansell, John A. MacPeak, I. C. Clow, all of 419 Market street, Camden, N. J., are the interested parties.

Broadway Producing Company, incorporated at Morristown for $10,000 to operate theatres, etc. James J. Lyons, Cutler Park, Morristown, N. J., Joseph Conoly, and T. Hayes Hunter, 110 West Fortieth street, New York City, are the incorporators.

Triumph Amusement Company, incorporated for $10,000 for the purpose of dealing in motion films, projecting machines, mechanical-musical instruments, etc., and to operate moving picture houses. The incorporators are Frank S. Hopkins, Jas. S. Savage, Jas. S. Savage, Jr., all of Buffalo, N. Y.

Oriole Film Corporation, incorporated for $200,000 to manufacture motion pictures. Henry M. C. Woolf, 363 West 120th street, New York City, Martin F. Warr, 1118 Prospect place, Brooklyn, N. Y., Geo. Walter, 309 Degraw street, are the incorporators.

West Point Films Company, incorporated for $10,000 to manufacture films showing military evolutions. The incorporators are T. H. Ferris, C. R. Dewey, Thayer Burgess, all of Homestead Aid Building, Utica, N. Y.

Nebraska League to Entertain Organizer Rogers

Organizer Rogers, of the Nebraska branch of the Motion Picture Exhibitors' League of America, will be the guest of that organization at two meetings scheduled for this month, the first of which will be held in Lincoln within a few days. Exhibitors from all parts of the state are expected at this meeting, following which, according to present plans, there will be a similar one in Omaha. It is understood that Mr. Rogers will spend a week or more calling upon exhibitors throughout the state in the interest of the organization. President H. M. Thomas, of the Nebraska branch, is said to have declared that the membership has never been up to the desired point.

Goldfish Lauds Showmanship of Exhibitors

Declares the Motion Picture Showman Now Equals or Excels His Brother in Legitimate Field in Delivering the Goods

SAMUEL GOLDFISH, president of Goldwyn Pictures Corporation, in a statement last week handed the exhibitors of this country a large bouquet by declaring that the exhibitors are striving harder to gain and are coming nearer to success in attaining the full showmanship values out of their pictures than theatrical managers are obtaining from plays presented in their theatres.

"If you will carefully analyze the situation in the first two hundred cities of America, or several hundred additional towns and cities," says Mr. Goldfish, "you make the following significant discoveries:

"First, you will find that motion picture advertising in the daily newspapers is from two to ten times as great as the advertising of theatrical attractions. This means, of course, that, independently of their natural attraction and popularity with the public, motion pictures are more aggressively exploited than any other forms of amusement ever have been and doubtless ever will be.

"Second, you will discover that the exhibitor, the owner or manager of the motion picture theatre, makes a greater personal effort to gain public attention through the quality of his showmanship, through display of his inventiveness and ingenuity than the theatrical house manager reveals.

"Third, there are more existing channels for the exploitation of motion pictures than ever existed for attracting attention to theatrical attractions. The motion picture is more nearly the universal entertainment than anything else could be because of its fractional cost to the amusement-seeking individual. Stores, shops, industries and individuals lend their aid more quickly to the popularization of pictures than they can or would to the higher priced attractions of the legitimate theatre.

"I venture to say that few managers of any type have ever equalled the recent fine mounting and staging of 'Polly of the Circus' devised by S. Barrett McCormick and Robert Lieber at the Circle theatre, Indianapolis; of Harold Edel, managing director, and his associates at the Strand theatre, New York; of J. A. Quinn at the Rialto theatre, Los Anegeles; of Herschel Stuart at the Old Mill theatre, Dallas, Tex.; W. H. Smythe of the Strand, Seattle, and dozens of others with whose showmanship I am familiar.

"I consider it a fortunate thing for the film drama that there is no wholesale employment of the theatrical system of sending out equipped companies from New York to exhibit pictures to the public of America's towns and cities. If this were the system motion pictures would not today command any serious attention in America or the world at large. The thing that makes them greater and more popular than any other form of entertainment is the vast labor, the thought and the energy expended by individual managers everywhere to make their presentation attractive and challenging to the public."

Lowell Mayor Appears at Opening of Theatre

Strand, Owned by President of New England Metro, Brings Such Crowds Lowell Police Are Called

The new Strand theatre in Lowell, Mass., which was built for Louis B. Mayer, president of the Metro Pictures Corporation of New England and the American Feature Film Company of Boston, celebrated a very auspicious opening, October 1. The Mayor and many other prominent officials of the city, besides more than twenty-five hundred moving picture fans attended.

Nothing like was ever witnessed in Lowell amusement circles before. More than a thousand persons were turned away. Three police officers had been engaged to handle the crowd, but it was found necessary to send in a call for reserves.

Seven o'clock was the advertised time for the sale of seats, but two hours before that time, men and women gathered in front of the box-office seeking admission. By the time the box-office opened the line had extended up Central street, beyond Hurd street, and down the street to the junction of Prescott street.

When the doors were finally opened the theatre quickly filled up and Manager James J. Carroll was forced to discontinue the sale of seats. Every seat had been occupied and provision had been made to accommodate the overflow. It was by far the largest crowd that ever turned out to witness an entertainment in Lowell.

The program proper started twenty minutes after the scheduled time, the first number being a series of patriotic selections by the big twenty-piece Strand Symphony Orchestra, Arthur J. Martel, conductor.

Manager Carroll then appeared on the stage and extended his personal welcome and then introduced Mr. Mayer, owner of the house, who paid a real compliment to the city, in explaining that Lowell was selected for the home of the Strand because it looked like a real live and up-to-date city. Mayor James E. O'Donnell extended his compliments and congratulations to the management of the theatre, and wished them every success in their undertaking.

Jewel Feature Chosen by Defense Society

The American Defense Society has selected the Jewel production of "The Man Without a Country," made by Thanhouser and featuring Florence La Badie and H. E. Herbert, for exhibition in some 200 theatres throughout the country. The screen version of Edward Everett Hale's classic is to be used in connection with a big patriotic drive that the Defense Society is launching to gain recruits for the work that is being carried on in co-operation with the Government.

Short Subjects in Review

By Clara DeLissa Berg

(*Continued from page 2747*)

MAKE-BELIEVE GARDENS; REAL WORK FOR DOGS

Too bad that Alice, when she fell down the well into "the Antipodes," and found herself just four inches small, couldn't have dropped into one of those wonderful Japanese Gardens in miniature (Reel Life, No. 75), which are exact copies of the famous gardens of Nippon. So skillful are the craftsmen who produce these tiny shrubs that they can exhibit trees over a century and a half in age, which measure little over a foot in height and spread.

The dogs of the St. Bernard Hospice have long been justly famous. But new allies in the first aid field are needed, and dogs are now being regularly bred and trained for service at the front. Two years of patient teaching, graduate a dog who can climb and vault, whose scent is accurate, who carries messages back from the front, and who attacks a prisoner only when he attempts to escape.

The Springfield Armory, founded in Washington's time, is to-day doing yeoman service in turning out rifles. A "daily production" clock urges the men to even greater efforts.

TIME'S IRONIES

Had he a prophetic soul, we wonder, that watchmaker of Germany who encased a fine watch in a carefully wrought skull? Not so grim are other examples of the art (Gaumont Reel Life, No. 76). These timepieces from England, France and Holland are beautifully wrought in gold and silver, and highly decorated with enamel and precious stones. Nor are pleasing curiosities lacking. A "Motion Picture Watch" discloses Louis XV and his court moving with the hours across the dial; one elaborate "Table Watch" conceals a music and a snuff box; another contains a landscape and a windmill with arms that turn; on a third, made in Switzerland in 1790, a fountain sends up jets of crystal.

Following this dignified display comes an exhibition of acrobatic cycling by two very clever performers, and finally views of the land whence comes the luscious cantaloup, the Imeprial Valley of California. From this spot alone, two hundred cars of melons start daily, each with its five and a half tons of ice, renewed six times before the melons reach the end of their transcontinental journey.

A NEW OLYMPUS

Glacier, Yosemite, the Yellowstone,—we call them national parks, but we doubt if even the gods of Olympus enjoyed such beauty and grandeur as these American playgrounds afford. "Glacier National Park" (Hearst-Pathe) is a film of remarkable beauty, from the opening view of Triple Divide Mountain, down which waters flow to the Pacific, Hudson Bay, and the Gulf of Mexico, to the final view of Lake McDonald and the rugged peaks that circle it about.

UPSETTING GRAVITY

If Italy should need instruction for her recruits in the art of climbing perpendicular walls, which she probably doesn't, we can furnish a professor of the first rank. This nameless "human caterpillar" (Universal Current Events, No. 21) climbs up the face of a twenty-two-story building in San Francisco almost as easily as you or I would walk up the Statue of Liberty. One catches one's breath at viewing only the screen version of the affair.

Truly we are the world's market. Foreign aviators have found that no wood answers so well for warplanes as the spruce of our Northwest forests, and have come here to urge speed in its delivery. We glimpse them in an Oregon camp, and see the results of their efforts in a busy mill at Juneau, Alaska.

Boats are as urgently needed as aeroplanes. Another big freighter destined for France takes her initial plunge into Lake Erie with a sideways motion that would seem to threaten total immersion.

When word reached Kenneth Alexander, driving an ambulance in France, that his horse Escoba had won the Lexington Futurity, many exciting scenes of which are shown, he promptly cabled the $7,000 purse to the Red Cross. A doubly-honored horse!

A lively and interesting reel this, with a final tribute to

International Strength Helping Identical Ideals

THE REAL HAWAII

Poor Hawaii has been so thoroughly slaughtered to make an afternoon tea holiday that all it can emit is the faint tinkle of a ukalele and the rustle of a shredded skirt. Yet Hawaii is a noble land, and we owe a debt of gratitude to the Educational Films Corporation for its latest release, "A Flying Trip Through Hawaii."

Starting on the Hilo Railroad we pass, by a high trestle around the shoulder of a hill, through tropic woods, looking down on beautiful streams and out into the open, where the surf tumbles on the beach hundreds of feet below.

Nimble native boys, startlingly like a certain wooden toy of our childhood, hitch themselves up trees for cocoanuts; sturdier men wade out with throw nets into the surf, bringing out, after a tussle with the buffeting waters, splendid catches of fine fish. To crown the whole, there is a magnificent picture of surf riding, the finest by far that we have ever seen on the screen. The reel is unusual in its vigorous beauty.

SURF AND MOONLIGHT

Always beautiful, with a peculiar wild loveliness by reason of the volcanic rocks that buttress its shores, is the coast of California. From Del Monte, where, in "Historic Monterey" (Educational Film Corporation) we start on the famous Seventeen Mile Drive to Monterey, comes one splendid scene after the other of tumbled waters, surf dashing high over the great, corroded rocks, and a white road curving between twisted cypress trees.

A monument to Commodore Stoat, who took possession of California in 1846 in the name of the United States reminds us of the State's Spanish past.

HAPPY HUNTING GROUNDS

Did you ever read Kipling's story of the Baby Seal, way up in Behring Straits? Do you remember the fights on shore, the great herds going off into the misty seas? Well, here they are, in "Seals and Pelicans in their Native Haunts" (Educational Films Corporation). On San Magail Islands, off the California coast, are surf and seals and rocks, mixed up sometimes in indistinguishable confusion. The clumsy creatures are seen hauling themselves with surprising rapidity over the rough ground, gaining ease and grace the moment they sink into their real element, water. Or, resigned to interruption, they face the camera with anything but a pleasant expression. Perhaps it is *not* pleasant to weigh two tons at the age of thirty-five!

If the seals are a sort of natural submarine, the pelicans can well be the aeroplanes. The largest colony of them on the Pacific Coast is found at Anacapa Island. Here they assemble in large flocks, and bring up their interesting but extremely ungainly offspring.

Pioneer Corporation Grows Apace the Times

In checking up the motion picture organizations which are either maintaining a place in the front ranks, or are forging there through sheer merit and far-sightedness, it is well not to lose sight of the Pioneer Film Corporation, of 126 West Forty-sixth street, of which Nathan Hirsh is president. The Pioneer organization is growing apace the times, and shows indications of outgrowing present quarters within the near future.

Albeit a successful exhibitor for several years, Hirsh entered the feature end of the business about two years ago, purchasing such features as he could secure for Greater New York. Before long he extended his operations throughout the entire state of New York and northern New Jersey. The first really big achievement of his "independent" career was when he launched Ince's "Civilization" for his territory. Since then Hirsh has acquired the rights of Julius Steger's "Cold Deck" with Wm. S. Hart, "Redemption," "Today" with Florence Reed, "The Mad Lover" with Robert Warwick, Williamson Brothers' "The Submarine Eye" and Selig's "The Garden of Allah."

With all this the Pioneer Corporation has grown to such an extent that the quarters proved inadequate in every manner, and the company recently took over the premises formerly occupied by the Mutual Film Corporation, 126 West Forty-sixth street. It is now predicted that the Pioneer will be obliged to occupy the entire floor before long.

Mackenzie Produces Ten Episodes of Serial

Fenimore Cooper Towne, business manager for Donald Mackenzie, announced last week that Mr. Mackenzie is the producer of the sixth to the fifteenth (last) episodes only of the new serial for Pathe, "The Seven Pearls," featuring Mollie King.

Converting the Thrill Into Dollars

(*Continued from page 2708*)

each letter in the telephone book or directory—people living at Number One each street, and so on. This is the sort of a stunt that is bound to make talk and a lot of it.

The other is a modification of the "Raffles" idea. This is to pick out ten or fifteen persons and announce that they will be stationed at certain corners and that each one will have a pair of passes which will be given to the first person approaching the agent and saying: "You are 'Number One,' appearing in 'Who Is Number One?' the Anna Katherine Green mystery serial, starring Kathleen Clifford at the Blank theatre."

Before passing by the Paramount Press Book we want to reproduce one paragraph that certainly echoes one insistence that we have been making during this series of articles. Here it is:

"Keep up your advertising on 'Who is "Number One"?' Keep your posters outside, continue your campaign through to the very end. Patrons are likely to forget the dates of showing. When 'Who is "Number One"?' is inside—no matter whether it is the first episode or the last—let the public know about it.

"You have something worth talking about every week. Speak up. If you don't, your competitor down the street, who also is showing the Paramount serial, will divert your business his way."

Now we have practically covered the field in the various discussions of serial exploitation in the five articles. There is just one more point to bear in mind. The serial depends largely on the thrills. That has been proved especially in the case of a recent chaptered story which started out on the idea that the real sensation incidents were not needed. The failure of the serial to draw crowds certainly showed that the thrill, the mystery element, the feats of daring are necessary.

The exhibitor should see to it that he plays up the particular thrill in each episode. As we have already said, don't for a minute go on the principle that the serial will carry itself. It's going to carry a lot of your patrons along, and those who advise a huge effort on the first episode are right, but there is still effort to be put forward to keep your patrons from dropping out and at least for the first four or five chapters to bring in those who missed the opening chapters.

In this connection it is well to state that Paramount is using the trailer idea for the first time as applied to serials. After the end of each episode there is a short trailer showing part of the most thrilling incident in the next episode. This is the best sort of teaser work and ought to do wonders in holding the audiences that see the earlier chapters.

Send letters or cards to your patrons on each of the first five or six episodes calling attention to the sensational feature of the coming chapter; better still, if you can also include a scene cut showing some of these feats. Mail these to your whole mailing list, regardless of whether the people have seen the first episodes or not. Prepare these cards purely upon the drawing power of the particular episode. Don't refer to the fact that it is the third or the fifth chapter, but tell something about what is going to be shown.

The main part of your teaser advertising had to be used before the first episode was shown, but you certainly haven't exhausted the thrills that are going to be seen in episode No. 10 in advance of the showing of the first chapter. Remember that with a serial you have always got something up your sleeve.

We have already referred to lobby displays on each episode and have urged that the exhibitor not content himself merely with a stock banner and the stock lithographs on the serial as a whole, but make a centered lobby display each week on the sensational episode that will be shown. For instance the battle between the super-submarine and the "sea crawler" could be featured in a dozen ways. Every episode of every serial will suggest something with a punch to the exhibitor who familiarizes himself with the story. Keep the synopsis of the story before you and know about it in advance. Better still, keep before you the entire story, if it is printed in a newspaper in your section.

Here is a suggestion for the utilization of the thrill combined with the contest idea. Announce at the start of the serial that you are going to give a prize for the person who picks the most sensational episode, the second most sensational, and the third most thrilling. These votes are to be cast only after the conclusion of the serial, and a good plan would be to make these prizes tickets for the next serial that you show. In this way you can work the two serials into each other and by showing slides on the second serial toward the end of the first one, you can come very near carrying your entire audience over from one serial to the other.

Hit the thrill every minute. Don't exaggerate. Just tell the public what you have coming. You'll find that the serial has a particular appeal and all that you have to do is to call attention—in the most striking way possible—to what is to come and you will get results.

There has been no effort made in this series of articles to tell you how to select your serials for the material that they contain. No one can advise a manager on this point. Naturally a bad serial is poor business, but the greater part of the poor business that you blame on the serial is not the fault of the story or the production or the star. It is you.

Keeping overlastingly at it is the secret of serial success. Try some of the ideas we have suggested in this series on your next chaptered story and work every minute until you have finished the last episode and then count your receipts and compare them with the last continued story that you ran.

This concludes the discussion of the five serials now before the public, the productions of Vitagraph, Pathe, Universal, Mutual and Paramount. We have tried to tell you the part each company is doing, the different methods of handling these thrillers and have offered you many suggestions from the producers and gathered from other exhibitors.

But it's like everything else. If you merely say, "That's a good idea" and then dismiss it, there's no hope for you.

We'd like to hear from exhibitors from time to time stunts that they have used in connection with serials. We shall continue to publish the new ideas that develop and to print the best from successful showmen.

"Smokes" Campaign Causes Cigarette Argument

The "smokes" campaign of MOTION PICTURE NEWS was the cause of an argument recently between Benjamin Chapin, the Lincoln Cycle director, and another producer.

"The patriotism of Civil War Days never had a chance to express itself in cigarette funds," said the other producer.

"You're wrong," replied Chapin, "and you are just like the people who laugh at the sight of a lucifer match being used in a scene of one of my pictures. They don't know that such things were actually in use in the sixties. But as far as cigarettes are concerned, while I didn't allow the use of them in any of the Cycle pictures, I know that the soldiers of both the North and South, especially the South, smoked paper-rolled cigarettes during the war, and, no doubt, many 'smokes' were sent them from the folks at home.

"Such things as illuminating gas, matches, army observation balloons, pacifists, steel pens, pencils, slackers and soapbox orators were all known to people of the Cival War days."

Marguerite Snow in Person at Boston Theatre

Marguerite Snow has been booked by Manager Thomas D. Soriero of the Park Theatre, Boston, for a personal appearance at his theatre Monday and Tuesday, October 15 and 16. Miss Snow will also officiate at a liberty bond booth at one of the local department stores, it is said.

Mammoth Closes "Who's Your Neighbor?" Deal

The Mammoth Film Corporation, Franklyn E. Backer, president, has concluded its final purchase of "Who's Your Neighbor?" written by Willard Mack. The territory comprises eleven western coast states and northern New Jersey. "Who's Your Neighbor?" played last week at the Goodwin theatre, Newark, N. J.

Helene Chadwick Signs Again with Pathe

Helene Chadwick, who has been appearing in Pathe pictures for the past year, has renewed her contract for one year, Pathe also obtaining an option on her services for a second year.

It is the intention of the Pathe organization to star Miss Chadwick in her future productions, the first of which will be "The Nauhlaka," an eight-reel feature now being directed by George Fitzmaurice at the Solax studio at Fort Lee.

Ten Companies Distribute Liberty Loan Film

Exhibitors Urged to Show All Episodes and to Advertise the Feature Extensively—Exchanges Pay the Express Charges

THE committee of the National Association of the Motion Picture Industry which has been appointed to co-operate with the Secretary of the Treasury in the important work of circulating the necessary incentive among film fans to buy bonds of the second Liberty Loan, has completed plans for the distribution of the all-star feature production, which is expected to accomplish the feat—if such it can be called.

As previously announced in the MOTION PICTURE NEWS, the production consists of five parts or episodes, each five hundred feet long. There will be one hundred prints of each of them. National celebrities, together with more than forty stage and screen artists, appear in the picture, and not the least unusual thing about it is that the artists donated their time and services absolutely free of charge in order to help their country in its hour of need. It is now up to the exhibitor to do his bit and present the film to his patrons.

Distribution of the film has been placed in the hands of the committee, of which Adolph Zukor is chairman, the other members of which are Marcus Loew, J. E. Brulatour, W. W. Irwin, and George K. Spoor. This committee has arranged for ten of the largest distributing concerns, all of which are members of the National Association of the Motion Picture Industry, to handle the actual distribution of the pictures through their various exchanges.

In order to avoid any confusion each episode has been assigned exclusively to two of the ten companies as follows: The first episode will be handled by Universal and Vitagraph, the second by Metro and Paramount, the third by Fox and Goldwyn, the fourth by Pathe and Triangle, the fifth by World and Select. Each of these ten companies will have fifty prints of the particular episode which it has been designated to handle. Under this arrangement it will be necessary for any exhibitor who desires to run all five episodes to get into immediate contact with either concern in the respective five groups which are handling the distribution.

As previously announced, the exhibitors will receive the pictures for presentation absolutely without cost, and the express charges are borne by the respective exchanges. In view of this the committee has called the attention of the exhibitors to the fact that speedy handling of the films will be not only appreciated but will also be aiding the campaign. The campaign is scheduled to close October 28, and it is hardly necessary to remind exhibitors of the seriousness of delaying the forwarding of the print from his house to the next one.

The committee has also urged exhibitors to advertise the production extensively, both for its patriotic value and because of the undoubted prestige which such action would give the theatre. It is expected that this will be done universally, as this would be the only expense on the part of the theatres.

Among the artists in the film are: William Courtleigh, Clifton Crawford, Leon Errol, Edmund Breese, Jack Hazard, Jefferson de Angelis, Hal Forde, Paul Everton, Jed Proudy, Tom McGrath, Will Rogers, John Drew, Barney Bernard, Mary Pickford, Lillian Russell, Mabel Taliaferro, Beverly Sitgreaves, Mrs. William Courtleigh, Billie Burke, Pauline Frederick, Ann Wheaton, Nance O'Neill, Ethel Barrymore, Elsie Janis, Laurette Taylor, Marguerite Clark and Lillian Walker.

Paramount Heads Tour to Get Exhibitors' Ideas

Itinerary of Hiram Abrams and B. P. Schulberg Linked Up with Advertising Drive—Greater Service Value Evident

THE recent inauguration by Hiram Abrams, president of Paramount Pictures Corporation, and B. P. Schulberg, general manager, of an extended tour of the United States to visit exhibitors in every city of fifty thousand population or over, at about the same time the announcement was made of the million-dollar campaign of Paramount and Artcraft to further promote the popularity of pictures bearing their trademarks, appears not to have been a coincident, according to developments last week.

It is now understood, as a matter of fact, that prior to the beginning of the tour of the Paramount officials, the big drive had been thoroughly discussed and it had been definitely determined that one of the most important phases of the campaign would be that of personal contact with the exhibitor. Obviously the value to the exhibitors of Paramount and Artcraft pictures of the outlay of money and thought which is entailed is the linking up, so to speak, of the advertising with the local showman and his theatre. In other words, if an advertisement of these pictures appears in a national magazine or newspaper it must at once be associated in the minds of the readers with their local theatres exhibiting these products. This will be done by means of trademarks employed in all advertising, identifying marks which cannot be overlooked or mistaken.

Discussing the plan upon his arrival at Los Angeles for which his tour proper will begin, President Abrams said:

"Already the names Paramount and Artcraft had become household words with photoplay patrons the country over, but this was not enough. The Paramount organization had assured exhibitors at the time the star series selective booking plan was inaugurated that every possible means would be employed to aid them in building up their business for the product. The million-dollar campaign which has been launched is one of the vastly important means to that end. Not the money spent but the way in which it is spent is the significant point.

"The purpose is to link the campaign with the local showman so that he will directly benefit. The public will be drawn into the theatres where these productions are exhibited as surely as a needle is attracted by a lodestone. In motion pictures, those presented by Paramount and Artcraft offer a brand of film entertainment so good, with stars of such splendid drawing power, stories by the foremost authors and technical perfection apparent in every foot of the film, that once those who by some chance are unacquainted with these pictures have the opportunity of seeing them, they become regular patrons of the theatres where Paramount and Artcraft productions are shown.

"It is to reach the ones who for one reason or another have not yet become members of the Paramount and Artcraft 'family' that this national advertising campaign was undertaken. Of course the exhibitor benefits directly. It is as if someone stood at the door of his theatre—someone, too, with standing and reputation, and took every passer-by by the arm and said, 'Come in, old chap (or madame)—there's a Paramount (or Artcraft) picture being shown here today and it's great. You can't afford to miss it.' Would that be a help—always providing the authority was unimpeachable and sufficiently respected in the community to undertake such a liberty? Ask the exhibitor that question!"

MacMahon Opens Literary Bureau

A novel idea of helpfulness to producers is put forward by Henry MacMahon in the establishment of his Literary Bureau, which was opened on October 1 at 321 West Fifty-fifth street, New York. As he says:

"Every film executive and publicity manager wants outside help or information in a hurry now and again. The regular staff is tied up with other matters, or the needed facts are not available without digging in libraries and some hours of journalistic interviewing. For instance, some point in history, drama, art or science baffles producing director or scenario chief; or, there is an unusual number of writing orders to be executed; or, perhaps, it is imperative to get in touch with some important personage for an interview and a story. I propose to meet this long-felt lack of supplemental service. Whatever your literary problem is, bring it here."

Having done extensive research work for D. W. Griffith and many other producers, Mr. MacMahon is peculiarly qualified for this branch of effort. His acquaintance with the theatrical and literary field of New York is second to none. During a vacation from regular labors he has been contributing articles to several of the magazines and feature supplements. He will be daily in his study in West Fifty-fifth street henceforth, and may be reached by telephone, Columbus 2969.

Considering New Affiliation

Jeff Dolan has left the Keystone Press, Inc., of 727 Seventh avenue, New York City, where he was employed in the capacity of salesman. Mr. Dolan is considering several offers with various film companies as road salesman. In this line he has had many years' experience.

Big Crowd Sees Fairbanks-Sunday Ball Game

The recent baseball game in Los Angeles, which was announced in advance as a Douglas Fairbanks-Billy Sunday event, proved to be a winner in every sense of the word, with most of the "winning" on the side of the smiling comedian. Ten thousand people and a 1 to 0 score provided the biggest feature of the game. It was an elaborate feast for the big crowd, and considering it was a benefit, compelled various personages to declare it the biggest event of its kind ever pulled off in California. The proceeds of the game, which amounted to over $5,000, is intended to equip the soldiers in camp with baseball and athletic paraphernalia.

Week Runs Becoming Frequent in Washington

Week runs are getting to be a frequent occurrence in Washington. W. H. Hart in "The Cold Deck" had a most successful week's run at Moore's Strand. "The Slacker," with Emily Stevens, remained at the Casino for a week. Douglas Fairbanks in "The Man from Painted Post" is booked for a week at Loew's Columbia.

The Leader is making week runs for all productions. "This is the only way to permit your patrons to see the picture," commented Corbin Shields, manager of the Leader. "Those who see the show are its best advertisers. People are always a little dubious about newspaper advertisement or even criticism. And it takes three days for your picture to be advertised by word of mouth. If you pull it off then, you have lost the best part of your week. This the Leader has practically demonstrated by box office receipts if your picture is worth anything. I emphatically state that we do our biggest business the last half of the week."

The Leader is a downtown house of 400 capacity, charging a 15-cent admission, and showing Fox productions. It showed "Joan the Woman," with Geraldine Farrar, for a week, with excellent success.

Trade Showing of Corona's "Curse of Eve"

On Wednesday, October 10, at 2 P. M., the Corona Cinema Company of Los Angeles, will show its first production, "The Curse of Eve," at Wurlitzer Hall. This picture has been promised for a long time and great interest centers about its trade showing, as it is said to be most pretentious. It commences with a biblical allegory, which is unusually effective. C. V. Henkel, sales agent of the Corona Cinema Company, is located in the Candler Building.

Cameraman Takes Trip on Chilean Submarine

In a recent number of the Hearst-Pathe News appear some very interesting scenes taken on board a Chilean submarine on her trial trip through the Cape Cod canal. Cameraman Cooledge obtained permission from Capt. Pena, of the Chilean navy, to let him go along, and obtained the scenes from the deck of the boat as she was running at top speed.

Great Changes in Scenarios During Six Months

Frances Marion, Artcraft Expert and Scenarioist for Mary Pickford, Says Public Now Understands More Intricate Stories Used

FRANCES MARION, who is responsible for the screen adaptation of Mary Pickford's "Rebecca of Sunnybrook Farm," as well as other Artcraft productions, is a writer whose success in the motion picture field is partly due to her close observation of the public and her study of screen audiences.

"The scenario of today is vastly different from the scenario of five, three or even a year ago," said the Artcraft scenario writer recently. "In fact, it has changed and we no longer have to do our pictures in words of one syllable for an audience which has developed so fast that we can write more and more intricate stories and picture audiences can follow them.

"I am now working on a screen adaptation of Frances Hodgson Burnett's story, 'The Little Princess,' for Mary Pickford. As soon as that is finished we will do an adaptation of another famous story. The screen adaptation of 'Rebecca of Sunnybrook Farm' was more difficult to write than one would imagine because it will be recalled that there are no very thrilling or dramatic situations; however, I believe we have presented a story that has particuar interest to the public."

On being questioned as to how she became connected with the photoplay world Miss Marion said: "I just fell into the scenario writing game entirely by accident. I used to write short stories for the magazines and received several requests from motion picture companies for the screen rights to these stories, so I thought that if I had magazine stories that the screen wanted, a little study would enable me to write stories directly for the screen.

"I gave up illustrating and designing, which I was then doing, and went in entirely for scenario work. I went with various producing companies before joining the Artcraft forces as scenario writer for Mary Pickford. My first work for Miss Pickford was an adaptation of 'A Poor Little Rich Girl' upon which 'Our Mary' induced me to come west and write all of her scenarios, and there is no person in the world nicer to write for than Mary Pickford.

"Even scenario writers have their limitations and cannot think of everything, but Miss Pickford and Director Neilan work right with one and between the three of us, we manage to evolve a story.

"I like story writing much better than illustrating and designing, and by the way, I made all the posters for Oliver Morosco's first production with Kitty Gordon as well as posters for some of his other stars, but have given that up for the present entirely, though I keep an easel and a lot of paint always within easy reach in case I get an inspiration."

Miss Marion has attracted considerable attention as a writer in the screen world during the past year, and is today undoubtedly one of the very foremost scenarioists in the industry. Her exceptional work attracted the attention of Miss Pickford, who soon obtained her services for Artcraft pictures, and the result of this combination has already received much favorable comment in and out of the trade.

Bruce Expects to Return to New York Next Month

Robert C. Bruce, scenic director for the Educational Film Corporation of America, expects to return to New York in the middle of November. Mr. Bruce has had a remarkable trip over the United States, covering practically every state in the Union, touring in an automobile and taking pictures of the most interesting parts of this country. Mr. Bruce is known as one of the best scenic directors in the business and his pictures have always received high comment. During this trip Mr. Bruce has taken seventeen pictures, and before his return to New York will take seven pictures more in and around Mr. Rainier, Washington.

Abrams and Schulberg Arrive in Los Angeles

With tidings of still greater motion picture prosperity in store for the coming winter in Los Angeles, Hiram Abrams, president of Paramount Pictures Corporation, and B. P. Schulberg, general manager, have arrived in that city, thus completing the first leg of a trip whose itinerary includes visits to every city in the United States boasting more than 50,000 inhabitants. The two were met at the depot in the City of Angels by Jesse L. Lasky, vice-president of Famous Players-Lasky Corporation, who had himself arrived in the coast metropolis only a couple of weeks before, and Herman Webber, Western representative of the company.

Ethel Ritchie Plays Dual Role Opposite Hardin

Ethel Ritchie and Neil Hardin, the well-known and popular Falcon stars, are featured in "The Understudy," which General Film declares will do more than its share to maintain the fast pace set by the four-reel dramas of the series, of which "The Understudy" is the eighth release. In this feature Miss Ritchie appears in two roles—those of Georgianna Lane and Hope Van Alen. The remarkable resemblance between the two young women is the basis of the story which follows the substitution of the former to pose as Mrs. Van Alen, while the real wife is being treated at a sanitarium.

The two stars are supported by a strong cast which contains, among others, Bruce Smith and Mollie McConnell. "The Understudy" was produced under the supervision of H. M. and E. D. Horkheimer.

The ninth of the Falcon series will be "The Best Man," founded on a story which appeared in the Peoples' Magazine. Margaret Landis and William Ehfe are the featured leads.

RELEASES IN THE INDEPENDENT FIELD

For Manufacturers' Addresses, Names and Addresses of Buyers handling films in any territory, or any other additional information write—State Rights Department, Motion Picture News

American News Weekly
One reel each week exclusively on Army and Navy activities.

American Standard M. P. Corp.
May 5. Jones' Jonah Day (Sunshine) C..1 reel
May 7. When Justice Errs, D.....5 reels
May 12. (Educational Subject).....1 reel
May 14. The Daughter of Darkness, Episode No. 1, D.....2 reels
May 19. Ghosts (Sunshine), C.....1 reel
Sept. 17. My Country First.....6 parts
Oct. 7. The Mystery of the Boule.....5 parts
Oct. 15. Blackmailer .....5 parts

Anti-Vice Film Company
Is Any Girl Safe?.....5 reels

Argosy Films, Inc.
The Celebrated Stielow Case.....6 reels
Where D'ye Get That Stuff.....5 reels
Absinthe (King Baggott), Universal Reissue .....5 reels

Arizona Film Company
Should She Obey.....— reels

Arrow Film Corporation
The Deemster (Derwent Hall Caine)....7 reels

Rex Beach Pictures Co.
The Barrier .....9 reels

Bernstein Film Production
June —. Who Knows? .....6 reels

Bluebird Extraordinary
Sept. 3. Mother o' Mine (Rupert Julian and Ruth Clifford) .....5 reels

Brenon Productions
Lone Wolf.....7 parts
Fall of the Romanoffs.....8 parts
Empty Pockets .....7 parts

Cardinal Film Corporation
Joan the Woman (Geraldine Farrar).....11 reels

Century Comedies
(FEATURING ALICE HOWELL.)
Balloonatics .....2 reels
Automaniacs .....2 reels
Neptunes Naughty Daughter.....2 reels

Benjamin Chapin Productions
(CHARTER FEATURES CORP.)
My Mother.....2 reels
My Father.....2 reels
Myself .....2 reels
The Call to Arms.....2 reels

Christie Film Company
Father's Bright Idea.....1 reel
With the Mummies' Help.....1 reel
The Magic Maid.....1 reel
The Milky Way.....1 reel
His Last Pill.....1 reel
The Fourteenth Man.....1 reel
Down by the Sea.....1 reel
Skirts .....1 reel
Won in a Cabaret.....1 reel
His Merry Mix-Up.....1 reel
A Smoky Love Affair.....1 reel

Cinema Distributing Corp.
The 13th Labor of Hercules.

Claridge Films, Inc.
The Birth of Character.....5 reels
The Heart of New York.....5 reels

Clune Productions
Ramona .....8 reels
Eyes of the World .....9 reels

Corona Cinema Company
The Curse of Eve (Enid Markey).....7 reels

Coronet Film Corporation
LIVING STUDIES IN NATURAL HISTORY
Animal World, No. 1 Issue.
Animal World, No. 2 Issue.
Birdland Studies.
Horticultural Phenomena.

Cosmofotofilm Company
Incomparable Mistress Bellairs.....4 reels
Liberty Hall .....4 reels
The Black Spot.....4 reels
Victoria Cross.....4 reels
O 18.....4 reels
His Vindication.....5 reels
I Believe .....7 reels

Creative Film Corporation
The Girl Who Didn't Think (Jane Gail)..6 reels

Dixie Films
Tempest and Sunshine (Evelyn Greely)...5 reels
Just a Song at Twilight.....5 reels

Frank P. Donovan Productions
July—Billy Goes to War (Billy Quirk)....1 reel
July—Billy's Day Out (Billy Quirk)....1 reel
July—Billy's Elopement (Billy Quirk)....1 reel
July—Billy, the Governess (Billy Quirk)..1 reel
Aug.—Butting in Society (Lou Marks)..1 reel
Aug.—After Her Dough (Lou Marks)....1 reel
Aug.—Bunked in Bunkville (Geo. Ross)..1 reel
Aug.—His Dirty Career (Lou Marks)....1 reel
Aug.—Trying it Twice (Mabel Trinneer)..1 reel
Aug.—Helen of Troy (All-Star Cast).....5 reels
Sept.—His Foolish Way (Geo. Thelian)..1 reel
Sept.—At the Barber's Ball (Lou Marks)..2 reels
Sept.—Was She to Blame? (in prep.).....2 reels
Sept.—In and Out (Tammany Young).....1 reel
Sept.—His Flying Flivver (C. J. Van Duesen and Pearl Shepard).....2 reels

Ebony Film Corporation
A Natural Born Shooter.....1 reel
Dat Blackhawk Waistcoat .....1 reel
Shine Johnson and the Rabbit's Foot.....1 reel

E. I. S. Motion Picture Corp.
Trooper 44 ..... 5.reels

Elmont Feature Film Co.
People vs. John Doe.....6 reels
God's Law .....6 reels

Enlightment Corporation
Enlighten Thy Daughter.....7 reels

Eugenic Film Company
Birth .....6 reels

European Film Company
Fighting for Verdun.....5 reels

Exclusive Features, Inc.
Where is My Father?.....7 reels

Export and Import Film Co.
Robespierre .....— reels
Ivan the Terrible.....— reels

Fairmount Film Corporation
Hate .....7 reels

Flora Finch Film Co.
War Prides .....2 reels

First National Exhibitors' Circuit, Inc.
On Trial .....
Charles Chaplin .....

Bud Fisher Film Corporation
July 9. Cows and Caws
July 16. Submarine Chasers
July 23. Cheese Tamers
July 30. Janitors
Aug. 6. A Chemical Calamity
Aug. 13. As Prospectors

Fort Pitt Corporation
The Italian Battlefront.

Fox Film Corp.
(Standard Pictures)
The Spy ....
The Honor System..... ....
Jack and the Beanstalk..... ....
The Conqueror ....
Camille ....
Oct. 14. Aladdin and the Wonderful Lamp.

Fraternity Films, Inc.
The Devil's Playground (Vera Michelena)— reels

Frieder Film Corporation
The Birds' Christmas Carol (Mary Louise). 5 reels
A Bit O' Heaven (Mary Louise).....5 reels

Friedman Enterprises
A Mormon Maid (Mae Murray).....6 reels

Frohman Amusement Corp.
The Witching Hour (C. Aubrey Smith, Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Conness.....6 reels
Conquest of Canaan.....5 reels
God's Man .....9 reels

Joseph M. Gaites
The Italian Battlefront.

General Enterprises, Inc.
The Warrior (Maceiste).....7 parts

Gold Medal Photoplays
The Web of Life (Hilda Nord, James Cruze, George Spencer).....5 reels

Golden Features
A Bit of Life 1 reel

Grand Feature Film Company
Rex Beach On the Spanish Main.....5 reels
Rex Beach in Pirate Haunts.....5 reels
Rex Beach in Footsteps of Capt. Kidd....5 reels

Graphic Features
The Woman and the Beast.....5 reels

D. W. Griffith
Intolerance .....9 reels

Frank Hall Productions, Inc.
(A. H. Jacobs, Prod.)
Her Fighting Chance (Jane Grey).....— reels
The Bar Sinister.....— reels

Hanover Film Company
Maciste ..... — reels
How Uncle Sam Prepares.....4 reels

Hawk Film Corporation
Monster of Fate ..... — reels

Herald Film Corporation
Around the World in 80 Days.....6 reels

Hiller & Wilk, Inc.
The Battle of Gettysburg..... — reels
The Wrath of the Gods (Sessue Hayakawa).5 reels

Hippodrome Film Co.
At the Front with the Allies..... ....

Historic Features
Christus .....8 reels

M. H. Hoffman, Inc.
The Sin Woman (Irene Fenwick, Clifford Bruce and Reine Davies).....7 reels
Madam Sherry.....5 reels
The Bar Sinister (Hedda Nova and Mitchell Lewis) .....8 reels
The Fringe of Society (Ruth Roland and Milton Sills) .....7 reels
One Hour (Zeena Keefe and Alan Hale) 6 reels
The Silent Witness (Gertrude McCoy)....6 reels
A Trip Through China (Brodsky's Art Picture) .....8 reels
Her Fighting Chance (Jane Grey).....6 reels
Should She Obey? (Alice Wilson, Gene Genung and Norbert Myles).....6 reels
Whither Thou Goest (Rhea Mitchell and Orrin Johnson) .....5 reels

Iliodor Picture Corporation
The Fall of the Romanoffs (Iliodor, Nance O'Neil, Ekaterina Galanta, Alfred Hickman and Conway Tearle).....— reels

Ivan Film Productions
One Law for Both.....8 reels
Babbling Tongues .....6 reels

Jewel Productions, Inc.
Pay Me.
Sirens of the Sea.
The Man Without a Country.

Juvenile Film Corporation
World War in Kidland.....1 reel
A Chip Off the Old Block.....1 reel
Chip's Elopement .....1 reel
Chip's Backyard Barn-Stormers.....2 reels
Chip's Rivals .....1 reel
For Sale, a Daddy.....1 reel
Chip's Carmen .....2 reels

A. Kay Co.
Twenty Thousand Feats Under the Sea.....
Golden Spoon Mary.....1 C
Some Barrier .....1 C
His Trial .....1 C
(Terry Human Interest Reels)
No. 1. Character as Revealed in the Face...Ed.
No. 2. Character as Revealed in the Eyes...Ed.

(Continued on page 2' 85)

FEATURES—CURRENT AND COMING

Art Dramas, Inc.

Sept. 17. Peg o' the Sea (Jean Sothern) Van Dyke 5
Sept. 24. (Undecided) (Catherine Calvert) U. S. Am. 5
Oct. 1. (Undecided) Erbograph..... 5
Oct. 8. Unto the End (Crane Wilbur Horsley 5

Bluebird Photoplays

Oct. 17. Bondage (Dorothy Phillips)..... 5
Oct. 22. The Desire of the Moth (Ruth Clifford) 5
Oct. 29. The Man Trap (Herbert Rawlinson) 5
Nov. 5. The Lash of Power (Carmel Myers) 5
Nov. 12. Princess Virtue (Mae Murray)..... 5
Nov. 19. The Savage (Ruth Clifford)..... 5
Nov. 26. The Winged Mystery (Franklyn Farnum) 5

Butterfly Productions

Oct. 1. The Secret Man (Harry Corey Edith Sterling)..... 5
Oct. 8. The Girl Who Won Out (Violet Mersereau) 5
Oct. 15. '49—'17 (Donna Drew, Joe Girard). 5
Oct. 22. Society's Driftwood (Grace Cunard, Joe Girard)..... 5
Oct 29. A Marked Man (Harry Carey, Molly Malone) 5

Fox Film Corporation

Oct. 7. Conscience (Gladys Brockwell)..... 5
Oct. 14. Thou Shalt Not Steal (Virginia Pearson) 5
Oct. 21. Tfiis is the Life (George Walsh).. 5
Oct. 28. Miss U. S. A. (June Caprice)..... 5

Fox Standard Pictures

Aug. 19. The Spy
Aug. 26. The Honor System
Sept. 2. Jack and the Beanstalk
Sept. 16. The Conqueror
Sept. 30. Camille
Oct. 7. When a Man Sees Red
Oct. 14. Aladdin and the Wonderful Lamp.. 8

Goldwyn Features Corp.

Oct. 7. Fighting Odds (Maxine Elliott)... 6
Oct. 14. The Spreading Lawn (Jane Cowl) 6

Ivan Feature Productions

Mar. 18. Two Men and a Woman (James Morrison, Christine Mayo, Ruybe De Remer, Guy Coombs, John Reinhardt and Helen Arnold)..... 5
June — One Law For Both..... 9

Kleine-Edison-Selig-Essanay

Oct. 8. A Fool for Luck (Taylor Holmes) (Essanay) 5
Oct. 15. Fibbers (Bryant Washburn) (Essanay) 5

Metro Pictures Corporation

Oct. 1. Paradise Garden (Harold Lockwood) 6
Oct. 8. Life's Whirlpool (Ethel Barrymore) 5
Oct. 15. The Adopted Son (Francis X. Bushman, Beverly Bayne)..... 6
Oct. 22. More Truth Than Poetry (Mme. Petrova) 5

Mutual Film Corporation

Oct. 1. Her Country's Call (Mary Miles Minter) 5
Oct. 1. Queen X (Edna Goodrich)..... 5
Oct. 8. Southern Pride (Gail Kane) American 5
Oct. 8. The Girl Angle (Anita King) Horkheimer 5
Oct.- 15. The Beautiful Adventure (Ann Murdock) 5
Oct. 15. The Calendar Girl (Juliette Day).... 5
Oct. 22. The Sea Master (Wm. Russell)..... 5
Oct. 22. The Unforeseen (Olive Tell)..... 5
Oct. 29. Peggy Leads the Way (Mary Miles Minter) 5
Oct. 29. A Daughter of Maryland (Edna Goodrich) 5

Paramount Pictures Corp.

Oct. 1. The Ghost House (Jack Pickford & Louise Huff) 5
Oct. 8. Arms and the Girl (Billie Burke) 5
Oct. 8. The Trouble Buster (Vivian Martin) 5
Oct. 15. The Call of the East (Sessue Hayakawa) 5
Oct. 22. The Son of His Father (Charles Ray 5
Oct. 29. The Price Mark (Dorothy Dalton). 5
Nov. 5. The Antics of Ann (Ann Pennington) 5
Nov. 5. The Hungry Heart (Pauline Frederick) 5
Nov. 12. The Clever Mrs. Fairfax (Julian Eltringe) 5
Nov. 12. Jack and Jill (Pickford and Huff) 5
Nov. 19. Molly Entangled (Vivian Martin) 5
Nov. 19. The Judgment House (J. Stuart Blackton's Prov.) 5
Nov. 26. The Thing We Love (Reid and Williams) 5
Nov. 26. Bab's Matinee Idol (Marguerite Clark) 5

Artcraft Releases

(PARAMOUNT)

Oct. 15. The Narrow Trail (William S. Hart) 5
Oct. 22. The Woman God Forgot (Geraldine Farrar) 5
Nov. 5. The Little Princess (Mary Pickford) 5
Nov. 19. The Rise of Jennie Cushing (Elsie Ferguson) 5
Nov. 26. Desert Dust (Wm. S. Hart)..... 5

Pathe Exchange, Inc.

Oct. 7. The Heart of Ezra Greer (Frederick Warde, Leila Frost, George Forth, Thomas A. Curran, Lillian Mueller) 5
Oct. 14. Stranded in Arcady (Mrs. Vernon Castle, Elliott Dexter), Astra D 5
Oct 14. The Torture of Silence (Mrs. Emmy Lines, J. Genier, E. Tallier, Mr. Gillis) Gold Rooster D..... 5

Select Pictures

The Common Law (Clara Kimball Young).... 7
War Brides (Brenon) (Nazimova)..... 8
Vera the Medium (Kitty Gordon)..... 5
The Foolish Virgin (Clara Kimball Young)... 6
Panthea (Norma Talmadge)..... 7
The Argyle Case (Robert Warwick)..... 7
The Price She Paid (Clara Kimball Young)... 7
The Law of Compensation (Norma Talmadge) 6
The Eternal Sin (Brenon) (Florence Reed)... 6
The Easiest Way (Clara Kimball Young)..... 8
The Silent Master (Robert Warwick)..... 7
The Lone Wolf 7
Scandal (Constant Talmadge)..... —
The Moth (Norma Talmadge)..... —
Lest We Forget (Rita Jolivet)..... —
Magda (Clara Kimball Young)..... —
The Wild Girl (Eva Tanguay)..... —
The Barrier ..... —
War on Three Fronts..... —
The Public Be Damned..... 6

Triangle Distributing Corporation

Oct. 14. One Shot Ross (Roy Stewart)..... 5
Oct. 14. Wild Sumac (Margery Wilson)..... 5
Oct. 21. The Firefly of Tough Luck (Alma Ruebens) 5
Oct. 21. Cassidy (Dick Rosson)..... 5
Oct. 28. Doing Her Bit (Ruth Stonehouse).. 5
Oct. 28. The Stainless Barrier (Triangle Players) 5

Vitagraph V-L-S-E.

Oct. 15. Dead Shot Baker (William Duncan, Carol Holloway)..... 5
Oct. 22. The Bottom of the Well (Evart Overton, Adele de Garde, Agnes Ayers, Alice Terry)..... 5
Oct. 29. The Flaming Omen (Mary Anderson, Alfred Whitman)..... 5
Nov. 5. The Fettered Woman (Alice Joyce, Webster Campbell) 5
Nov. 12. I Will Repay (Corinne Griffith, Mary Maurice, Wm. Dunn)..... 5
Nov. 19. Next Door to Nancy (Mildred Manning, Wallace MacDonald) 5
Nov. 26. The Tenderfoot (Wm. Duncan, Carol Holloway) 5

Wholesome Films Corporation

The Penny Philanthropist (Peggy O'Neil and Ralph Morgan), D..... 5
Cinderella and the Magic Slipper (Special Children's Cast), Juv..... 4

World Pictures

Oct. 15. Shall We Forgive Her (June Elvidge, Arthur Ashley)..... 5
Oct. 22. The Dormant Power (Ethel Clayton) 5
Oct. 29. The Burglar (Carlyle Blackwell, Madge Evans, Evelyn Greeley)... 5
Nov. 5. The Maid of Belgium (Alice Brady) 5
Nov. 12. The Alibi (June Elvidge, Arthur Ashley 5
Nov. 19. Her Hour (Kitty Gordon)..... 5
Nov. 26. The Good for Nothing (Carlyle Blackwell, Evelyn Greeley)..... 5

RELEASES IN THE INDEPENDENT FIELD

(Continued from page 2784)

King Bee Comedies

July 1. Back Stage.....2 reels
The Hero.....2 reels
Doughnuts.....2 reels
Cupid's Rival.....2 reels
The Villain.....2 reels
The Millionaire.....2 reels
The Goat.....2 reels
Sept. 15. The Fly Cop.....2 reels
Oct. 1. The Chief Cook.....2 reels
Oct. 15. The Candy Kid.....2 reels

Klotz and Streimer

Whither Thou Goest.....5 reels
The Secret Treaty.....5 reels

Lincoln Motion Picture Company

The Realization of a Negro's Ambitions....2 reels
Trooper of Troop K.....3 reels

Marine Film Co.

Lorelei of the Sea.....— reels

C. Post Mason Enterprises

The Wonder City of the World (Greater N. Y. by Day and by Night).....4 reels

Masterpiece Drama Productions

Who's Your Neighbor ....

Mayfair Film Corp.

Persuasive Peggy .....— reels

Moral Uplift Society of America

It May Be Your Daughter..... ....

Mo-Toy Comedies

Midnight Frolic.
Jimmy Gets the Pennant.
Out in the Rain.
In Jungle Land.
A Kitchen Romance.
Mary and Gretel.
Dinkling of the Circus.
A Trip to the Moon.
Goldie Locks and the Three Bears.
Dolly Doings.
School Days.

B. S. Moss M. P. Corporation

Birth Control .....6 reels
The Power of Evil.....5 reels
Boots and Saddles.....5 reels
The Girl Who Doesn't Know.....5 reels
In the Hands of the Law.....5 reels
One Hour (Sequel to "Three Weeks").. ....

Nevada Motion Picture Corp.

The Planter .....— reels

Newfields Producing Co.

Alma, Where Do You Love?.....6 reels

Ogden Pictures Corp.

The Lust of the Ages.....— reels

Paragon Films

The Whip.....8 reels

Peter Pan Film Corporation

(Mo-toy Troupe)

June 7. Mary and Gretel.....1 reel
June 14. Dinkling of the Circle.....1 reel
June 21. A Trip to the Moon.....1 reel
June 28. Goldie Locks and the Three Bears.1 reel
July 5. Dolly Doings.....1 reel
July 12. School Days.....1 reel
July 19. Little Red Riding Hood.....1 reel
July 26. Puss in Boots.....1 reel
Aug. 2. Jimmie, the Soldier Boy.....1 reel
Aug. 9. Jimmie and Jam.....1 reel
Aug. 16. In Japoland .....1 reel

(Continued on page 2787)

SHORT SUBJECTS CURRENT AND COMING

Educational Film Corp. of Amer.

SCENICS—EDUCATIONAL
Sept. 5. Land That Doesn't Wiggle Much.
Sept. 12. Tinkledottom Passes Through.
Sept. 19. Fading of Local Color.
Sept. 26. Tinkledottom's Finish.
DITMARS "LIVING BOOK OF NATURE"
Sept. 3. Kangaroos and Their Allies.

Foxfilm Comedies

July 9. Bing! Bang! (Charles Conklin).....2 C

General Film Company

BROADWAY STAR FEATURES
(O. HENRY STORIES)
The Defeat of the City (Agnes Eyre, J. Frank Glendon).....4 D
John Tom Little Bear (Al Jennings, Dan Duffy).....2 D
Blind Man's Holiday (Carleton King, Jean Paige).....4 D
The Last of the Troubadours (S. E. Jennings, Dan Duffy).....2 D
The Duplicity of Hargraves (J. Frank Glendon, Chas. Kent).....4 C-D
The Lonesome Road (S. R. Jennings, Chet. Ryan).....2 D
Dry Valley Johnson (Carlton King, Jean Paige).....4 D
The Enchanted Kiss (Chet Ryan, Frances Parks).....2 D
A Night in New Arabia (J. Frank Glendon, Patsy DeForest).....4 D
Law and Order (Chet Ryan, Claire Toner).2 D
ESSANAY
("THE BLACK CAT STORIES")
Pete's Pants (Ben Turpin).....2 C
Vernon, the Bountiful (Virginia Valli)....2 C-D
The Long Green Trail (Virginia Valli, Rodney La Rock).....2 D
Don't Lose Your Coat.....2 C
Star Dust (Margaret Clayton).....C-D

George Ade Fables

The Fable of the Speedy Sprite.....2 C
Prince Fortunatus Who Moved Away from Easy Street and Silas the Saver, Who Moved In.....2 C
The Fable of All That Triangle Stuff as Sized up by the Meal Ticket.....2 C
The Fable of the Film Fed Family.....2 C
CHAPLIN COMEDIES
The Champion.....2 C
A Jitney Elopement.....2 C

Falcon Features

The Climber (Henry King).....4 D
The Understudy (Ethel Ritchie, Neil Hardin).....4 D
The Best Man (Margaret Landis, William Ehfe).....4 D
The Lady in the Library (Vola Vale, Jack Vosburgh).....4 D
The Clean Gun (Kathleen Kirkham).....4 D
Feet of Clay (Margaret Landis, R. Henry Grey).....4 D
KALEM
(AMERICAN GIRL SERIES WITH MARIN SAIS)
The Man Hunt at San Remo.....2 D
The Door in the Mountain.....2 D
Sagebrush Law.....2 D
("THE FURTHER ADVENTURES OF STINGAREE" WITH TRUE BOARDMAN)
Through Fire and Water.....2 D
A Bushranger's Strategy.....2 D
The Stranger at Dumcrieff.....2 D
A Champion of the Law.....2 D
(HAM AND BUD COMEDIES)
A Menagerie Mix-Up.....1 C
A Hobo Raid.....1 C
A Day Out of Jail.....1 C
Politics in Pumpkin Center.....1 C
The Boot and the Loot.....1 C
A Whirlwind of Whiskers.....1 C
The Onion Magnate's Revenge.....1 C
The Bath Tub Bandit.....1 C
GRANT, POLICE REPORTER SERIES
The Mystery of Room 422.....1 D
A Deal in Bonds.....1 D
The Sign of the Scarf.....1 D
The Man with the Limp.....1 D
JAXON COMEDIES
The Collectors.....1 C
Jolly Tars.....1 C
Wild Injuns.....1 C
Devilled Crabs.....1 C
The Triple Cross.....1 C
From Bad to Worse.....1 C
A Day Off.....1 C
How It Happened.....1 C
Too Much Alike.....1 C
Barnyard Frolics.....1 C
"Breaking In".....1 C
SPARKLE COMEDIES
Toodles.....1 C
Bangs Renigs.....1 C
Triple Entente.....1 C
Whose Hosiery?.....1 C
Wrong Wrights.....1 C
Week End Shopping (Kate Price, Billy Ruge)1 C
Pals.....1 C
Ambition.....1 C
In High Speed.....1 C
A Bargain, $37.50.....1 C
Monkey-Maid-Man.....1 C
JOHNNY AND EMMA RAY COMEDIES
A Laundry Mix-Up.....1 C
A Peaceful Flat.....1 C
Cheating His Wife.....1 C
"A Bathtub Marriage".....1 C
KLEINE
(GEORGE BICKEL COMEDIES)
A Suit and a Suitor.....1 C
Nearly a Husband.....1 C
Some Statue.....1 C
SELIG
World Library (Every Wednesday).....1 Edc.
Pioneer Days.....2 D
In After Years.....1 D
The Hose of Mystery.....2 D
The Convert of the North.....1 D
The Victor of the Plot.....2 D
The Voice That Led Him.....1 D
The Law North of 65.....2 D
Vengeance vs. Mercy.....1 D
Training Our Khaki-Clad Heroes.....2 Military
The Angel of Poverty Row.....1 D
The Rustler's Vindication.....2 D
The Witness for the State.....1 D
THREE C COMEDIES
His Watery Waterloo (Lou Marks).....1 C
Fat and Foolish (Hughey Mack).....1 C
A Harem Romance (Lou Marks, Pearl Sheppard, Oom Paul).....1 C
His Winning Ways (Lou Marks, Pearl Shepard, Oom Paul).....1 C
HANOVER FILM COMPANY
Camille (Helen Hesperia).....6 D
American War News Weekly No. 25..1 topical
American War News Weekly No. 26..1 topical
American War News Weekly No. 27..1 topical

Inter-Allied Films

July 14. Cine Topics.....1 Ed.

Kleine-Edison-Selig-Essanay

CONQUEST-EDISON
Saturday, September 29, 1917
Paul Revere's Ride (historical drama).....1 reel
One Kind of Wireless (drama), by R. Lovell Combs, featuring Albert Macklin...1 reel
Putting the Finish on Herbert (comedy-drama), by George Weston, featuring Harry Benham and Ethel Fleming.....4 reels
The Healthiest Spot in India (scenic), Cashmere, the summer resort.....Split reel
The Champion Baby (comedy), by Ray McKee.....Split reel
ESSANAY SERIES—DO CHILDREN COUNT? (Featuring Little Mary McAlister)
Aug. 1 The Season of Childhood.....2 D
Aug. 8. The Little White Girl.....2 D
Aug. 15. The Bridge of Fancy.....2 D
Aug. 22. The Kingdom of Hope.....2 D
SELIG-HOYT COMEDIES
Aug. 6. A Dog in the Manger.....2 C
Aug. 20. A Trip to Chinatown.....2 C
Sept. 3. A Midnight Bell.....2 C
Sept. 17. A Contented Woman.....2 C

Metro Pictures Corporation

METRO COMEDIES
Oct. 1. The Joy of Freedom (Mr. and Mrs. Sidney Drew).....1 C
Oct. 8. His Double Life (Mr. and Mrs. Sidney Drew).....1 C
Oct. 15. The Dentist (Mr. and Mrs. Sidney Drew).....1 C
Oct. 22. His Spies (Mr. and Mrs. Sidney Drew).....1 C
Oct. 29. Twelve Good Hens and True (Mr. and Mrs. Sidney Drew).....1 C

Mutual Film Corporation

Wednesday, October 24, 1917
GAUMONT—Mutual Weekly, No. 147....1 Top. Thursday, October 25, 1917
CUB—Jerry's Soft Snap (Geo. Ovey).....1 C
GAUMONT—Reel Life, No. 78: Rocky Mountain Jay; Then and Now; or High Living Cost Wins the Race; Queer Trees of Trinidad; Dining on Wheels—How the American Traveler is Fed; Animated Drawings from Life; The Apparel and the Man Not Guilty.

Billie Rhodes Comedies

STRAND
Oct. 2. Some Nurse.....1 reel
Oct. 9. Firing Father.....1 reel
Oct. 16. For Sweet Charity.....1 reel
Oct. 23. And Along Came Mary.....1 reel

Serials

Sept. 17. The Lost Express, No. 1 (Featuring Helen Holmes).....2 D
Sept. 24. The Lost Express, No. 2 (The Destroyed Documents).....2 D
Oct. 1. The Lost Express, No. 3 (The Wreck at the Crossing..).....2 D
Oct. 8. The Lost Express, No. 4 (The Oil Well Conspiracy).....2 D
Oct. 15. The Lost Express, No. 5 (In Deep Waters).....2 D
Oct. 22. The Lost Express, No. 5 (High Voltage).....2 D

Paramount Pictures Corporation

KLEVER KOMEDIES (Victor Moore).
Sept. 10. Camping.....1 C
Sept. 24. In Bed—Not Bad.....1 C
Oct. 14. The Cow Jumped Over the Moon...1 C
Oct. 22. Home Defense.....1 C
BLACK DIAMOND COMEDIES
Sept. 17. Susie's Scheme.....1 C
Oct. 7. Susie Slips Some Over.....1 C
ARBUCKLE COMEDIES
Aug. 30. His Wedding Night.....1 C
Sept. 30. Oh, Doctor!.....1 C
Oct. 29. Fatty at Coney Island.....1 C
BURTON HOLMES TRAVEL PICTURES
Oct. 1. Across Manchuria to Korea....1 Trav.
Oct. 8. The Singular City of Seoul....1 Trav.
Oct. 15. Queer Corean Customs.....1 Trav.
Oct. 22. Tokyo, the Metropolis.....1 Trav.
Oct. 29. Nikko in Snow Time.....1 Trav.

Mack Sennett Comedies

Oct. 7. A Bedroom Blunder.....1 C
Oct. 21. Roping Her Romeo.....1 C
Nov. 4. Pullman Bride.....1 C
Nov. 18. Are Waitresses Safe?.....1 C
BRAY PICTOGRAPHS
Sept. 3. Goodrich Dirt Among the Beach Nuts, Goat Ranching in America, Art in Bookbinding.....Split reel
Sept. 10. Quacky Doodles Signs the Pledge, A Quail Hunt in Ole Virginny, How the Cowboy Makes His Lariat, A Scenic Gem from South America.....Split reel
Sept. 17. In a Sculptor's Studio, De-Indianizing the Red Man, Bobby Bumps Starts for School.
Sept. 24. After Mallard on the Carolina Coast, Unmasking the Mediums, In Camp with the U. S. Ambulance Corps, A Submarine Destroyer.
Oct. 4. Higher Education for Army Cooks, A Denishawn Entertainment, Goodrich Dirt, Lunch Detective.

Pathe Exchange, Inc.

Sunday, October 14, 1917
The Fatal Ring, No. 15 (The Dagger Duel), Astra.....2 D
The Seven Pearls, No. 5 (Between Fire and Water), Astra.....2 D
Biarritz, the Fashionable (France), and Warblers of France (Colored) Pathe Trav. and Ed.....1 reel
Bliss (Rolin).....1 C
Der End of Der Limit (Katzenjammer Kids) International Art.....Split reel
Making Steel Plates for Our New Merchant Marine (International) Ed...Split reel
Wednesday, October 17, 1917
Hearst-Pathe News, No. 84.....1 top
Saturday, October 20, 1917
Hearst-Pathe News, No. 85.....1 top

Triangle Distributing Corp.

TRIANGLE COMEDIES
Oct. 7. Half and Half.....1 C
Oct. 7. All at Sea.....1 C
Oct. 14. Their Love Lesson.....1 C
Oct. 14. A Prairie Heiress.....1 C
Oct. 21. His Busy Day.....1 C
Oct. 21. A Modern Sherlock.....1 C
Oct. 28. Their Husband.....1 C
Oct. 28. Somebody's Wife.....1 C
KEYSTONE RELEASES
Oct. 7. His Crooked Career (Fritz Schade, Claire Anderson).....2 C
Oct. 14. Pearls and Perils (Dora Rogers, Aletia Morton, Harry McCoy)....2 C
Oct. 21. A Hindu Hoodoo (Maude Wayne, Dale Fuller, George Binns).....2 C
Oct. 28. His Disguised Passion (Claire Anderson, Dora Rogers, Joseph Callahan).....2 C

Universal Film Company

Tuesday, October 23, 1917

GOLD SEAL—The End of the Run (Helen Gibson) .....3 D

NESTOR—A Fire Escape Finish (Eddie Lyons, Lee Moran).....1 C

Wednesday, October 24, 1917

L-KO—Fat and Furious (Merta Sterling, Al Forbes) .....2 C

UNIVERSAL ANIMATED WEEKLY—Weekly No. 95.

Thursday, October 25, 1917

STAR FEATURETTE—Little Mariana's Triumph (Lena Baskette).....2 D

JOKER—The Tight Wad (Gale Henry, William Franey).....1 C

Friday, October 26, 1917

VICTOR—What'll We Do With Uncle? (H. Murdock, Mildred Davis).....1 C

UNIVERSAL SCREEN MAGAZINE—Issue No. 42.

Saturday, October 27, 1917

UNIVERSAL CURRENT EVENTS—Issue No. 24 (Shipping date Oct. 20).

JOKER—A Wise Dummy (Max Asher, Gladys Tennyson).....1 C

BISON—The Getaway (Neal Hart, Mignon Anderson) .....2 D

UNIVERSAL SPECIAL—The Lure of the Unattainable (Second Episode of "The Red Ace" Serial).....2 D

Tuesday, October 29, 1917

GOLD SEAL—The Mysterious Iron Ring (Kingsley Benedict, Betty Schade)....3 D

JOKER—A Bad Little Good Man (H. Murdock, Matty Coment).....1 C

L-KO—Even as Him and Her (Phil Dunham, Lucille Hutton, Billy Bevan).....2 C

UNIVERSAL ANIMATED WEEKLY—Weekly, No. 96.

Thursday, November 1, 1917

NESTOR STAR FEATURETTE — The Shame of a Chaperon (Eddie Lyons, Lee Moran) .....2 C

JOKER—I Quit (Gale Henry, Wm. Franey) 1 C

Friday, November 2, 1917

VICTOR—The Fifth Boy (All Boy Cast) 1 C-D

UNIVERSAL SCREEN MAGAZINE—Issue No. 43

Saturday, November 3, 1917

UNIVERSAL CURRENT EVENTS—Issue No. 25 (Shipping Date Oct. 27)

JOKER—A Devil With the Wimmin (Max Asher, Beatrice Van).....1 C

BISON—Danger Ahead (Helen Gibson, Val Paul) .....2 D

UNIVERSAL SPECIAL—The Leap for Liberty (Third Episode of "The Red Ace" Serial) .....2 D

Vitagraph

BOBBY CONNELLY SERIES

Oct. 1. The Helping Hand.
Oct. 3. Bobby, Mayor of Kid City.
Oct. 15. Bobby's Fairy.
Oct. 22. Bobby of the Home Defenders.

THE FIGHTING TRAIL SERIES

Oct. 1, Epi. 4. The Other Half.....2 parts
Oct. 8, Epi. 5. Torrent Rush .....2 parts
Oct. 15, Epi. 6. The Ledge of Despair...2 parts
Oct. 22, Epi. 7. The Lion's Prey.....2 parts
Oct. 29, Epi. 8. The Strands of Doom...2 parts
Nov. 5, Epi. 9. The Bridges of Death.2 parts
Nov. 12, Epi. 10. The Sheriff .....2 parts
Nov. 19, Epi. 11. Parched Trails .....2 parts
Nov. 26, Epi. 12. The Desert of Torture 2 parts

BRIEF COMEDIES

Sept. 17. Risks and Roughnecks.....
Sept. 24. Plans and Pajamas.....
Oct. 1. Plagues and Puppylove.....
Oct. 8. Rough Toughs and Roof Tops.....
Oct. 15. Tough Luck and Tin Lizzies.....

Favorite Film Features

Oct. 1. David Garrick (Clara K. Young, James Young, Arthur Ashley, Edw. Elkas, Flora Finch, Kate Price)..2 D

Oct. 1. The Politician's Dream (John Bunny, Wm. Shea, Ralph Ince, Flora Finch, Kate Price).....1 C

Oct. 8. Auld Lang Syne (Harry T. Morey, Florence Turner, Tefft Johnson)..2 D

Oct. 8. The Troublesome Secretaries (Mabel Normand, John Bunny, James Morrison, Ralph Ince, Leo Delaney)..1 C

Oct. 15. Dr. La Fleur's Theory (Clara K. Young, Maurice Costello, Van Dyke Brooke, James Morrison)...1 D

Oct. 15. Terry's Uncle's Namesake (Sidney Drew, Louise Beaudet, Rogers Lytton, Kate Price, Wm. Shea, Ethel Lloyd).....2 C

Oct. 22. The Still Voice (Edith Story, Sidney Drew, S. Rankin).....2 D

Oct. 22. Chumps (Leah Baird, John Bunny, Marshall P. Wilder, Wm. Shea, Wallace Reid).....1 C

Releases in the Independent Field

(Continued from page 2785)

Popular Picture Corporation

Corruption .....6 reels

Private Feature Film

Ignorance (Earl Metcalfe).....6 reels

Public Rights Film Corporation

The Public Be Damned (Charles Richman and Mary Fuller).....5 reels

Purkall Film Co.

The Liar .....6 reels

Radio Film Company

Satan the Destroyer of Humanity.....7 reels
The Spirit of 1917 (James J. Harkness and Carl Sturmer).....— reels

Renowned Pictures Corporation

In Treason's Grasp (Grace Cunard and Francis Ford) .....5 reels

Select Photoplay Co.

Humanity .....6 reels

Selig Special

Beware of Strangers.....7 reels
The Ne'er-Do-Well.....8 reels
The Garden of Allah (Selig).....10 reels
Who Shall Take My Life?..... — reels

Frank J. Seng

Parentage .....7 reels

Sherman Elliot, Inc.

The Crisis .....10 reels

Sherman Pictures Corporation

I Believe .....7 reels
The Land of the Rising Sun

Signet Film Corporation

The Masque of Life.....7 reels

Standard Newsfilm, Inc.

Demons of the Air.....2 reels

Julius Steger

Redemption .....6 reels

Moe Streimer

A Daughter of the Don.....10 reels

Submarine Film Corporation

The Submarine Eye.....7 reels

Ultra Film Co.

A Day at West Point.....
West Is West.....
The Rustler's Frame-up at Big Horn.....

Unity Sales Corporation

The Bishop's Secret.....4 reels
The Lottery Man.....5 reels
The Marriage Bond.....5 reels

Universal Film Mfg. Company

Idle Wives .....
Where Are My Children?.....5 reels
Twenty Thousand Leagues Under the Sea .....10 reels
People vs. John Doe (Harry De More, Leah Baird).....5 reels
Robinson Crusoe (Robert Leonard and Margarita Fischer).....4 reels
Hell Morgan's Girl.....5 reels
Come Through .....7 reels

Variety Films Corporation

My Country First.....6 reels
The Pursuing Vengeance.....5 reels
The Price of Her Soul.....7 reels

Victoria Feature Films

The Fated Hour.....6 reels
The Slave Mart.....5 reels

EXHIBITOR PERSONALS

ILLINOIS.—Ashland: Dave Hexter has purchased a full interest in the Lyric theatre and plans to give picture shows on Tuesday and Thursday nights and on Saturday afternoon and evening.

O'Fallon: H. P. Schwarz and John Knerrer have leased the Taylor Opera House and took charge October 1. The new managers will equip the theater with a new motion picture machine and screen. They will endeavor to give the patrons the best in motion pictures, and are busy booking some extra big features for opening week.

INDIANA.—Rensselaer: W. C. Milliron is making some extensive changes to the front of the Star theatre that will increase the seating capacity of the house as well as to add to the comfort of the patrons. The ticket office has been moved forward to the sidewalk line and the operator's room also brought out. One feature of the latter will be the better ventilation afforded and instead of the heat from the projecting machine being thrown into the auditorium it will pass out a ventilating trap in the top of the operator's booth.

IOWA.—Fayette: T. J. Leahy has purchased the Princess theatre at Fayette.

Milo: J. G. Thorp has purchased the Star theatre.

Spencer: H. B. Gray has purchased the Fraser theatre.

Irwin: Peter Steenhusen has purchased the Opera House at Irwin.

Onawa: Krigstin & Wonder have purchased the motion picture theatre here.

Wheatland: J. C. Robertson has disposed of his interest in the A. Muse-U theatre at Wheatland to Otto Lahann.

Milo: J. G. Thorp is the new proprietor of the Star.

Toledo: W. B. Persons has purchased the Grand.

Harper's Ferry: John H. Horve is the new manager of the local theatre.

Ida Grove: Harry Lowder, formerly of the Lowder Theatre Company has assumed the management of the Grand theatre.

KANSAS.—Fort Scott: Pictureland, the largest theatre in Fort Scott, has been sold by Miss M. C. Smith to J. T. Porter of Kansas City. Miss Naomi Porter will manage the theatre for her father.

Galatia: Lee Coheen is erecting a new theatre here, fuller details of which will be announced later.

MINNESOTA.—Aitkin: A surprise was sprung on the theatregoing public a few days ago when it was announced that the Moveum would, under new management, Mr. Mugridge having sold his interest in the theatre to C. C. Simpson and O. Wangen of Hillsboro, N. D., who took immediate possession.

Genuine regret was expressed by all the old patrons of this popular amusement house at the retirement of the Mugridges, who have always striven to give clean, wholesome entertainment, the pictures shown having been of a high order at all times.

Mr. Simpson will be joined here by his partner, Mr. Wangen, in a few days. The first departure from the established order is the announcement that hereafter or until further notice the theatre will be closed on Sunday evenings.

Mr. and Mrs. Mugridge have no definite plans for the future, but go from here to Swift Current, Sask., Canada, where they own some farming lands.

NEBRASKA.—Davenport: Charles D. Wells has taken over the Isis, Davenport's most beautiful theatre, from Exhibitor Clark.

Concord: Elmer L. Wilmarth has opened a new motion picture theatre here.

NEVADA.—Reno: W. C. Edmunds, a prominent theatrical manager of San Francisco, until recently in charge of one of the largest film exchanges in that city, has arrived in Reno to assume the management of the Majestic theatre for the Nixon Estate Company.

Mr. Edmunds took over the local theatre today. It will continue, he says, as a motion picture and vaudeville house. Several important changes are contemplated in the architecture of the Majestic but no decision as to their extent has been made by the ownership.

OHIO.—Mansfield: Fred Hilton is heading a new organization that has purchased the Arris theatre from Fred Stecker, Jr. The Arris Theatre Company is the name of the new combine and its incorporators are James Shelley, A. J. Roth, Peter C. Miller and Mr. Hilton.

The Arris theatre is one of the best known in Mansfield and the announcement that Mr. Hilton will be manager insures the good will of those who attend picture shows and most people do. The announced policy of Mr. Hilton for the Arris is cleanliness, courtesy and merit. "We will cater especially to women and children and every effort will be made to please them. Of course, the men folk will find the same interest in the program."

Mr. Hilton announced that some changes to increase the attractiveness of the theatre will be made, but that they would not interfere with the daily programs.

Springfield: The Majestic theatre having undergone a thorough course of reconstruction is now ready for reopening. The seating capacity has been increased from 600 to 1,000 and Manager Phil Chackers announces big feature productions for his future programs.

PENNSYLVANIA.—Philadelphia: Record was made of the sale of the two-story moving picture auditorium at the northwest corner of Twenty-fifth street and Ridge avenue by Charles Rose to G. T. Roesch for a nominal sum. The lot has a frontage of 78 feet and the assessed value is $17,000.

SOUTH DAKOTA.—Canton: J. E. Marsh has disposed of his interests in the Empress theatre to G. A. Mills, who assumed control a week ago. Mr. Mills is a local business man and promises to make the Empress theatre a success. After this week a high-class run of Universal service will be bound to please the most critical of movie fans.

Business Offerings

TO ALL INTERESTED IN MOTION PICTURE CAMERAS SEND AT ONCE FOR OUR LATEST LIST. ASTONISHING VALUES IN HIGHEST GRADE MOTION PICTURE CAMERAS AND TRIPODS. 1917 MODEL UNIVERSALS COMPLETE—$235. 1916 MODEL UNIVERSALS COMPLETE—$215. ALL MAKES, TRIPODS FROM $15 UP. GENERAL SALES AGENTS FOR THE UNIVERSAL AND THE FAMOUS K-B COMBINED CAMERA AND PROJECTOR FOR $150. WRITE FOR LIST AND BOOKLETS AT ONCE. BASS CAMERA COMPANY, 108 NO. DEARBORN STREET, CHICAGO, U. S. A.

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Turn to Page 2800

Accessory News

— SECTION OF MOTION PICTURE NEWS —

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There are many, perhaps you, who are too busy to write each company separately; therefore we are offering our co-operation, which means that you will receive full information on any subject which you may designate by merely filling out the coupon, designating by numbers the goods in which you are interested.

Your inquiries thus received will be forwarded to reputable manufacturers, even though the goods on which you wish information are not advertised in the "News."

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Theatre.....

City.....

State.....

Accessory News

SECTION OF MOTION PICTURE NEWS

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

Why Have Music with Pictures?

THE claim has been made and with considerable justice that music is 50% of the motion picture show business.

The man who made this statement was not in any way belittling pictures, but merely pointing out the necessity of supplying something to take the place of the human voice of the legitimate stage.

The argument is borne out when we visit the leading theatres in the large cities throughout the country, where the need of proper musical accompaniment has been so strongly felt that large symphony orchestras have been installed. These orchestras draw patrons, not only from their immediate communities but also from the outlying quarters of their various cities. These people come in and attend the shows without knowing at all what particular picture is to be shown, but realizing that when they reach the theatre they are assured of as good a picture as can be obtained accompanied by the very best music which it is possible to hear anywhere in their particular section of the country.

* * * * * *

THE smaller houses are not able to compete with these large orchestras, but they can largely improve the quality of music which accompanies the particular film which they are showing—giving musical value in comparison with their admission charge.

I have personally visited houses from 500 to 1,000 seats in the smaller towns or in community centers, where a pianist accompanied by perhaps a violin and 'cello is droning away without any more than a casual regard for what was being shown on the screen, their object being merely to produce music, which they consider harmonious, without the least thought as to whether it is suitable or not. Musicians of this kind are a distinct detriment to the house in which they are playing, for instead of being of 25% attraction value they do not deserve to be considered more than a 5% drawing card. On the other hand there is no reason in the world why, if they follow the pictures properly, they could not materially increase the attendance of the particular house in question.

* * * * * *

IT may be that they do not understand how to play for pictures, but musicians with ordinary intelligence should not have any difficulty in learning this art and becoming a distinct asset to the owner of the theatre in which they play.

One of the most important points is the actual knowing the story and general value of the picture before it is thrown on the screen for the first time for the audience. In other words, all musicians should see the picture at least once before it is put on public exhibition. The musicians should also, wherever possible, take advantage of the suggestions which other musicians have made in connection with the picture, as this outside help is of absolute importance and cannot be underestimated.

* * * * * *

ANOTHER help which should under no consideration be overlooked is the review of the picture to be shown, as it appears in the various trade papers. These synopses are of the utmost importance and every theatre manager of the country should absolutely insist upon every one of his musicians reading them, for from them the musician will obtain a clear and concise story of the picture as well as a general idea of the impression which it made upon the reviewer. In other words, every musician in every theatre throughout the country should find out all which is possible to learn concerning every picture to which he is going to play.

MOTION PICTURE NEWS is publishing each week from six to twelve cue sheets prepared by a musician who knows his business and is able, because of his qualifications, to select music for the picture, which if played, will build up the reputation of any theatre.

* * * * * *

FAR too many musicians have the attitude that because motion pictures are a comparatively cheap form of entertainment, that therefore anything which they render will be satisfactory. They do not look for help and even go so far as to refuse it unless the theatre manager stands up and forces them to take advantage of all which is offered.

What MOTION PICTURE NEWS is trying to do is to build up a better and higher form of musical accompaniment for the motion picture theatres, which will increase the revenue of the exhibitors throughout the country.

* * * * * *

WE not only are giving cue sheet service but we also will help the exhibitors choose a musical library which must be continually added to, in order that the patrons of the house may continually look forward to hearing the new airs rendered. We therefore wish to impress upon every exhibitor the importance of insisting that their musicians take advantage of the film reviews, and cue sheets, as well as the general service department we operate in connection with "Music for the Pictures."

E. K. GILLETT.

EQUIPMENT OPERATING

PROJECTION

By I. G. SHERMAN

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W. H. CARROL, Tampa, Fla.
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RALPH L. MACDONALD, Cripple Creek, Col.
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Members registered this week	10
Total membership to date	461

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Address of theatre and name of manager.....
.....

This notice does not apply to those who have already sent in this information, but it is for those who have neglected doing so, many of whom have merely given their name and name of city, without any street address, making it impossible for the post office employes to deliver the letters addressed to them. Now let us all get together and raise our "Army of 1,000," and show that we are sincere in our efforts to better conditions in general. I. G. S.

Two Letters, but Not Alike

ON the letterhead of the Regina Trades and Labor Council, Regina, Sask., signed by J. Hobson, Secretary, comes a letter that I have purposely left unanswered until a fitting opportunity presented itself, read it and think it over.

I. G. SHERMAN,
MOTION PICTURE NEWS,
New York City, N. Y.

DEAR SIR:

Being a reader of the Projection Department of your paper I have taken great interest in the National Anti-Misframe League and the letters from the different writers giving their views on the poor condition of film. Most of your writers place the blame on the "kid" operator, rewind boy and the crank turner. While a great deal of the trouble is attributable to the parties mentioned, there are yet others who have thus far escaped the "press notices"; these are the *tight-fisted exhibitor* and *the underpaid employee,* of which the different exchanges contribute more than their share.

Starting with the exhibitor, there are some who will not spend any part of the box-office receipts to purchase new parts for their projectors; they apparently entertain the idea that a machine will last forever *without repairs,* and again, they employ an operator and pay him about ten dollars per week and expect the same class of work as that delivered by one receiving twenty dollars per week. As long as the exhibitor continues to pay such low wages they must be content with the poor service they receive. Taking the exchanges that control the film and to whom the operator looks to at least send out their film in *fair condition,* and which they very often fail to do with the consequence that the operator is the sufferer and blames the girl inspector without giving thought to the conditions under which she is laboring, which, if investigated, generally are more than ridiculous; the girl being about fifteen years of age and having in the neighborhood of two hundred or more reels of film to revise in one day, she hurries to get through on time, therefore, many a bad spot gets by, and for this labor the reviser receives in the neighborhood of from five to eight dollars per week, and under these conditions does not care whether she holds her job or not. You can readily see that one working for such low wages can hardly be expected to take any great interest in their work. This might be rightly termed "the evil of the underpaid employyee." In closing, I wish to thank you for the space this letter will take in your valuable paper, and wish the NEWS and the League the success it rightly deserves.

(Signed) JOHN L. HOBSON.

The other letter from Local 304, M. P. M. O. of Waterbury, Conn., is as follows:

I. G. SHERMAN,
729 7th Avenue,
New York.

DEAR SIR:

I have been instructed by this local at a regular meeting, held Aug. 5, 1917, to inform you that at the present time your views in regard to the work that an operator should do besides running his show does not meet with the approval of this local. We firmly believe that the hardest blow the operator has received in some time is the formation of the National Anti-Misframe League.

(Signed) WM. JENUSAITIS, Secretary.

These two letters as well as the almost universal membership of the League only go to prove that to paraphrase the words of the great emancipator: You can please some of the people all the time, all the people some of the time, but you can't please all the people all the time. As for the letter of Brother Hobson, knowing that such conditions do exist, there is nothing further that I can add to his letter. I might say though that the conditions which he mentions are becoming changed gradually, and as Rome wasn't built in a day, we likewise are biding our time until the evil of the

underpaid employee will have become but a memory. To Brother Jenusaitis, I can only say that I am sorry the members of Local 304 take such a view regarding the League, and without any hard feelings at all I must disagree with the statement that the formation of the League is the hardest blow the operator has received in some time. I do not know whether the brother has read all that has been written about the N. A. M. F. L., or not, presumably not, for if he had he could by no stretch of the imagination construe my views as meaning that the operator should do the work of the film exchange. Such is not the case. He knows and I know that a good operator will not run a film through his machine after the first show with a misframe in it; he will take it out, for his own sake. This being true, why not report the negligence on the part of the exchange to us and allow us to assist in correcting the evil and help the exhibitor get that which he is paying for and is entitled to? Since the formation of the League I have been instrumental in having placed several union operators in various film exchanges as chief inspectors of film, and these men have given me their promise that they would meet the operator more than half way in the matter of better film condition. It is not the policy of this department or its editor to roast those who disagree with me, and I feel sure that after careful consideration of all that has been written and all that has so far been accomplished by the members of the League, the members of 304 will do as other progressive organizations have done and join the League in a body, and lend their co-operation in any and all things that will help to better the condition of the operator and make his labors less arduous and more of a pleasure, if work can ever be called a pleasure.

Fuses Blow

H. McCOY, New Hampshire, asks: "In the place where I am employed—to show moving pictures one night a week—I had a strange thing happen, and as it never happened to me before, I am asking you for a little information. The other night, shortly after starting the show one of the fuses melted, I put in another and in a few minutes that, too, melted, and so it went for the entire evening. Now, what I want to know is what caused this and how can I prevent it. Will watch for your answer in the near future."

Answer: My dear friend, why is it that you failed to mention current supplied, whether rheostat or transformer was used, etc. You must realize that I am not possessed with occult powers, but I will do my best in an endeavor to be of assistance to you. When the fuse blows in the arc circuit there are two questions to be considered, that is, did the fuse blow when the arc was struck, or when the main switch was closed? If the first, you should examine the rheostat to see if one or more of the coils are not grounded to the frame or touching each other in such a way as to cut out a part of the resistance. If, however, an economizer is being used you should then test it out for a short circuit or ground. If the fuse blew upon closing the main switch, if I were you I should immediately look for a short circuit or a ground heavy enough to amount to a short circuit, but if the fuse blew while the arc was burning and everything working as usual, and upon installing another fuse the same thing occurred, I would follow the wires from the lamp to the fuse block and try to locate a ground. There is a slight possibility that your fuses are overloaded, but as you did not mention in your letter the ampere carrying capacity of the fuses nor the number of amperes used at the arc, I am not willing to say for certain that such is the case. One other thing to be considered is that the fuses might have blown by reason of a loose connection which may be in the switch or fuse block. In tracing out your line you will by feeling of the wires know whether they are unduly hot or not. If so, you may be reasonably certain that there is a loose connection somewhere in your circuit. It is a habit with a number of operators when such a condition arises, to boost the fuses by placing a piece of copper wire under the new fuse to "help carry the current"; sometimes they do not even hide their crime by putting in a fuse at all, but take a wire large enough to supply power for a trolley line, and place it where the fuse should be and where they belong, in this way jeopardizing the lives of not only himself and employer but the patrons of the theatre also. I have taken up more space than I anticipated, but if I have been of any small assistance to you it will have been worth while. If you have not received as clear an understanding as you may have expected, write me again and I will do my best to help you, but be sure and send all the information you have.

Ye Towne Knocker, by I. G. S.

Mr. KEITH who
* * *
OPERATES a
* * *
NUMBER of theatres
* * *
IN THIS CITY also
* * *
CONTROLS two in
* * *
THE BRONX.
* * *
THE ROYAL which
* * *
HAS been hit
* * *
BEFORE and the
* * *
"BRONX THEATRE"
* * *
WHICH is to be hit
* * *
NOW.
* * *
LOCATED on
* * *
MELROSE avenue
* * *
AND 150th street
* * *
THIS theatre which
* * *
HAS had many
* * *
UPS and DOWNS
* * *
IS NOW showing
* * *
VAUDEVILLE and
* * *
EMPIES to crowded
* * *
HOUSES.
* * *
ON MY visit only
* * *
FOUR ACTS appeared
* * *
BUT THESE four
* * *
WERE GOOD.
* * *
"I DON'T want
* * *
TO WORRY YOU"
* * *
Mr. KEITH
* * *
BUT there is
NOT sufficient
* * *
ROOM in the "booth"
* * *
FOR TWO machines
* * *
AND AN operator too.
* * *
EDGAR STEWART is a
* * *
PRETTY good
* * *
OPERATOR but he
* * *
CANNOT do justice
* * *
TO HIS work,
* * *
OR YOU or
* * *
YOUR PATRONS in
* * *
SUCH SMALL quarters.
* * *
IF YOU don't
* * *
BELIEVE this
* * *
TRY it yourself
* * *
AND SEE.
* * *
ANOTHER thing,
* * *
REMEMBER "I don't
* * *
WANT to worry you"
* * *
BUT THE pictures
* * *
WILL show up better
* * *
IF YOU use more
* * *
AMPERAGE and the
* * *
SUCCESS of this
* * *
THEATRE depends upon
* * *
HAVING better
* * *
PROJECTION than
* * *
YOUR competitors.
* * *
I THANK you.

(Apologies to K. C. B.)

From the Far West

C. R. MANSFIELD, Cresecent City, Cal., writes: "Please put me down with the rest of the Anti-Misframe 'boys.' I haven't noticed many names from the 'far West' on the Roll of Honor. The idea is a good one. I believe it has done wonders already, at any rate I am getting films with a seal of inspection now, whereas I did not before. Nevertheless, I look them over just the same, and some of them need it. I operate at Endert's theatre and will send you information regarding my equipment, etc., later. This is my busy day, but I simply could not make up my mind to wait any longer, and decided to get in and help along the good work of the League."

Reply: The pleasure is mine. While the responses are coming in in large numbers there is always room for more, and, I feel sure, as soon as the boys in the far West get acquainted and realize the purpose of the League, I will have my hands full getting out cards, buttons, etc. I will look forward to hearing from you again.

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The Theatre Owner
The Operator

are all affected by the character of the projection lens.

The Public wants clear and sharply defined pictures, for which a good lens is essential.

The Theatre Owner wants to make money, and to do so he must please the Public by showing clear and sharply defined pictures through a good lens.

The Operator wants to get the best possible results to please the Public, the Theatre Owner and himself, and requires a good lens to do it.

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Busy Week for Simplex

THE Harlem Strand, the latest addition to New York's long list of beautiful motion picture playhouses opened last week. Simplex projectors are used. The Fourteenth street and Chelsea theatres have also installed Simplex projectors.

With every modern appliance for the safety and comfort of its patrons including two new Simplex projectors, the new Rialto theatre, New Haven, Conn., was opened recently adding another link to the chain of New Haven's amusement palaces.

Notable Power Installations

FROM the list of the important installations of Nicholas Power Co. cameragraphs during the past week, those of unusual interest are:

Camp Whitman, New York.
Fort Sill, Okla.
Camp Upton, Yaphank, N. Y.
Pumpkin Island, Boston, Mass.
Prisoner of War Camp, Ft. Douglass, Utah.
Strand theatre, Denver, Colo.
Keith's theatre, Washington, D. C.

Praises Film Exchange and Wants Information

G. K., Bemidji, Minn., writes: "I am not a union operator, but I do not consider that sufficient cause for not joining the N. A. M. F. L. Please put my name on the roll of honor, and let me say right here something that I have very seldom read, and that is a good word for the film exchanges. We get features from seven different exchanges in Minneapolis, and I am surprised at the good condition of the film received from them. Here's hoping that this condition will become nation wide through the efforts of the league. Now I would like to have a little information. This theatre has been open about a month, having been closed up for five weeks by its former owner. When I examined the machine, upon taking the job, I found that it was a 1A Motiograph, 1916 model; I discovered a cracked condenser in the mount and upon striking the arc I found that I had a double spot on the cooling plate. I sent for two sets of lenses, plano convex 6½ and 7½ focus. These I tried out, using first the two 6½'s and then the two 7½'s but was unable to eliminate the double spot. Then I tried a 6½ in front and a 7½ in back and still the same result, after which I put the 7½ in front and the 6½ in back, but no good. Then I sent for a 9-inch focus lens, but the supply house sent me a 9½. I experimented with the 7½ nearest the arc and the 9½ in front, and with this combination I get the best results but it is still unsatisfactory. I cannot possibly use two 6½ or 7½ or one of each as the arc is brought too close to the back lens, causing breakage. With my present combination the arc is 4 inches from the back lens and I can plainly see the image of the arc in the disc of light thrown on the shutter blade directly in front of the objective lens. The light on the screen is not affected by this but, believe me, it keeps me busy preventing it. Am using 120 volts, 60 cycle, A. C., pulling 60 amperes with 5/8 cored carbons, top and bottom. The distance from the front condenser to the cooling plate is 14 inches, and the objective lens is 6-inch focus. Do you know of a preparation for cleaning a gold fibre screen? Your advice will be greatly appreciated."

Answer: As I have so often said, the department is for *all operators*, and while I would prefer that all were members of the union, I realize that in some cases this is impossible. However, your name has been added to the Roll of Honor and you will receive your membership card and button in due time. You gave me all kinds of data, but left out the most important point, and that was the distance from machine to screen. Therefore, it is impossible for me to even attempt to answer your question with any degree of intelligence.

I am sure the film exchanges will appreciate your words of praise, and I might also say that from reports that I have received the exchanges in the Middle West are sending out film in better condition than are those exchanges located here in the East. In answer to your question as to a preparation for the cleansing of gold fibre screens, I would suggest that you write a letter to Henry Parrish, Owensboro, Kentucky, asking him for particulars regarding the method of screen renovation which he explained to me during his visit to New York. If you will furnish me with the data I have asked for I will try and help you find a solution for the elimination of the double spot.

Some Executive Board—Some Local

A STRIKE that was not a strike threatened to tie up all the motion picture theatres during the past week, when it came time for the enforcement of the new wage scale as submitted to the exhibitors by Local 306 M. P. M. O., of Greater New York. One of the greatest stunts ever put over by a body of organized workers was that which Local 306 promulgated. After many conferences between representatives of the exhibitors' league and the union, without an agreement being reached, it was decided by the executive board of the union to open a strike headquarters and notify every motion picture operator who was affiliated with the organization to report at "headquarters" on Monday, October 1, at 9 a. m., at which hour it was almost an impossibility to get to the entrance leading to the meeting. The operators were then locked in the meeting hall and their cards taken from them until such time as their employers became aware of their plight and appeared to bail them out. When the exhibitors realized that they were caught they made all haste to sign up the new contracts and left the headquarters with their operators. All was not a bed of roses for the officers, however, as the plans had been carefully worked out and the men who were the representatives of the local union had been up night and day for several days. There was a certain amount of opposition and a few exhibitors refused to sign contracts until they found it would be next to impossible to obtain competent men to run their daily show. While the situation has cleared up to a great extent there are, however, a few, and a very few, exhibitors who have not yet signed up. The officers of the union are very optimistic and believe it will only be a question of a few days before every theatre in the greater city will be employing "union men," members of 306. While I have at times had my doubts as to the advisability of an employee of a concern engaged in the manufacture of motion picture apparatus fulfilling the duties of president, I want to, at this time, heartily compliment Sam Kaplan, president of Local 306, for the very able manner in which he conducted the "strike," also the Precision Machine Company for their generosity in allowing Mr. Kaplan to be absent from his duties at their plant, where he is chief inspector of all machines leaving their factory, thus enabling him to devote all his time to the bettering of the condition of the eight hundred odd members of the motion picture operators' organization, without in any way jeopardizing his position as their employee and still being continued on their pay roll. The Macklers, Harry and Al, business agent and secretary-treasurer, respectively, are also to be commended for their untiring efforts and the able and whole-hearted support they gave their executive officer in this most difficult problem which confronted him so early during his administration of the local's affairs. Harry I. Sherman, my namesake and recording secretary, was on the job early and late, and is entitled to a share of the glory attendant upon the victory which has crowned their efforts. It should not be necessary to call the attention of the members-at-large to the huge task which confronted their officers, and now that the victory has been won without conquest it is hoped that the most harmonious relations will prevail between the exhibitors and the operators, and this can best be done by each and every member of the union maintaining at all times his dignity and applying himself to his profession in a manner that will show that the employment of "union men" is the safest and best course after all, for the exhibitor is as much if not more the gainer than is the operator by such a course, as a careful reading of the contract will show.

I. G. S.

Simplex and the I. P. A. Inc.

THE Precision Machine Company was ably represented at the second lecture given to the members of the International Projection Association, Inc., whose headquarters are at 652 Bergen avenue, Bronx, N. Y., when Mr. A. P. Lombard, representing the manufacturers of the Simplex projector, appeared at the club rooms of the above-named association on Friday evening, October 5, and delivered a most interesting and instructive lecture on the care and efficient handling of a modern type projection machine. An enthusiastic and attentive crowd of "boys" listened to the many points brought out by the lecturer and their interest was correspondingly increased when Mr. Lombard dismantled the mechanism, explaining in detail each part and the work which it was to perform, as well as the great care exercised in its manufacture, and then reassembled the machine in full view of his audience. Many of those who had the good fortune to attend

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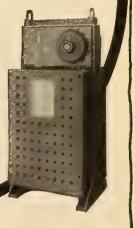

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this lecture had never seen a machine completely dismantled before, and the object lesson thus brought out was of great importance to them. It surely is a most excellent idea on the part of the officers of the I. P. A. to foster and promote such a plan as this whereby the members of the association will become benefited in such a way as to make them more competent workmen and also fit them to hold more enviable positions. Mr. J. E. Robin is another speaker who has promised to appear and deliver a lecture at an early date, as has Mr. Walter Green, of the Speer Carbon Company, and while these lectures are only open to the club members, I believe that other operators who express sufficient interest in the lectures would be favored with an invitation from Al. Polin, president; Morris Jay Rotker, recording secretary, or any of the other officers.

One Question, Please

DAN DOSS, McAlpin, W. Va., writes: "I am writing you about my membership card which I have not yet received, and I would like to ask one question, please. Should not a Powers' 6B machine take the film through when the film has about an inch or two of the sprocket holes missing on one side? Owing to the loop setter it won't do so for me any more, and if you can offer some suggestion it will be greatly appreciated."

Answer: In regard to your membership card, will say that your correct address was not to be found, and while the card and button were ready to be sent you, this could not be done until I heard from you again. Both are now being mailed to you and should reach you before this is in print. Now as to your query, unless the tension on the take up is very great there seems to be no reason why the film should not pass through the machine without giving any trouble. Some operators have run film that have had one entire side, containing the sprocket holes, missing; however, it is the safest and best plan to cut out the three or four pictures and make a new splice, as there is a possibility, and a very great one, that the film might catch upon a rough corner and stick at the aperture plate, and—well, you know the answer. I would suggest that you examine the tension of the take up and have it so set that it will take up the full reel without any undue strain. If you do this, I believe you will have found the remedy.

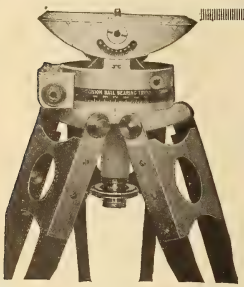
Not the Fault of the Machine

G. S., WICKFORD, R. I., writes: "As we have a ——— machine and used to think it was a good one, it is now showing a dim picture at times. We thought perhaps it might be caused by the rheostat, which is an old fashioned one, and in which the coils get red hot and make the operating room a hot place in which to work. We have been looking for a rheostat or something that will effect a saving of current and at the same time enable us to show a good clear picture. As it is now, the current is up and down; the result is that we have a picture that is unsteadily illuminated. Where could we get such a device, in Providence, R. I., or Boston, Mass., or could we do better somewhere else? Please let me hear from you soon."

Answer: The fault is not with the projector, but in the rheostat. As you say it is an old fashioned one, there is no doubt that the coils have outlived their usefulness, and I would suggest that you purchase a *new one*. Second handed articles are hardly ever satisfactory, and the possible saving is too small a matter to be considered. You failed to state in your letter whether the current supplied was Alternating or Direct. If direct, the rheostat is the most inexpensive thing I know of. If, on the other hand, the current is A. C. I would recommend that you purchase a Transformer, Compensarc, Economizer or Inductor, all or any one of which are nothing more than an electrical device for changing alternating current of a given cycle and voltage to alternating current of the same cycle but of a different voltage and amperage. The saving in electric bills will more than pay the cost of such a device in a short time. I believe the U. T. E. Co. have a branch in Boston where you can obtain what you want.

3,000 Seat Theatre for Cantonment

ANOTHER new theatre brought into existence by the war is the Liberty, a house which will have a seating capacity of 3,000 and which is nearing completion at the Fort Dodge, Iowa, cantonment. The house is being built by Elbert and Getchell, of Des Moines, and will be managed by Fletcher Russell of Hampton, Iowa. Mr. Russell has managed the Windsor at Hampton successfully for the past five years. Unless some disposition is made of the Hampton house it will continue under the same management until the expiration of the present lease.



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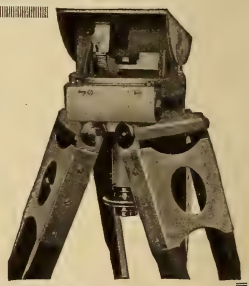

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THE CAMERA

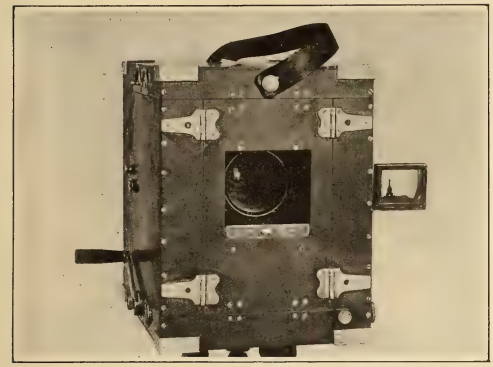

Fig. 1

A Cine Camera of Novel Design

THROUGH the courtesy of Messrs. T. B. Brown and Geo. R. Stringham, of the Motion Picture Specialty Company, 607 West 43rd street, New York, we have recently had the opportunity of examining a new and ingenious motion picture camera, the same being designed and constructed by Mr. Stringham, a competent mechanician.

The radical feature in the new camera is the relative arrangement of the lens and the film magazines, which are so disposed that the lens is mounted within the camera casing in a deep recess. This is accomplished by placing the lens between the two film boxes, or magazines, which latter are of 400 feet capacity. The appearance of the camera when closed is shown by Fig. 1, which shows that the camera casing is made to form a natural sunshade for the lens. Although the lens is placed far back from the front of the camera, the recess in which it is located is of such size that no vignetting occurs around the edges of the field of view. It is obvious from Fig. 1 that vignetting or double exposure devices may be attached to the camera front, while the carriage to which the lens is mounted may be instantly drawn forward rendering the lens accessible for cleaning or removal. The lens may be detached from the camera by a quarter turn of its mount, and any objective from 1¾ to 6 inches focus may be quickly attached. A telephoto-lens can also be accommodated, and all lenses are so mounted, by the makers of the camera, that when the lens carriage is in position and the focussing pinion turned as far back as possible, the lens is at its infinity focus. The objective is focussed by a knob on the left of the camera connected to slow-motion gearing. This makes the attainment of a good focus a wonderfully simple operation.

As a result of situating the lens between the film magazines the exposure aperture and film-moving mechanism of this camera are not to be found near the front of the instrument, but are located at the back of the camera, as is illustrated by Fig. 2, which shows the camera open and the film threaded. The arrangements of the feed and take-up sprockets and the pressure gate reminds one of the Debrie cine camera.

The intermittent or film movement mechanism in this camera has received special attention; it is a claw movement having a D motion and is operated by a system of crankshafts and connecting rods. It is accurate and very nearly noiseless in operation. The gear ratio is eight pictures per crank revolution, but this can be changed to one picture per turn, while the camera is in operation, by manipulation of a conveniently located knob.

Of special importance in the estimation of all professional camera men is an automatic dissolving shutter, and a good example of such is to be found on the camera now under consideration. The dissolving shutter is controlled from a lever on the left of the camera case, accompanied by an index hand which regulates the length of the dissolves. Dissolves of two, four, six or eight feet may be made automatically; while the dissolving shutter may be hand operated to produce a dissolve of any desired length. By throwing the dissolving lever in one direction the shutter is caused to close; it is caused to open by pushing the lever to the other extreme; and when the lever is at its central position the shutter remains open, or closed, or however it may have been adjusted.

The rearmost dial on the operating side of the camera, Fig. 2, is the dissolving-shutter index-dial, and by watching the indicator the exact instant at which the shutter closes may be noted. A knob attached to the indicator permits the hand operation of the dissolving shutter. The dial in front of the shutter-index is a speed indicator, by which the rate of cranking may be determined. There is also provided a footage counter which shows the amount of film run off in numerals; runs backward or forward, and is readily reset to zero.

The photos, Figs. 1. and 2, show that the camera crank is located centrally and at the lowest center of gravity, thus eliminating much of the vibration which is usually set up in a cine camera when the crank is operated. By simply turning the crank backwards the film is automatically and instantaneously reversed, the take-up device being of the multiple clutch type and of such efficiency that the camera operates with the same ease when 400 feet of film is about taken-up as when the roll has just been loaded into the camera.

A feature which we must not overlook is the film magazines, which take a roll of film just as it comes from the can and are, moreover, provided with mouthpieces, or light-traps, which open wide when the camera is closed, thus relieving the film of any undue pressure or frictional contact. This feature was "borrowed" from the Newman Sinclair camera, but is a good one, nevertheless, and would prove a valuable addition to all cine cameras with enclosed magazines. The magazines and the casing of this new camera are made of fiber composition, which is so tough that a hard blow from a hammer will not even abrade the surface, much less crack or splinter the boxes. We have not learned the trade name of this material but would like to learn where the stuff grows.

The image may be viewed, when focussing, through an ocular at the back of the camera, which shows the image right side up. The ocular tube pushes into the camera casing when not in use,

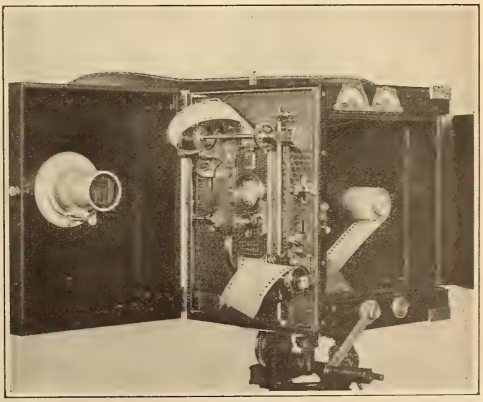

Fig. 2

and is automatically closed light-tight by a light-trap shown at the left in Fig. 2.

In addition to the attachments mentioned, this camera possesses all other conventional ones, such as film-punch, adjustable aperture-plate, provision for masks, etc. In addition Mr. Stringham advises us that he could add without difficulty any additional devices required by a camera man.

These cameras are not being made for the market just at present, but the Motion Picture Specialty Company are prepared to make them to order. Those desirous of learning more about this practical and efficient taking-instrument are referred to the makers, whose address is given in the opening paragraph.

Light Loss by Reflection and Absorption in Photographic Optical Systems

Since the beginning of the Anastigmat era in photographic optics many types of camera objectives have been evolved, which differ widely in their design, and in the number, arrangement and characteristics of their component lenses or elements. For some time after refined photographic objectives came into general use the light loss by reflection at their glass-air surfaces was a topic of discussion, as was also the light loss from absorption by the glasses of a compound lens.

The results of careful investigations have shown that the difference between the light lost by reflection in air-space lenses (*so-called*), and in objectives composed of cemented elements, is so slight that both types of objective are about equal in efficiency, but since the method of determining the amount of light lost by reflection at the glass-air surfaces of a photographic objective is likewise applicable to optical projection systems, prism systems, etc., it will prove instructive to review the investigative work which has been done upon this subject, and to set forth the manner in which light loss due to reflection may be determined.

The quantitative estimation of reflecting power is represented by the ratio of the intensity of the light incident upon a surface to the intensity of the amount reflected and in the case of a transparent refracting medium is definitely represented by Fresnel's formula

$$\frac{1}{2}\frac{\sin^2(i-r)}{\sin^2(i+r)} + \frac{1}{2}\frac{\tan^2(i-r)}{\tan^2(i+r)}$$

where i is the angle of incidence and r the angle of refraction.

By the employment of the Fresnel formula light loss by reflection at the faces of prisms has been investigated by Rayleigh,[1] and at the glass-air surfaces of some types of photographic objectives by Moritz von Rohr of the Zeiss works,[2] whose findings should be studied by those interested in all aspects of this subject.

By a special derivation of the Fresnel formula, the light loss by reflection at glass-air surfaces, when the incidence is normal, may be computed without mathematical complication, the light loss at a refracting surface of index n_1, when the intensity of the incident light equals 1, being expressed by

$$\left(\frac{n_1-1}{n_1+1}\right)^2$$

By the use of this formula the light lost at the reflecting surfaces of photographic objectives has been investigated by Karl Martin,[3] mathematician and computer at the Emil Busch Optical Works at Rathenow, Germany, whose methods will now be considered.

In his experiments Martin employed an axially parallel beam of violet light of wave-length 415. Von Rohr states[4] that it makes no appreciable difference in the results, however, if the light is incident in a direction inclined to the axis instead of normally. Employing the rigorous Fresnel formula in his work, he came to the conclusion that the light loss, due to reflection, was for all practical purposes a constant over the entire image-plane. The intensity of the incident light being taken as 1 and the loss by reflection at the first surface being

$$\left(\frac{n_1-1}{n_1+1}\right)^2$$

the remainder of the light transmitted is therefore represented by

$$1-\left(\frac{n_1-1}{n_1+1}\right)^2 \text{ or } \frac{4\,n_1}{(n_1+1)^2}$$

The light lost by reflection at the second glass-air surface, of refractive index n_2, will therefore be represented by

$$\left(\frac{n_2-1}{n_2+1}\right)^2 \times \frac{4\,n_1}{(n_1+1)^2}$$

Neglecting, as inconsequental in the final result, the light which reaches the focal-plane after repeated reflections from the surface of the lens, the remaining light intensity after reflection at the second surface will be numerically expressed by

$$\frac{4\,n_1}{(n_1+1)^2} - \frac{4\,n_1}{(n_1+1)^2}\left(\frac{n_2-1}{n_2+1}\right)^2 = \frac{4\,n_1}{(n_1+1)^2}\left\{1-\left(\frac{n_2-1}{n_2+1}\right)^2\right\}$$

$$\text{or } \frac{4\,n_1}{(n_1+1)^2}\times\frac{4\,n_2}{(n_2+1)^2}$$

From the foregoing operation it is evident that the light loss by reflection at x surfaces will be

$$\frac{4\,n_1}{(n_1+1)^2}\times\frac{4\,n_2}{(n_2+1)^2}\times\frac{4\,n_3}{(n_3+1)^2}\quad\cdots\cdots\quad\frac{4\,n_x}{(n_x+1)^2}$$

or, more briefly written

$$\prod_{x=1}^{x}\frac{4\,n_x}{(n_x+1)^2}$$

By simplifying this expression of the product of the losses by reflection at x surfaces we obtain as a representation of the remaining light intensity

$$R = \left(\frac{4\,n}{(n+1)^2}\right)^x$$

Assuming, with Martin, for purposes of general comparison, that the refractive index of all the glasses (*lens elements*) is 1.58 for wave-length 415, and taking no account of the light loss by reflection at cemented surfaces (*which is found in practice to be negligible*), we have as the remainder of the light after reflection at x surfaces of index 1.58

$$R = \left(\frac{6.32}{6.66}\right)^x = 0.95^x$$

As a matter of fact the average loss in the intensity of the incident light after reflection at one glass-air surface of index 1.5 will be about 4 per cent, but as this loss increases with increase in refractive index, the loss in the case of modern anastigmatic objectives made of highly refracting Baryta Crown glass will generally be 5 per cent or upwards at each reflecting surface. The 4 per cent loss per surface holds approximately for all lenses constructed of "old achromats." It should here be reiterated that the loss at cemented surfaces is inappreciable, but if it is attempted to compute the loss by reflection at the interface between two refracting media of different index, the value of n used in the computation is taken as the relative index of the two media.

In his investigation of the light loss by reflection at the glass-air surfaces of various types of photographic objectives, in the manner outlined above, Martin secured the following data

	Loss per cent.	Efficiency per cent.
Single lenses (*2 glass-air surfaces*) such as: Landscape and Periscopic lenses	9.8	90.2
Double lenses (*4 glass-air surfaces*) such as: Aplanat, Protar, Double Anastigmat series III, Collinear, Orthostigmat, Periplanat, Biperiscope, etc.	18.7	81.3
Triple lenses (*6 glass-air surfaces*) such as: Petzval Portrait Lens, Triple Anastigmats, Tessar, Cooke, etc.	26.7	73.3
Quadruple lenses (*8 glass-air surfaces*) such as: Planar, Double Anastigmat Type B, Aristostigmat, Unar, Busch Omnar, Homocentric, etc.	33.9	66.1

From the foregoing examples it is seen that the difference in light loss by reflection between each of the four types of lenses considered is about 10 per cent. These differences are considerably reduced when the light loss by absorption for the various kinds of glass is taken into consideration. Pflüger ("Zeitschrift für Wissenschaftliche Photographie"—1903, p. 141) has investigated the light loss by absorption of various kinds of optical glass. Using light of wave-length 415, and a glass thickness of 1 cm. he found the loss by absorption to be:

[1] "On the Intensity of Light Reflected from Certain Surfaces at Nearly Perpendicular Incidence."—Scientific Papers of Lord Rayleigh, Vol. II, pages 522-542.

[2] "On the Light Distribution at the Focal Plane of Photographic Objectives, with Special Regard to the Apparent Difference Between Simple Landscape Lenses and Lenses of Symmetrical Construction."—Zeitschrift für Instrumentenkunde, Vol. 18 (1898), pages 171-180, 197-205.

[3] "Eder's Jahrbuch," 1904, pages 46-51.

[4] "Theorie und Geschichte des Photographischen Objektivs," page 79.

For Ordinary Crown Glass..... 1.8 per cent
For Baryta Crown Glass..... 5.2 per cent
For Baryta Flint Glass..... 2.5 to 2.7 per cent

(*The two last mentioned glasses are extensively used in the construction of Anastigmats.*)

While, as has been shown, the principal light loss in uncemented (*air-space*) lenses is due to reflection, there is also an appreciable light loss in cemented objectives, due to the greater thickness of the glass elements, and the somewhat yellowish color of the Canada Balsam with which the glasses are cemented together. In the course of his investigations Martin took occasion to compare the light loss of a cemented and an air-space lens. The cemented lens was a Goerz Double Anastigmat, Series III; the uncemented objective was a Busch, Series III. Both lenses were of like speed (f7.7) and focal length (300 mm.). The comparison follows:

GOERZ ANASTIGMAT

		Total loss	Efficiency
Loss by reflection about	18.5		
Loss by absorption about	14.1	32.6	67.4

BUSCH ANASTIGMAT

		Total loss	Efficiency
Loss by reflection about	32.5		
Loss by absorption about	4.7	37.2	62.8

This shows that a cemented Anastigmat is only about 5 per cent more efficient than an uncemented one, as regards the intensity of the light transmitted under equal conditions.

While Martin's interesting investigation was a more or less mathematical one, the subject of light loss by reflection and absorption has been very practically investigated for various types of photographic lenses by Mr. Robert W. Cheshire[5], whose experiments will be briefly described.

Mounted at one end of an optical bench was a Nernst lamp, the light from which was focused by a microscope objective upon a small circular opening placed at the principal focus of a telescope objective. By passing through the telescope objective the light beam was collimated to parallelism, and was then directed upon one side of the diffusing screen of a Lummer-Brodhun photometer. The other side of the photometer screen was illuminated by a comparison glow-lamp at the other end of the optical bench. After equalizing the illumination of the photometer field, by adjusting the distances of the two-light sources, the photographic lens to be tested was mounted on the optical bench between the telescope objective and the photometer, and directly in the path of the light rays proceeding from the telescope. A match was again made with the photometer, and from the difference between readings when the photographic lens was in place, and when it was removed, the light loss for the objective could be calculated.

As the result of an extensive series of tests and comparisons, all reduced to numerical data in the paper cited, Cheshire sums up his findings briefly as follows:.

"For each glass-air surface allow, for the loss due to reflection, 5.22 per cent of the light incident upon that surface, and for each centimeter of the axial thickness of glass in the lens allow, for the absorption loss, 2.4 per cent of the light incident upon the lens. An example will make this clear. Consider a lens with eight glass-air surfaces in which the total axial thickness is 2.8 centimeters. At each glass-air surface 5.22 per cent of the light is reflected, and, therefore, 94.78 per cent only is transmitted. Consequently if reflection were the only cause of the loss of light the amount transmitted would be $(.9478)^8$, of the incident light, or 65.1 per cent. Due to absorption, however, there will be a further loss of (2.8 x 2.4) per cent, or 6.7 per cent. The final value of the percentage transmission is, therefore (*for the lens in question*), 65.1—6.7 or 58.4 per cent."

The foregoing outline of the investigation and method of computing the light loss by reflection and absorption in photographic lenses, affords the means of some profitable experiment. The application of these data to optical projection yields important information, as is also the case with any optical system containing numerous reflecting surfaces.

A. S. C.

[5] "On the Transmission of Visible Light by Photographic Lenses."—British Journal of Photography, August 2, 1912, pages 597-599.

Given a good scenario,

a capable cast and a *clear picture*, the result is bound to be capacity houses.

Our part in your success is the manufacture of film that assures the clearest pictures.

The *right* film is easily identifiable by the stencil

"EASTMAN"

in the margin.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

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A LIBERTY BOND

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THE EVANS FILM MFG. CO.,
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MUSIC AND THE PICTURE

Music Plagiarists—And Large Imaginations

WHO wrote "Tipperary?" Just now some woman out west declares that she wrote the chorus with another title and then sang it to Harry Williams in 1908. But she does not say which Harry Williams she has in mind. And if she did write the song, why didn't she come forth and put in a claim long before this? Maybe she did write a chorus like "Tipperary," and maybe scores of other composers used the same strains in the same way long before she was born. Then again, Harry Williams may never have heard her song until he was notified that he had appropriated it. If Williams or any other writer were to analyze the song he would find that the same strains had been used before, as the tune itself is a very ordinary one.

The practice of unknown persons declaring that they are the authors of hits carrying well-known names has become quite a joke in the song wold, and practically every hit writer has discovered others trying to claim credit for his work. L. Wolfe Gilbert has been told that the chorus of his "Lily of the Valley" has been taken from various foreign songs and operas. One woman wrote in saying that a friend of hers wrote the chorus while studying music on the other side of the Atlantic.

Every once in at while some one bobs up to say that he helps Al. Bryan write his songs, while others contend that they supply him with titles and ideas. While discussing this topic the other day Bryan remarked:

"Any time you see my name on a song you can bet your last cent that I wrote every line of it, and when the time comes that I have to depend upon others for titles, ideas, or lyrics, I will quit and get a job."

Jack Mahoney is another with a following of claimants for his song honors. He has kept a record of those posing as the author of "Summertime," and up to date he has discovered fifteen. Several years ago when Mahoney was in business for himself he wrote a song called "I'd Give the World to Know," and shortly after publishing it he received a visit from a man who writes, prints, and peddles his own songs. The latter accused Jack of having stolen the melody from one of his numbers and threatened to bring suit. Instead of putting the man out of his place, Jack took him into a piano room and showed his accuser where the latter had taken his chorus from "Break the News to Mother" and several other hits. That was the last Mahoney ever heard of the suit.

So much has been written about popular songs, writers, and the fortunes they make, in spite of the fact that many successful writers cannot read or play music, that thousands get the impression that songs and ideas are frequently stolen when submitted by unknown writers. And the suits over songs, as well as the "song shark" cases that have been aired in the courts, help to strengthen this idea.

Time and again I have tried to convince skeptics that one does not have to be able to read or play in order to write popular music. I have tried to show them how melody is born in some, and that these gifted persons cannot prevent melody from bubbling from their system any more than they can live and not exhale air. When you tell some that Earl Carroll writes successful music comedies without knowing one note from another they simply laugh, and infer that his publisher very likely gives him all the good ideas and melodies that are submitted through the mails, little dreaming that Carroll's publisher, Leo. Feist, would rather pass up the chances of a dozen hits than have a suit hanging over his head.

Once you get within the inner circle of the song game you become sort of an outlaw with most folks, in so far as songs are concerned.

At times I wonder how Sophie Tucker will fare out with something she started last year. An article in the American Magazine stated that she is one of the few vaudeville headliners who lends a helping hand to the struggling song writer, and as a result she was bombarded with more than a thousand song manuscripts from all over the country. They followed her around the circuit and worked on her nerves to such an extent that for a time she was afraid to ask for mail. The lyrics dealt with all topics imaginable. Now some day she will use a big publisher's song with a topic that was in one of the manuscripts, and the owner of that manuscript will swear by that's holy that she took the idea and passed it on to the publisher. Poor Sophie!

The chap that wrote that the way of the transgressor is hard forgot to add that the way of the popular song writer is harder.

E. M. WICKES.

Does Spectacular Music Advertising Pay?

DOES it pay a music publisher to give away 72,000 copies of sheet music in order to put over a novel stunt in advertising? This is what one would have to do if he wished to take a full page in The Saturday Evening Post. Leo Feist did it, and he is just as likely to repeat. The question that bothers many is what does Feist get out of it?

In the first place he has set the music-loving public talking about his daring, and he has established a record for advertising; but he must derive something more tangible than gossip and a record. I don't know what his mail order sales amount to, but it is safe to say that no live "Plugger" would accept the sum for a month's salary, for in the first place Feist asks fifteen cents for a copy that you can buy in a Woolworth store for ten, and no sane person is going to put out the extra five. Feist may be a gambler, but he is no fool, and he must be getting some real benefits from this sort of advertising.

It is obvious that Feist's idea is to reach music buyers, and in taking space in the Post he hits the eyes of persons in little towns that never get to see a vaudeville show, and these same music-loving folks swear by the Post, and think that any article advertised in its pages must be good. And when you get down to facts Feist is simply doing what every big national manufacturer does with his goods. The biscuit maker advertises his wares with the idea of keeping them in the mind of the public and having them go to the nearest grocer when they want biscuits. The biscuit maker does not ask the reader to send in a dime for a box, but gives publicity to his wares so that the dealer will have confidence in the manufacturer and know that the goods will be kept before the public, and as long as such is the case, he will not run much chance of having the stuff left on his shelves. And in advertising in the Post, Feist reaches something like 4,000,000 readers.

With good songs and the right kind of advertising, ninety per cent of the song publishers should be doing three times the amount of business they do annually—and this does not apply to advertising in theatrical or trade papers. A good song is a temptation to the average person, but he will not fall unless brought face to face with it. And thousands who would purchase the light music never think of going into a ten cent store; but if they met song announcements at different turns in their daily lives they would soon get into the habit of buying.

The other day I followed a wagon with a piano and a singer. In four hours the pair sold close on to four hundred copies of one song—all they had to sell. The song was not a hit and had not been exploited in vaudeville, but it had been brought to their attention just when they were in a musical mood. And if the music vendors had been handling one of the songs advertised in the Post they would in all likelihood have sold ten times as many, for the dear old public likes to buy the things that are being talked

about, be they songs, shoes, or shirts. Perhaps this is the way Feist figures it out, and whether he does or not, he must be getting results, otherwise he would not keep at it. Did you every try it?

WHEN "OVER THERE" WASN'T THERE.

Some say that Billy Jerome is lucky; others hold that he knows the game from beginning to end, but he says you never can tell, as the song game has no prophets. The public is an iconoclast of the worst sort. The other day while his manager, Mr. Frank, was going over a pile of "Over There" orders two feet high, I asked him if it has sold a million copies, and Jerome smiled:

"Not yet, but come around in a few months."

"You were a lucky boy from the start," he was reminded.

He and his manager stared at the same object. Both appeared to be on the verge of talking at once. Finally Jerome said:

"You wouldn't think so if you had followed "Over There" from the beginning. You don't know that Nora Bayes had been singing the song for six weeks before we received one order?"

And I didn't. Did you?

E. M. WICKES.

Artistic Effects in Piano Playing for Motion Pictures

WHILE the pianist who plays for motion pictures is hampered by the limitations of the instrument, wonders can be accomplished if intelligent study and conscientious effort are seriously considered.

Many pianists labor under the handicap of poor foundation technique and lack of musical training. Some are not entirely responsible for this as many teachers, anxious to get results from their pupils, overlook and neglect the many small details that are necessary in artistic piano playing. There are many pianists throughout the country today who are striving to overcome the obstacles that have been unintentionally laid in their path by music teachers in the earlier days. It therefore requires much patience and labor on the part of the pianist to overcome these petty hindrances which should have been corrected long ago. Before success can be achieved playing for pictures, a thorough knowledge of the principles of music must be mastered.

While there are many pianists throughout the country without musical training who are fairly successful in their interpretation of music for the film, the fact cannot be denied that the pianist who is a thoroughly trained musician has a distinct advantage over the rival who lacks a thorough musical training.

The question that confronts the untrained pianist is: "How can I succeed in music and make up for the time I have lost?" The answer is a simple one—work and study. Nothing can be gained without effort and work. There are some pianists, however, who believe themselves so far advanced that it is impossible to acquire further musical knowledge. There are some musicians who believe it a waste of time to study or practice. This is one of the reasons for the low standard of music heard in many picture theatres.

Many pianists will ask: "Is it worth my while to study?" "I am getting as much salary as the manager can afford to pay." Salaries are rising in moving picture theatres and a satisfactory musical setting for the film is recognized as an important feature and one that is bound to bring rewards. A careful analysis of the programs of the leading moving picture houses in the large cities will convince the incredulous musician that this is true.

The pianist setting out to correct his playing and to improve his technic must understand that scales are the foundation of study and that they are the basic principle of musical formation. They should be practised daily, repeated and mastered, as they are the basis of a perfect technic.

The quality of practice you do and not the quantity is what counts in the long run. You can sit at a piano an hour and not accomplish as much as you do in fifteen minutes of hard, serious study. Continually playing a piece over and over is not practice. The fingering must be studied and memorized. Without the proper use of the fingers it is often impossible to execute certain phrases correctly. Keep a fresh outlook on your work and remember that attack is highly important. Some pianists attack a number in a careless, indifferent manner and then wonder why they do not get the best results from their efforts. Incorrect scale playing is one of the greatest obstacles of the ambitious pianist. Scale playing can only reach perfection when the hands are supple, elastic and muscular. There are few pianists who possess a hand lending itself to the manifold requirements of an advanced [illegible] The necessity for long practice is therefore self-evident.

The pianist should possess a firm and delicate touch, therefore having such control over the key-board that he can control his fingers to the degree of expressing all his emotions with the shading and coloring necessary when portraying the varied emotions depicted on the screen.

The importance of a well arranged musical program must be seriously considered by the pianist who wishes to interpret pictures successfully. Some pianists are satisfied with a small library and consider the outlay for new music an unnecessary expense. The acquisition of cheap music is an unnecessary expense, but music by the best composers never loses its interest or value to the true musician.

There is much interest and enjoyment attached to the selection of new music for the pictures. The pianist who does not develop his technic is not in a position to learn and appreciate the possibilities of new music. This pianist is in a rut and the only way he can lift himself out and make progress towards better music is to improve his technic so that the difficulties in some of the best numbers are not stumbling-blocks.

A careful and musicianly rendition of "Kamenoi-Ostrow" by Rubenstein is certain to be appreciated by any audience, the charm of this number having a wide appeal. Rachmaninoff's Prelude in certain dramatic scenes is an excellent example of how better music fits the picture. This number is particularly fitted for intensely dramatic action and can be played loud or soft as the emotion demands. Grieg's compositions are particularly adapted to much screen action, many of them possessing the dramatic style that is suitable for emotional scenes. Tschaikowsky has written many compositions that are also very effective for screen emotion. Beethoven, Mozart, Haydn and Shubert are composers who should not be forgotten when selecting music for the film.

Imagination plays an important part in the selection of appropriate music. For example, McDowell's "Witches' Dance" is a most realistic interpretation of witches dancing. The whirring runs in the first part impress one with their weirdness and the quiet middle portion of the number impresses one with awe and grave concern. Chopin's Etude, Opus 10, No. 12 was composed amidst war clouds of grim battle. This picturesque and thunderous piece of music was conceived after the composer had heard that the Russians had captured Warsaw. With the crashing passages, one can almost see the flashes of the battle's fire. From the first sweeping chord to the last harmonic crash, one can feel the strength and power in this masterpiece and the genius of its author.

There is a piece of music that will fit perfectly every emotion portrayed on the screen. It is the pianist who is progressive and ambitious to learn new music who selects and plays the highest standard for his audience. Chopin's waltzes are very descriptive and for woodland scenes, waterfalls and for some scenic pictures these waltzes will be found to fit the action perfectly.

The pianist must realize that these waltzes cannot be played at sight and that much study and practice are necessary before they can be played for an audience. The appreciation and satisfaction derived from the selection of high-class music for the film is well worth the time and effort spent in making the rendition of such music possible.

"REBECCA OF SUNNYBROOK FARM"

(Artcraft Production)

(Reviewed on page 2035)

No Theme

1—"Sweet Dreams of Home" (Melodious Moderato), by Engelmann, until—T: "Jeremiah Cobb, the stage driver."

2—"Under the Harvest Moon" (Melodious Reverie), by E. Ball, repeat if necessary until—T: "Does it cost any more, etc."

3—Continue pp until—T: "Namin' her twins Elijah and Elizah, etc."

4—Organ Improvise to action (short scene) until—S: "Rebecca arrives in coach (near church)."

5—"Air De Ballet" (3/4 Allegro), by Chaminade, until—S: "Rebecca falling off tree."

6—Cymbal Crash followed by

7—"In Cheerful Mood" (2/4 Molto Mod.), by Gabriel Marie, until—T: "The only undesirables of Riverboro."

8—"Melody" (Dramatic), by Huerter, until—T: "The serious and solemn business, etc."

9—Short orchestra rest (about 4 minutes), Organ to action until—T: "A stray sunbeam journeys to, etc."

10—"Gretchen" (Melodious Intermezzo), by Martin, until—T: "Missy Poorhouse."

11—"Summer" (6/8 Allegro), by Chaminade, until—T: "From Riverboro Adam Ladd had gone."

12—"Hyacinth" (Intermezzo), by Hatch, until—T: "Visitors' day in school."

13—Organ Solo ff, "My Couatry, 'Tis of Thee," etc., until—T: "Our dear Pastor," etc.

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14—Organ Improvise pp until—T: "And after the prison long, etc."
15—"March of the Tin Soldiers," by Pierne, until—S: "Boy on wagon playing a primitive circus organ."
16—Organ imitate effect (very important), until—S: "Interior of Circus."
17—Light Galop to action pp or ff until—T: "Ladies and gentlemen, is there a physician, etc."
18—Silence until—T: "Next we will introduce, etc."
19—Light Galop ff until—S: "Children running out of Circus."
20—Continue fff (Allegro) until—S: "Rebecca stops swinging around."
21—Continue pp and slow until—S: "Rebecca learns that, etc."
22—Short rest (about 3 minutes), Organ to action until—S: "Storm scene."
23—Long and heavy Storm Furioso to action (*Important Note—After lightning scene produce ff Thunder effects*) until—S: "Rebecca on launch."
24—Organ Improvise pp with ad. lib. Tympany rolls during short storm scenes until—T: "There are mornings after, etc."
25—"Romance Sans Paroles" (Melodious), by Goens, until—T: "When you put it on her fingers, etc."
26—Continue pp until—T: "Aladdin's lamp lands its glow, etc."
27—Organ to action until—T: "Dancing scene."
28—"Missouri Waltz" (Forster Ed.), until S: "Where a man stops the dance by holding his hand up."
29—Silence until—S: "Dancing again."
30—Repeat "Missouri Waltz" until —T: "The departure for the boarding school."
31—"Farewell, Sweet Flower" (Song), by Barney, until—T: "Three years passed by."
32—"Poupee Valsante" (3/4 Tempo di Valse), by Poldini until—T: "Calm fiddle sticks go down, etc."
33—"Longing," by Tschaikowsky, for cello solo with piano until—T: "With autumn there came harvest time."
34—"Valley Rose," Ballad (Branen Ed.), until * * * * END.

"Queen X"

(As supplied by Mutual Corporation.)

1—Opening, "The Nodding Tulip," "Trinkhaus," "Allegretto" (A Pastorale Idylle), until—T: "The United States district attorney, Arnold Somers, etc."
2—"Misterioso No. 2," Minot, until—D: When auto is seen.
3—"Hurry No. 2," Langey, until—D: When detectives start to break open door; (shot).
4—Prelude, "C Sharp Minor" (Lento Dramatico), Rachmaninof, until—D: Detectives find Queen X; "In his endeavor to secure information, etc."
5—"Dramatic Agitato No. 43," Borch, until—T: "Unless you give me the names," etc.
6—"Dialogue" (Andante), Meyer Helmund, until—T: "George Evans, assistant U. S. district attorney."
7—Prelude, "C Sharp Minor," Rachmaninof (from Agitato on), until—T: "The district attorney makes another effort, etc."
8—"Ein Marchen," Bach (Dramatic Fantasie), until—T: "The trial of Queen X, etc."
9—"A Garden Dance," Vargas (Allegro Moderato), until—T: "At the Evans home, Miriam divulges, etc."
10—"Spring Song," Mendelssohn," until—T: "She spent her weekly allowance, etc."
11—"Dramatic Andante No. 39," Berge, until—T: "Sentence day."
12—"Twilight," Cesek (Lento pathetique), until—T: "To the Evans home."
13—"The Nodding Tulip," "Trinkaus," Allegretto (A Pastorale Idylle), until—T: "Then the sheer openness, etc."
14—"A Song of India," Rimsky, Korsakow (Andantino Characteristic), until—T: "To conqueror the habit is no easy task, etc."
15—"Agitato Misterioso No. 3," J. C. Breil, until—D: When Evans knocks on door; until—T: "Please don't take it away, etc."
16—"To Spring" (Allegretto Appassionato), Grieg, until—T: "After a month in the country."
17—"The Shepherd's Pipe," Gregh (Descriptive Intermezzo—Light), until—T: "On one of the days that followed."
18—"Andante Moderato," prelude, "Carmen" (Dramatico), Bizet, until—T: "The emissary reports to the leaders."
19—"Dreams of Love," Liszt (Poco allegretto con affeto), until—T: "A woman in love."
20—"The Nodding Tulip," "Trinkhaus," "Allegretto," until—T: "Harvest time, and with it, etc."
21—"Dreams of Love," Liszt (Poco allegretto con affeto), until—T: "Then, with the advent of true love, etc."
22—Popular Fox Trot, until—T: "After leaving school, I went, etc."
23—"A Song of India," Rimsky Korsakow (Andantino Characteristic), until—T: "That night marked the beginning, etc."; until—T: "After a while I was taken into, etc."
24—"Dramatic Tension No. 9," Andino, until—T: "Later, realizing that I knew, etc."
25—"Dreams of Love," Liszt (Poco allegretto con affeto), until—T: "It is because I love you, etc."
26—"Misterioso No. 3," Minot, until—T: The following night on board, etc."
27—"Misterioso Dramatico No. 22," Borch, until—T: "Saturday night."
28—"Allegro Agitato No. 1," Kiefert, until—D: Fight; (shot).
29—"The Nodding Tulip," "Trinkhaus," "Allegretto," until—D: Close-up Janice writing; until—T: "The book finished."
30—"Dramatic Allegro No. 1," Langey, until—D: When Janice reads telegram; until—T: "He tricked me and said that, etc."
31—"Dreams of Love," Liszt (Poco allegretto con affeto), until—T: "I didn't trick you—I meant every word, etc." * * * END.

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"ONE HOUR"

(M. H. Hoffmann, Inc.)

(Reviewed on page 2204)

Theme: "Sweet Ponderings" (Melodious Andante) by Langey

T. "In the depths of the, etc.," "Northern Serenade" (Characteristic), by Olsen.
T. "With the lengthening shadows," "Ein Maerchen" (Melodious Fantasia), by Bach.
T. "Wolves!" Rustles of Spring (Dramatic Agitato), by Sinding.
S. "Interior of Calein," Cavatine (Dramatic Moderato), by Bohm.
T. "At night fall the family servant, etc.' L'Adieu (12/8 Dramatic Andante), by Fanavger.
T. "They're searching for you," Theme.
T. "Opal is missing," "Harmony of Love," "Melodious Romance," by Brocks.
T. "Recognizing in Stanley, etc.," "Pastel Minuet" (3/4 Allegro giocoso), by Paradis.
T. "Then in long drowsy, etc.," continue pp.
"The tragic events, etc.," "Heart Wounds" (Dramatic), by Grieg.
T. "It is unwise, etc.," Theme.
T. "You are mistaken," "Dramatic Maestoso," by Ascher.
T. "Leave me alone," "Longing" (Dramatic Andante), by Bendix.
T. "Love's one hour," Theme.
T. "She's gone," Continue ff.
T. "Where's my niece?" Heavy Agitato to action.
T. "As the hour of departure," "Elegie," by Mattiolo (Dramatic 'Cello Solo.
T. "It Was Their Prime Minister." Dramatic Tension, by Reissiger.
T. "You were their baby," "Dramatic Adagio," by Kretschmer.
T. "Farewell to the land, etc.," Theme.
E. "Train arrives, "Parting" (Andante), by Bendix. *Note—Watch for railroad effects.*
T. "Take the short cut," Galop to action.
T. "Fearing pursuit, etc.," Continue pp and slow.
T. "A month later," Theme.
T. "In far off Verseria," "Dramatic Maestoso," by Loraine.
T. "White in Utravia," "Orientale" (Characteristic), by Cui.
T. "His royal highness, etc.," "Adieu" (Dramatic), by Karzanoff.
T. "King Otto and his retinue," "Love Song" (Dramatic), by Flogier. *Note to action pp or ff.*
T. "Farewell to Love," Theme.
T. "Inflamed by drink," Agitato No. 4, by Becker. *Note—Begin pp, then to action.*
T. "His majesty is very ill," Theme, until * * * * * END.

"BOND OF FEAR"

(As Supplied by the Triangle Company)

(Reviewed on page 2207)

Theme: Romance (2/4 Andante Sostenuto) by Karganoff

1—Silence until—T: "In the City of Philadelphia."
2—"Dramatic Maestoso," by Ascher, until—T: "Judge McClure's home."
3—"L'Adieu" (12/8 Dramatic), by Favarger, until—T: "Give me the money."
4—"Agitato" to action until—T: "No longer the jurist."
5—Theme until—T: "The Town of Snowflake."
6—"Vision" (Characteristic), by Blon, until—T: "In the days that follow."
7—"Western Moderato," by Bach, until—T: "In the shrouded horror desert."
8—"Amo" (Dramatic Melody), by Robyn, until—T: "Onward, onward, ever pursued."
9—Theme until—T: "At Hemmings' cabin."
10—"Twilight" (3/4 Lento), by Cesck, until—T: "John, brother! speak!"
11—Theme until—T: "With returning strength."
12—"Dawn of Hope" (Dramatic Andante), by Casella, until—T: "You love me, Mary?"
13—"Revery" (Dramatic), by Rissland, until—T: "Her confession."
14—Theme until—T: "A week later."
15—"Simplicity" (4/4 Mod.), by Dorothy Lee, until—T: "Free! free! my hands are clean."
16—"Last Spring" (Dramatic), by Grieg, until—T: "That's the sheriff."
17—Theme until—T: "You've got to get away."
18—Hurry to action until—T: "Have you been following this case?"
19—"Dramatic Adagio," by Kretschmer, until—T: "Once again the criminal, etc."
20—"Storm Furioso" (Sand Storm) until—T: "After the storm."
21—"Dawn of Love" (Allegretto), by Bendix, until—T: "My father was a criminal."
22—Hurry to action until—T: "They did not find him."
23—"Tendresse" (Melody Espressiro), by Ravina, until * * * END.

"FLIRTING WITH DEATH"

(Bluebird Photoplays)

(Reviewed on page 2582)

Theme: "Sweet Jasmine" (Melodious Intermezzo) by Bendix

1—Good Circus March to action until—T: "David Higginbothom, etc."
2—Galop to action until—T: "The Demon of the Zenith."
3—Continue to action until—S: "Aeroplane falling down."
4—Hurry to action (*Note—With ad. lib. Tympany Rolls*) until S: "Interior of Prison."
5—"Mignonette" (Moderato), by Friml, until—S: "Near railroad station."
6—"Three Graces" (Allegro Intermezzo), by Armand. (*Note—Watch for railroad effects.*) until—T: "Aunt Martha, etc."
7—Theme until—T: "This is material for my, etc."
8—"Vision" (Characteristic), by Blon, until—S: "Beginning of reel three."
9—"Valse Caprice," by Rubinstein, until—T: "Aren't there some pretty rich, etc."
10—Theme until—S: "At dinner table."
11—"Clair De Lune" (Moderato), by Thome, until—T: "Breakfast."
12—"Revery" (Andantino), by Debussy, until—T: "The Higginbothom Company."

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13—"Bitter Sweets" (Moderato), Intermezzo, by Engelman, until—T: "Ballyhooing big business."
14—"Vanity Caprice" (Melodious Allegro), by Jackson, until—T: "Friday the thirteenth."
15—Theme until—T: "I'm on the level this time."
16—"Tulips" (4/4 Moderato Grazioso), by Miles, until—T: "Then Daddy's company, etc."
17—"Dramatic Andante," by Ascher, until—S: "Circus scene."
18—"Dramatic Tension," by Winkler, until—T: "Stop, I'll take the chance."
19—Several good Galops to action until—S: "He reaches the ground."
20—Theme until * * * * * END.

"YANKEE WAY"

This picture does not suggest any Theme

(Fox Special Release)

1—"Anona" (Intermezzo), by Grey, until—S: "Newspaper clipping."
2—"It takes a long tall Brown Skin Gal, etc." (popular song), until—T: "Surounded by his playmates, etc."
3—Very long hurry to action (begin pp) until—T: "Colonel Mason, father of Dick."
4—"Zephyr" (a Western Episode), by Trinkaus, until—T: "Willing to try anything once."
5—"Bonheur" (Gavotte Serenade), by Hartog, until—T: "Governments like Lithunia, etc."
6—"Balkan Queen's Waltz," by Borch, until—T: "Upon his arrival, etc."
7—Continue to action until—T: "George Washington Brown, etc."
8—"Niger in the Barnyard" (Descriptive), by Lovenberg, until—T: "Dick's second day in Lithunia."
9—"Le Secret Intermezzo" (Allegretto), by Gautier, until—T: "The girl in the black car."
10—Galop to action until—T: "American with us, etc."
11—"Stray Sunbeam Novelette" (6/8 Moderato), by Hatfield, until—T: "The average Lithunian Council meeting."
12—"Graziosa Mignonette" (Ala Maestoso), by Eilenberg until—T: "Bah! you Americans possess, etc."
13—Short hurry to action until—T: "I'm sorry I kicked up such a row."
14—"Minuetto," by Friml, until—T: "Call me up, etc."
15—"Call Me Up Some Rainy Afternoon" (old popular song hit), until—T: "Wednesday evening."
16—"Missouri Waltz" (Forster Ed.), by Santelman, until—T: "We will keep the Princess away."
17—Short rest, piano improvise, to action until—T: "That afternoon."
18—"Maximilian Overture," by Ascher, until—T: "Arrest the Princess."
20—"Dramatic Tension No. 1," by Ascher, until—S: "The fight in the hotel lobby."
21—Very long hurry to action until—T: "Where's the Princess."
22—"Lion Chase Grand Galop," by Koelling, until—T: "There's no room in Lithunia, etc."
23—Continue pp until—T: "With such muscles, etc."
24—Continue ppp and very slow until * * * * * END.

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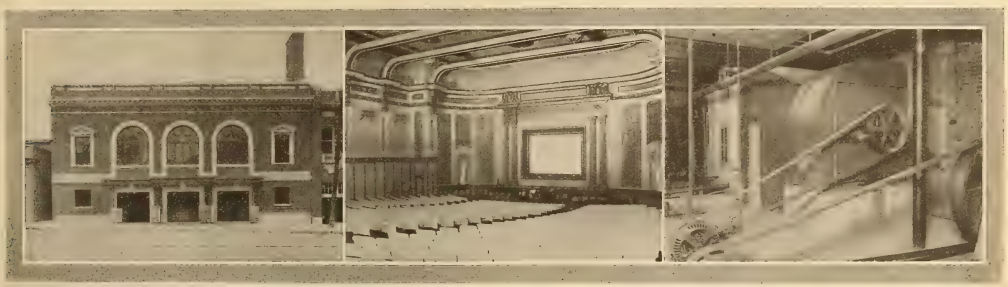

Exterior and Orchestra Views of the Empire Theatre, Montgomery, Ala., and Air Washer and Refrigerating Plant

Montgomery Gets One of South's Finest Theatres

MONTGOMERY'S newest motion picture house, the New Empire Theatre, was formally opened to the public a few weeks ago, under the management of H. C. Farley.

The design is in the Renaissance style, with elaborate and artistic treatment, the front faced with stone and pressed brick topped with a handsome stone cornice. The copper Marquise goes the full width of the sidewalk along the entire frontage, 72 feet. Alabama cream marble wainscoat six feet high forms one of the attractive features of the lobby, which is fourteen feet in width and forty feet in length, with ornamental plaster cornices and wall ceiling decorations. Two main entrances lead from the lobby to the auditorium, and the aisles are so constructed as to permit the greatest convenience of ingress and egess. The ticket office is in the centre of the lobby, the ladies' rest rooms on the right side and the gentlemen's retiring room on the left of the lobby. Over the lobby is located the office of the manager of the theatre, and it is so arranged that through a window, from which he can always look, he can see if the operator is throwing the pictures on the screen correctly.

But the interior is a surprising feature. There is but one floor for the audience, no balconies, no steps to climb. The auditorium has a bowled floor with an incline of 7 feet and 6 inches so that those seated in the rear seats of the theatre are well above the heads of those in front of them and their view is not obstructed. The surroundings of the screen are provided with a gorgeous architectural treatment, with niches located on each side of this screen, which are provided with full life-size cast statuary, representing statues of Liberty. The entire color scheme of the decorations was so selected as to give a richness to the interior of the theatre and to do away with the flashy, gaudy decorations often found in picture houses. Throughout the house the color scheme is bronze and gold, the walls shaded down from dark to light gray and the panels decorated in mulberry colors, something similar to damask.

The mechanical ventilating, heating and cooling equipment consists of an air shaft, large intake fan, air washer, twelve-ton refrigerating plant cooling chamber, heating chamber, boiler and general air chamber, all located in the basement, and a seven-foot exhaust fan operated in a pent house above the attic. With this 20,000 cubic feet of air per minute constantly will be taken from the air shaft forced by means of a seven-foot fan through the air washer which in summer is cooled by artificial refrigeration. The same operation of the mechanical plant heats the theatre in winter except that it most naturally forces the air through a heating chamber that has been installed in the basement. All of the machinery is operated by electric motors, and the entire device in addition to its other points of excellence, is found to be absolutely without noise or vibration.

The system of lighting is that of indirect lighting, and has been carefully studied from every angle to obtain the most pleasant and desirable effect for a moving picture theatre, with a four color scheme in the auditorium, which enables the operator to use any color of lighting most suitable for the subject of the screen. The operating room is absolutely fire-proof and by means vent in the top there is an exhaust fan to carry off the hot air as it comes from the machine.

The orchestra, augmented with a pipe organ, is one of the crowning features of the new theatre. It is complete in every detail, and the organist is one of the most capable musicians to be found in this country. The pipes of the organ are concealed in richly decorated chambers on each side of the screen, while the keyboard is operated from the orchestra pit.

Mr. Farley was for many years identified with vaudeville and the old Empire Theatre and the Empress Theatre in Montgomery, Ala. The Empire policy calls for big photoplay features produced by the leading moving picture concerns of the country, all the biggest to be shown as soon as obtainable.

California Sets Pace for West

WHEN the California theatre, at Market and Fourth streets, San Francisco, is opened on November 1, a new standard will have been set for motion picture theatres in the West. Largest and finest on the Pacific Coast, the California will contain the best in theatre design so far in use, and several features of importance of which it alone will benefit.

The newest addition to the rapidly growing list of palatial cinema houses now has been completed, so far as structural work is concerned. Only the finishing touches to the decorations remain, and these will not delay the opening, for which elaborate ceremonies have been arranged.

The Market Street Realty Company, owners of the theatre, have combined in the California the result of experience in the operation of the Portola theatre adjoining, owned by the same company, and itself an example of high-class theatre establishment. Herbert Rothchild is president of the company, with Eugene H. Roth manager. Harry David will be the latter's assistant.

The house in general is conspicuous for the extreme efforts made for the comfort and pleasure of its audiences. Built of reinforced concrete, the equivalent of a building four stories in height, ample room has been provided for the many accessories of entertainment provided. An area of 110 by 170 feet is covered by the building.

The front of the building has been finished in white tiling, and lavish decoration is carried throughout the interior. In the lobby a hand-colored frieze, 72 feet long and 5 feet wide, symbolical of the history of California, has been painted by a local artist at a cost of $5,200. The color scheme of decoration in general is white and green, embellished by free use of gold leaf in high relief.

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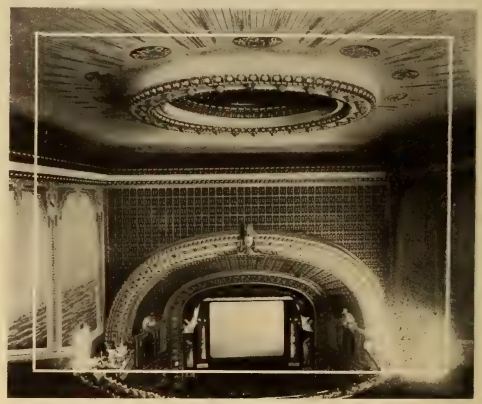
The total seating capacity of the theatre will be 2,870 seats. Of this the main floor will hold 1,300 seats, in addition to six boxes and six loges of six seats each. In the balcony, which has a tremendous sweep from the equivalent of the second floor level to the top of the building, includes, in addition to ordinary seats, 68 loges and 12 boxes, each with a seating capacity of six. Chairs and furniture for loges and boxes were supplied by the Andrews Chair Company, of San Francisco.

Among the chief features of the building is the largest orchestral organ ever constructed. This instrument, a Wurlitzer organ, costing $54,000, is so large that it was impossible to group the pipes



View From Balcony, California Theatre

in one section. It has been divided into six chambers around the building, two on each side, with the echo organ placed in the attic space and the main organ carried over the proscenium arch the entire width of the interior.

Dr. Bruce Gordon Kinsley, the famous San Francisco organist, will be master of the keyboard, and will be stationed at a console in the orchestra pit, which console is placed on an elevator so that during the organ recital he may be raised into view of the audience.

So complex and intricate are the organ controls that a special relay room containing them has been placed in the basement. This

Loggia, California Theatre

room is enclosed in plate glass, and will be on exhibition for the audience.

Extensive conveniences have been provided for patrons during intermissions, and while waiting to enter the interior of the theatre. Instead of forcing hundreds to stand in line waiting, an immense loggia, 100 feet long and 25 feet wide, on the Market street side, is provided with lounging chairs; in fact, is fitted up as an indoor garden to accommodate those waiting for seats.

A man's lounge with magazines and smoking materials; and a

women's rest room also are large and roomy. In the women's rest room a feature will be six dressing-tables, each fitted with all the accessories to beauty to be found in the star's dressing-room at a high-class theatre.

In the projection booth have been installed three Motiograph machines. Here also a joint control of the lighting system with that on the stage has been located, so that the operator may control the lighting of the house in harmony with the nature of the picture displayed. A circuit switchboard, on which the entire lighting system is arranged in six units, controls the master light, with the color variations of amber, blue, yellow, red and light green.

Electrical installation is believed to be the most extensive of any theatre in the West. Some idea of the magnitude of the installation is gained from the fact that the lighting of the main ceiling is 84 kilowatts. In the main floor of the auditorium over one mile of conduit is carried, this amount being vastly exceeded by the length of conduit in the main ceiling. Motors controlling curtains, ventilating apparatus, stage machinery and elevators develop a total of 57 horsepower.

The design of the theatre, carried out under the supervision of Henry Jacobs, of San Francisco, is advanced in many particulars, especially in the avoidance of any stairways. All approaches to the balcony are by inclines, so that crowds may be handled with ease and lack of danger of accident. Entrance to the balcony is from three different levels, one incline discharging at the front of the balcony, one at the middle, and the third at the rear.

In the operation of the theatre a large force of employes already is being trained in its duties. In addition to the chief executives, 69 people will be employed. These include three assistant managers, four projection operators, twenty ushers, an electrician, two carpenters, four janitors, four maids, four cashiers, a head usher, two door men, four house attendants and two exchange telephone girls.

The orchestra, under Dr. Kinsley's direction, will number 17, with three assistant organists. Eight additional musicians will be there on Sunday concerts.

Building Outlook in West Excellent

J. F. Daly, traveling representative and ventilating engineer, for the Typhoon Fan Company, 1544 Broadway, has just returned from a trip out West where he was visiting architects who are contemplating building new theatres. Mr. Daly states that the outlook for the coming season in the building line is most promising. He also states that theatre owners are giving more attention to proper ventilation than in the past. This he says is because so many exhibitors who have owned theatres found that with proper ventilation it not only increased their business in Summer but that it also meant a great deal in holding a better class of patrons who are always particular about ventilating conditions.

We EXPORT Films all over the Globe.
What have you to offer?
Only honorable business considered.
Let us hear from you.
A. B. C. FILM CO.
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Imported Condensers
SLIGHTLY CHIPPED
6½-7½-9-9½ .....@$0.35 each
Meniscus 6½.....@$1.00 each
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Send Cash with Order
Independent Movie Supply Co.
729 7th Avenue, N. Y., 6th Floor

THEATRES
THAT ARE WORTH WHILE
IS YOURS?

IF it is, send us full details—also photographs, in order that we may run a complete and fully illustrated story of which you will be proud.

MOTION PICTURE NEWS
729 Seventh Avenue New York City

4 PAGE GRAVURE PROGRAM

that will individualize your theatre, size 8½x5½ inches. Front page contains a beautiful head of a leading player (latest poses) which covers entire front, leaving a small space for the name of the theatre. Your patrons will certainly carry this picture home. You won't sweep any of these programs from your floor. 32 BIG NAMES NOW READY. Your local merchants would gladly buy space on back cover, thereby establishing a House Organ for your theatre without any cost to you. Write for specimens. Please state weekly requirements. A flat low price irrespective of quantity if used weekly.

LARGE HAND COLORED PICTURES
Size 22 x 28 75c Each Size 11 x 14 20c Each
SEMI-PHOTO POST CARDS $3.00 per thousand. Made by a process that has the appearance of a real photograph. PHOTOGRAPHS, size 8 x 10, all the prominent players, 600 different names, 20c. each.

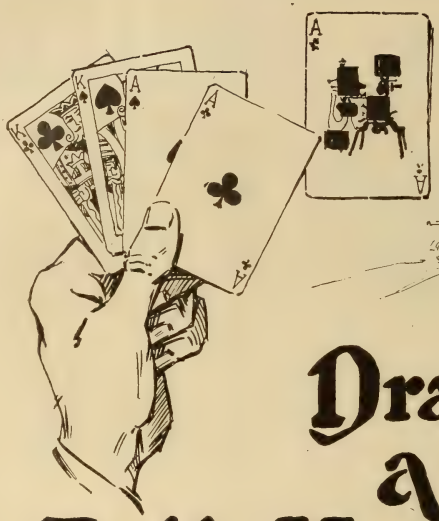
KRAUS MFG. CO., 220 W. 42nd Street, N. Y.
12th floor, CANDLER BUILDING.
Send for Catalogue of over 600 players and samples free. Write us giving details of your dull nights, and we will send you a remedy.

FILMUSIC SERVICE

No more doubt as to what to play to the Feature Film.
No more uncertainty as to the music fitting the picture from beginning to end.
No more limiting your programs to the music which is in roll form.
No more risk of damaging your star attraction by inappropriate music.

FILMUSIC COMPANY, Los Angeles

TYPHOON COOLING SYSTEM
TYPHOON FAN COMPANY 1544 BROADWAY NEW YORK CITY



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Power's Cameragraph

is what thousands of successfull exhibitors have been doing for many years

Why not join them?

Better Pictures Larger Audiences

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Nicholas Power Company

Pioneers of Projection

90 Gold St. New York N.Y.

Simplex

Nineteen years ago

this man started to design and build Motion Picture Projectors for the firm of Blackton & Smith (which later became the Vitagraph Company).

In 1899 he took charge of the projection at the Eden Musee.
During his nine years' connection there he was constantly busy experimenting; tried out every possible device; discarded the unfit, and held fast to that which was good.
As a result, the Eden Musee was acknowledged at that time to have the finest projection in the world—so good that when Charles Urban came over (about 1903) he said: "You are projecting my pictures better than I can do it myself in London."

In 1908 he started the Edengraph, in connection with R. G. Hollaman, who was president of the Eden Musee.

In 1909 Francis B. Cannock (for it is he) was joined by Edwin S. Porter, and the two together invented and designed the Simplex.

There. We've cut it as short as possible. Embellishments could make it no stronger.

To the Owner and Operator of the Simplex it gives new reasons for the excellence of the Machine—

To the Prospective Purchaser it explains why those who know, almost always select the Simplex—

—the result of

nineteen years

of specialization
and untiring effort.

If for Catalog "N" you ask; you'll feel well rewarded for that little task.

THE PRECISION MACHINE CO. INC.
317 East 34th St. New York

PERFECT DEVELOPING AND PRINTING

Established 1910

Perforating Room

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Positive Developing Room

Wash and Color Room

Dry Room

Assembling Room

Here you see just a few of the departments of our Laboratory-Studio; it's the largest and most modern in America.

We invite you to visit us and see for yourself just how we secure the quality, and render the service, upon which depend screen success and satisfaction.

An attractive booklet completely illustrating and describing our institution will be mailed at your request—and, don't forget, we are anxious to show you through our place and prove our claims.

How About a Trial Order?

Rothacker

FILM MFG. CO. CHICAGO U.S.A.

There are reasons—
Come and see them.

OCTOBER 27, 1917

Motion Picture News

Reg. in U. S. Patent Office

HAS THE QUALITY CIRCULATION OF THE TRADE

Paramount *leads again* with a $1,000,000.00 national advertising campaign, beginning with the New York *Evening Mail* and 73 others—on October 8th.

Before the week is out 297 newspapers in 82 cities will carry the big message—and thereafter every paper *every* week.

Now " tie up " and get your share.

FAMOUS PLAYERS-LASKY CORP'N.

Adolph Zukor Pres. Jesse L. Lasky Vice Pres. Cecil B. De Mille Director General.

New York City

VOL. XVI-NO. 17 Entered as Second Class Matter, October 18th, 1913, at the Post Office at New York, N. Y., under the act of March 3rd, 1879 PRICE 10 CENTS

MAE MURRAY

—THE ADORABLE

IN

PRINCESS VIRTUE

A

SUPER-BLUEBIRD

PRODUCED BY ROBERT LEONARD.

BILLIE BURKE

By arrangement with F. Ziegfeld Jr.

in

"ARMS AND THE GIRL"

A picture that will make *Paramount History*

Billie Burke's best photoplay and one of the best stories and biggest productions ever released.

A timely story that timely advertising will turn to "extra time."

Picturized by Grant Stewart and Robert Baker

Staged by Joseph Kaufman

A Paramount Picture

Paramount Pictures

Thos. H. Ince presents
Charles RAY
A Paramount Picture

"The Son of His Father"

From the famous story by Ridgwell Cullum.

GET SOME NEW BUSINESS

Charles Ray is probably the most popular young leading man in the world.

He appeals to everybody.

The Charles Ray following is in your grasp.

Now that he appears in Paramount Pictures are you going after that business?

A Thomas H. Ince Production

assures exhibitors of a really great star, a corking story, and a good profit.

Are you telling your people you have a typical Ray picture; that he outbluffs his millionaire father, turns $5,000 into $100,000 in six months, kidnaps a financier and wins the loveliest girl in the West?

If not, you're losing business that should be yours.

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST.
NEW YORK
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, *Pres.*, JESSE L. LASKY, *Vice-Pres.*, CECIL B. DEMILLE, *Director General*

Paramount Pictures

J. STUART Series

A Paramount Picture

Paramount Pictures

BLACKTON

"The Judgment House"

A story of a woman's part in the fate of nations

From the novel by Sir Gilbert Parker, picturized and personally directed by J. Stuart Blackton

Wilfred Lucas as Rudyard Byng, and Violet Heming as Jasmine Greufel, are representative of the notable cast Mr. Blackton has selected for his first Paramount Picture.

Mr. Lucas as the financier and diplomat, a man of elemental desires, and Miss Heming as the scheming and dainty girl who holds the fate of the British Empire in her grasp, exemplify the care and discrimination that Mr. Blackton considers vital to his artistic productions.

You are serving yourself as well as the public when you show a picture of this calibre

Paramount Pictures Corporation
FOUR FORTY-FIVE FIFTH AVENUE FORTY-FIRST ST
NEW YORK
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, *Pres.* JESSE L. LASKY, *Vice-Pres.*
CECIL B. DEMILLE, *Director General.*

A Paramount Picture

Paramount Pictures

Jesse L. Lasky presents

Geraldine

"The Woman

Cecil B. DeMille's production

Farrar

God Forgot"

Twenty million people will want to see this picture.

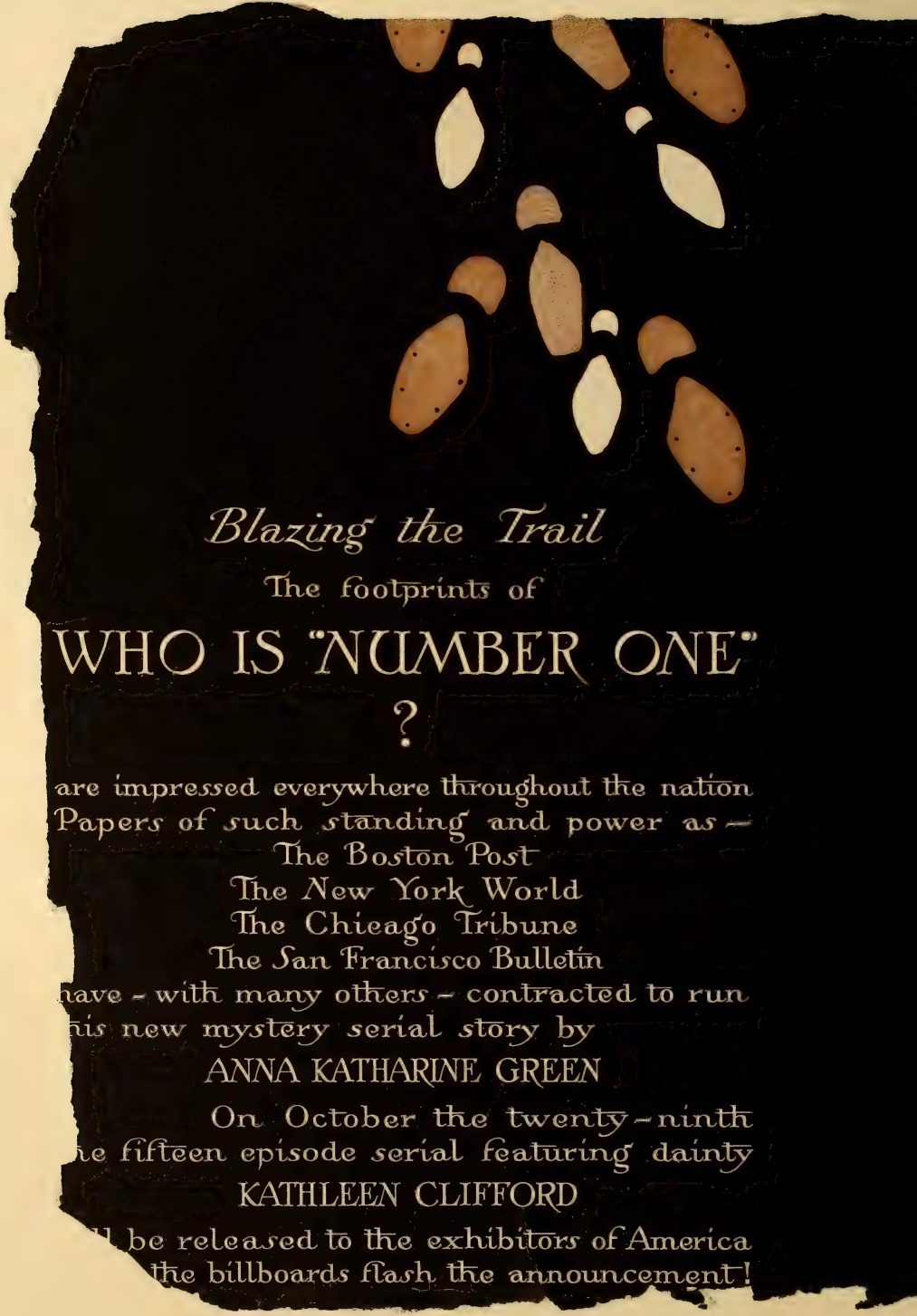
—because **Jeanie Macpherson** wrote it and **Cecil B. DeMille,** whose name has ever been associated with the ultimate in the cinema art, staged it.

There is more advertising for you in this picture than you could ever give the picture.

ARTCRAFT PICTURES

BLUEBIRD STARS
COMING
FRANKLYN FARNUM
with Claire Du Brey and Rosemary Theby
in
"The Winged Mystery"
TENSE - DRAMATIC - FASCINATING
Directed by Jos. De Grasse
MONROE SALISBURY
and RUTH CLIFFORD in
"The Savage"
A tremendous drama of dual personality
Directed by RUPERT JULIAN

Paramount


Blazing the Trail
The footprints of
WHO IS "NUMBER ONE"
?
are impressed everywhere throughout the nation
Papers of such standing and power as —
The Boston Post
The New York World
The Chicago Tribune
The San Francisco Bulletin
have - with many others - contracted to run
his new mystery serial story by
ANNA KATHARINE GREEN
On October the twenty-ninth
he fifteen episode serial featuring dainty
KATHLEEN CLIFFORD
l be released to the exhibitors of America
the billboards flash the announcement!

Perfection Pictures

"The Highest Standard In Motion Pictures"

Manager Thornton Speaks:

The success of the New Perfection Plan is again demonstrated beyond doubt in this frank and unbiased letter from Manager Thornton, of the Franklin Theatre, Oakland, California. For final, conclusive proof, read this:

Oakland's Finest Exclusive Motion Picture Theatre

THE FRANKLIN AMUSEMENT CORPORATION
FRANKLIN THEATRE

Oakland, Calif., Sept. 28, 1917

Mr. Meyer Cohn, Manager, George Kleine Exchange,
183 Golden Gate Ave., San Francisco, Calif.

Dear Sir: In my opinion Perfection Pictures inaugurate the most notable epoch in the history of motion pictures. Through your courtesy I have recently reviewed "Efficiency Edgar's Courtship," "The Awakening of Ruth," "Pants," "Fools for Luck," and "The Fibbers." Each one of these pictures has that light, clean, pleasing quality which may be characterized as the finest type of real entertainment, and collectively they constitute the highest standard of unexcelled service to the exhibitor. And I am delighted that the Franklin Theatre holds the first franchise on the Pacific coast for Perfection Pictures, which means Perfection Service in quality entertainment. Yours truly,

G. G. THORNTON, Manager Franklin Theatre
Oakland, Calif.

The same acid test of quality applied by Manager Thornton is open to every exhibitor. Step into a Kleine Exchange. Review Perfection Pictures. Compare! Then decide! A new Perfection Picture in five or six reels is released each week through the exchanges of the George Kleine System.

GEORGE KLEINE SYSTEM

Distributors
Executive Offices: 63 East Adams Street, Chicago
Branches in All Principal Cities

Perfection Pictures

Perfection Pictures
"The Highest Standard In Motion Pictures"

Thomas A. Edison, Inc.,
Presents

Shirley Mason in "Cy Whittaker's Ward"

There are big box-office possibilities in this typical New England drama. It contains all the appeal that made famous such successes as "Way Down East" and "The Old Homestead." By Joseph C. Lincoln. Release date October 22nd.

Perfection Pictures

PRODUCED BY
Thomas A Edison, INC.

GEORGE KLEINE SYSTEM
DISTRIBUTORS

Perfection Pictures

"The Highest Standard In Motion Pictures"

LITTLE MARY McALISTER

GEORGE K. SPOOR

Presents

Little Mary McAlister in "Young Mother Hubbard"

You'll please patrons with this pleasant story depicting how the smile of a little girl won the stony heart of a grim old gentleman. By Charles Mortimer Peck. Screen time 65 minutes. Release date October 29th.

Perfection Pictures

PRODUCED BY

Essanay

GEORGE KLEINE SYSTEM

DISTRIBUTORS

CURRENT

Perfection Pictures

"The Highest Standard In Motion Pictures"

Now Booking

"Efficiency Edgar's Courtship"
featuring
TAYLOR HOLMES
Produced by ESSANAY

"The Awakening of Ruth"
featuring
SHIRLEY MASON
Produced by THOMAS A. EDISON, *Inc.*

"Men of the Desert"
featuring
JACK GARDNER
Produced by ESSANAY

"Pants"
featuring
LITTLE MARY McALISTER
Produced by ESSANAY

"The Apple Tree Girl"
featuring
SHIRLEY MASON
Produced by THOMAS A. EDISON, *Inc.*

"Fools for Luck"
featuring
TAYLOR HOLMES
Produced by ESSANAY

"The Fibbers"
featuring
BRYANT WASHBURN
and VIRGINIA VALLI
Produced by ESSANAY

GEORGE KLEINE SYSTEM
DISTRIBUTORS

COMING!

The Revised and Elaborated

QUO VADIS

In Eight Acts

TO BE RELEASED SOON!

GEORGE KLEINE SYSTEM
DISTRIBUTORS

Goldwyn Pictures

She Sought to Defeat That Thing Called Love

ALL her life a beautiful woman stifled the impulses of her heart. She would not believe. She would not trust. She would not forgive the one who had destroyed her faith in man.

Picture Jane Cowl in such a role—beautiful, appealing, powerful. A woman of charm and emotion; a woman to set men's hearts athrob, but a woman who unyieldingly said to men: "Stand back."

This is the keenest, biggest and most compelling drama that Goldwyn, thus far, has made into a picture. Again you get a great story, featuring a great star by a famous author when

Goldwyn *presents:*

JANE COWL

in

The Spreading Dawn

By Basil King

supported by a cast of popular favorites including Orme Caldara, Henry Stephenson, Florence Billings, Cecil Owen and others well known on the screen and stage.

Advisory Board:

SAMUEL GOLDFISH
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CROSBY GAIGE
PORTER EMERSON BROWNE

Goldwyn Pictures Corporation

16 East 42d Street New York City

You are wasting your opportunities if YOU ignore advertising.

FOR THE FREEDOM OF THE WORLD

SINCE the great clash of nations made patriotic drama a subject for the motion picture screen, there has never been such a photo-panorama as "FOR THE FREEDOM OF THE WORLD," Captain Edwin Bower Hesser's soul-gripping story of humanity in its grapple of life and death.

In this mighty eight-reel production you see feats of human courage almost beyond credence—how your American youth and manhood behaves under fire—how your Canadian neighbors to the north of you mobilized and went into action in behalf of the Motherland.

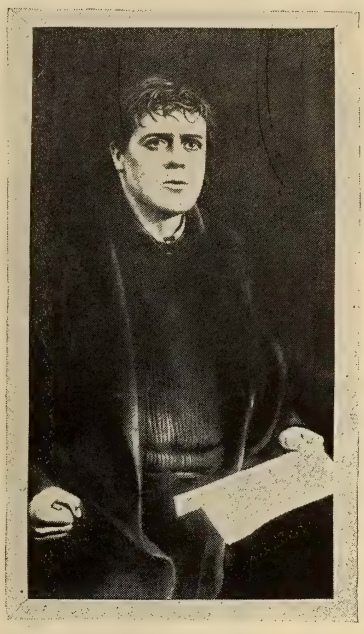
Watching the patient, brave women of the Red Cross take their places of duty near the men of the Allied Armies you thrill as the entire American nation thrilled as 30,000 women paraded down Fifth Avenue, New York, proving woman's gigantic role in the present world-conflict.

Feats of daring to set your blood a-tingle; thousands of men giving their all in defense of a nation's honor; a great crisis that made even cowards transform before your eyes into heroes deserving of decorations for bravery.

Under a policy of wide open bookings every exhibitor in America has an equal chance to get this great production for his theatre, and a prompt decision now makes "FOR THE FREEDOM OF THE WORLD" available in any Goldwyn exchange in North America.

Magnificent lithographs and accessories will enable every exhibitor to challenge the attention of the public and bring audiences flocking into picture theatres everywhere. This big feature can be booked only through the offices of

GOLDWYN DISTRIBUTING CORPORATION
16 East 42d Street New York City



There's Another Tremendous Value in "THE MANX-MAN"

EXHIBITORS everywhere know the tremendous author-value contained in Hall Caine's name and reputation.

And all exhibitors know the immense box-office value of any Hall Caine story, especially "The Manx-Man."

There is another tremendous box-office asset in *director-value.* George Loane Tucker, the director of this great production, has never made a failure. Your public knows this. Your public expects and receives from him dramatic quality and power in production.

All of these assets are at your command in this great production that has proved its drawing value.

THE MANX-MAN CO
PRESENTS

GEORGE LOANE TUCKER'S
Virile Picturization of
Hall Caine's Greatest Story
THE MANX-MAN
with
Elisabeth Risdon Henry Ainley
Fred Groves

This picture, which played to capacity audiences for a month at the Criterion Theatre, New York and has been booked for all the Marcus Loew Theatres, can be obtained by exhibitors immediately through the branch offices in the United States and Canada of

GOLDWYN DISTRIBUTING CORPORATION
16 East 42d Street New York City

ANOTHER OF VITAGRAPH'S GREAT PICTURES BY FAMOUS AUTHORS

ALBERT E. SMITH presents

"THE BOTTOM OF THE WELL"

Adapted from the widely read novel by

FREDERICK UPHAM ADAMS

With an all Star Cast including

EVART OVERTON, AGNES AYRES, ADELE DE GARDE, ALICE TERRY

AND NED FINLEY, HERBERT PRYOR, ROBERT GAILLARD, BIGELOW COOPER, STEPHEN CARR and OTHERS

Directed by JOHN ROBERTSON

GREATER VITAGRAPH

FIVE-PART BLUE RIBBON FEATURE

Here again, Exhibitors are given a production of the widest possible appeal,—a drama built on a novel that has enjoyed tremendous success, that has found its way into every corner of the country and that has a vast audience awaiting the screen version. Wide advertising will crowd your house on this feature.

GREAT AUTHORS

Writers whose books, stories and plays are the delight of millions, whose success and enormous following are your guarantee

O. HENRY
ALFRED HENRY LEWIS
ROBERT W. CHAMBERS
FREDERICK UPHAM ADAMS
E. PHILLIPS OPPENHEIM
EARL DERR BIGGERS
CYRUS TOWNSEND BRADY

These, and others whose books are in every home are the writers of

Vitagraph's Photoplays

ALBERT E. SMITH

In presenting

WILLIAM DUNCAN

AND

CAROL HOLLOWAY

In

"THE FIGHTING TRAIL"

has given exhibitors a supreme box office attraction

Fifteen episodes of the Greatest Melodrama of Outdoor Adventure ever produced on the stage or screen.

By J. Stuart Blackton and Cyrus Townsend Brady

Directed by
WILLIAM DUNCAN

Bookings NOW get the advantage of the

TREMENDOUS NATIONAL ADVERTISING CAMPAIGN

still running on "The Fighting Trail"

Equally effective for secondary runs as for the first run house, but to get the full benefit of it you must BOOK AT ONCE.

PLAY A WINNER!

By sheer merit, and in competition with the entire serial market

"THE FIGHTING TRAIL"

comes under the wire many lengths ahead of the Field!

Not only did release date see every record of advance bookings smashed but—

Two weeks after release date every city in the United States of 10,000 population and over—and many smaller towns—have the serial booked to numerous accounts.

From New York City with 97 bookings to towns like Swaledale, Iowa, with a population of 235, practically the whole country is covered.

THIS IS THE EXHIBITORS' VERDICT!

GREATER VITAGRAPH

The Mark of the Highest in Photoplay Art

CLARA KIMBALL YOUNG

AND HER OWN COMPANY

Present her very greatest triumph on the screen

"MAGDA"

directed by Emile Chautard

Not even in "The Common Law" was this distinguished star of the screen hailed with the outburst of praise with which all the critics have greeted her performance of "Magda."

"In 'Magda' Miss Young swept everything before her. It is the most convincing performance she has ever given."
——*New York Tribune.*

"The most forceful emotional role she has appeared in."
——*New York Evening Sun.*

"Miss Young's beauty and enthusiasm gave a new appeal to this famous role."
——*New York Herald.*

Distributed by

SELECT PICTURES CORPORATION

729 Seventh Avenue, New York City

HARRY WEBER

presents

EVA TANGUAY

in her first screen appearance

"The Wild Girl"

directed by Howard Estabrook, from the story of Geo. Rosener

EVA TANGUAY
as she appears in her first moving picture as Firefly in "The Wild Girl"

This is the Eva Tanguay who is the most famous figure in vaudeville—the super-star of the entertainment world.

This first appearance on the screen of the most magnetic personality of the entertainment stage — the famous Eva Tanguay whose songs and eccentric acts have packed theatres from the Atlantic to the Pacific for years past—offers to Exhibitors a most unusual opportunity for the tremendous profits to be secured by an early showing of her first picture. Big money will be made with "The Wild Girl." Act quickly and get your share!

DISTRIBUTED BY

SELECT PICTURES CORPORATION

729 Seventh Avenue New York City

SELZNICK PICTURES

LEWIS J. SELZNICK
PRESENTS

RITA JOLIVET

THE INTERNATIONAL STAR
in

"LEST WE FORGET!"

Directed by
LEONCE PERRET

Produced by
RITA JOLIVET
FILM CORPORATION

DISTRIBUTED BY

SELECT PICTURES CORPORATION

729 SEVENTH AVENUE, NEW YORK CITY

Pathé

Each week sees more bookings on the two reel

Lonesome Luke

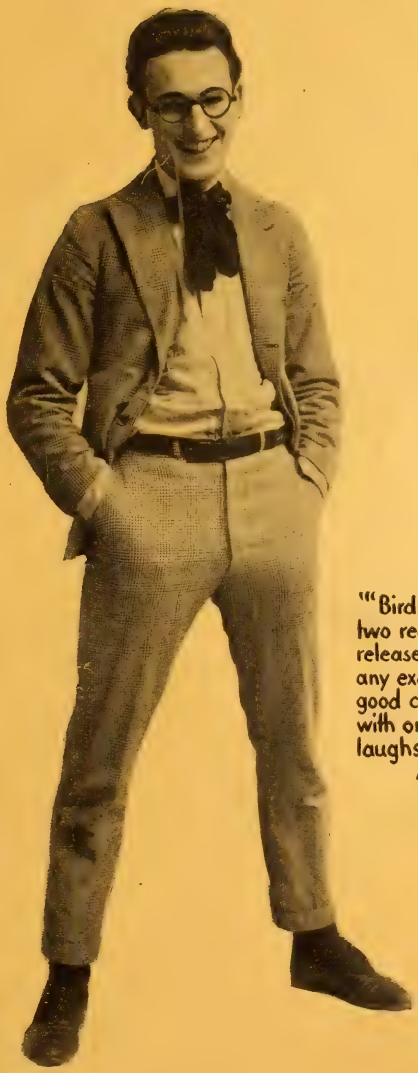
comedies and the two reel

Rolin

comedies featuring

Harold Lloyd

The public want them and most exhibitors can be depended upon to give the public what it wants.



"'Birds of a Feather', a two reel 'Lonesome Luke', released Oct. 7 is without any exception a ripping good comedy, overflowing with originality and hearty laughs."

Exhibitors Trade Review

Pathé

The Best Houses Everywhere are Booking

Les Miserables

the eight part superfeature with

Henry Kraus

Premier Actor of France

The names of a few of them are given below;

Palace Theatre	Macon, Ga.	3 days
Mojeska Theatre	Augusta, Ga.	2 "
Trianon Theatre	Birmingham, Ala.	4 "
Unique Theatre	AlPaso, Texas	3 "
Crown Theatre	Houston, Texas	3 "
Queen Theatre	San Antonio, Texas	4 "
Tiverly Theatre	Beaumont, Texas	2 "
New Amsterdam Theatre	Minneapolis, Minn.	4 "
New Majestic Theatre	St. Paul, Minn.	7 "
The Zelda Theatre	Duluth, Minn.	3 "
Verdi Theatre	San Francisco, Cal.	2 "
Majestic Theatre	Portland, Ore.	4 "
Orpheum Theatre	Baker, Ore.	2 "
Tudor Theatre	New Orleans, La.	7 "
Majestic Theatre	Tulsa, Okla.	2 "
Dreamland Theatre	Oklahoma City, Okla.	2 "
Princess Theatre	Denver, Colo.	5 "
Princess Theatre	Sioux City,	3 "
Grand Opera House	Oshkosh, Wis.	2 "

Many exhibitors who have played it are already asking for "repeats".

Ask the nearest Pathé Exchange about it.

Pathé

She is unknown to you, she is unknown to your audiences

but -

after you have shown the five part Gold Rooster Play

The Torture of Silence

you will agree with your audience that

Emmy Lynn

is superb and the picture a masterpiece.

Pathé

"The audience cheered

THE FATAL RING

with PEARL WHITE

so loud they could be heard a block away!"

WESTERN UNION TELEGRAM

RECEIVED AT 54 WEST 45TH STREET NEW YORK

1115YCP 41 NLT

CD CHARLOTTE NC 4 P 1? 1917

PATHE EXCHANGE INC

25 W 45

JUST RECEIVED FOLLOWING WIRE FROM WILMINGTON STOP SHOWING FATAL RING HERE TODAY AUDIENCE CHEERING SO LOUD CAN BE HEARD ON TENTH FLOOR OF MUNCHISON BUILDING AND AT DISTANCE OF ONE BLOCK DOWN THE STREET SIGNED H C COOLEY MANAGER BIJOU THEATRE

PATHE ANDERSON

544P

"The Fatal Ring" is a serial so good that every house showing it is wild about it!

Produced by Astra
Directed by Geo. B. Seitz

Written by Fred Jackson
Scenarios by B. Millhauser

PARALTA PLAYS

PICK OF THE PICTURES

J. Warren Kerrigan

— IN —

Screen version by THOMAS G. GERAGHTY

"A Man's Man"

Written by PETER B. KYNE

DIRECTED BY OSCAR APFEL

The Radiant—Teeming—Rattling—Exuberant Story of an American Superman,—who has the right ideas about friendship and love

He who says
to his friend
what he means;
and means
what he says
to his friend.—

He who stands by
in a time of stress
and stands aside
when the sky is clear.—

He who helps his friend
even though
he may lose
what is nearest
his heart.—

He's the song of life,
the beacon of men;
whose light
will shine on
after love's
flickered out.

"Will entertain any human being with red blood in his veins."

Produced under the personal supervision of
ROBERT BRUNTON, Manager of Productions

PARALTA PLAYS, Inc. 729 SEVENTH AVENUE NEW YORK CITY

CARL ANDERSON, President — ROBERT T. KANE, Vice.-Pres.
JOHN E. DeWOLF, Chairman Directors — HERMAN KATZ, Treas.
NAT. I. BROWN, Secretary and Gen'l Manager

PARALTA PLAYS, Inc.

PARALTA PLAYS

PICK OF THE PICTURES

Bessie Barriscale

IN

"Madam Who?"

Screen Version by Monte M. Katterjohn

Written by Harold MacGrath

DIRECTED BY REGINALD BARKER

The Secret Service Classic

—Mystery Clanking—Mystery Gasping—Mystery Twanging—

City falling—fear-lashed mob—pandemonium—looting—sacking—men turned beasts—women hyenas—city fired—stench—rolling smoke—girl caught in mansion—flames licking—timbers cracking—girl unconcerned—man at her feet—shot through temple—girl scans arm—tattooed —one of eleven—legal mate?—endless doubt—city falling—fear-lashed mob—pandemonium—madam who?—who indeed?—

Produced under personal supervision of Robert Brunton

Bessie Barriscale in "Rose o' Paradise"

By GRACE MILLER WHITE, Author of "Tess of the Storm Country"

The Play that will warm the cockles of your heart

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HERE'S A COMBINATION FOR YOU!

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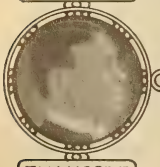
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News!

CHARLIE CHAPLIN'S SIGNATURE

Charles Chaplin

will appear on all his forthcoming releases made for this circuit. This magic symbol on all posters and publicity matter will distinguish the false from the true; it means more money for forehanded exhibitors.

Dollar Comedies Now!

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Seven More to Follow at intervals of six weeks

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In her first
Petrova Picture
Exchanges of
First National Exhibitors Circuit
Petrova Picture Company
Frederick L. Collins
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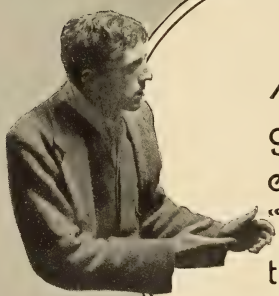
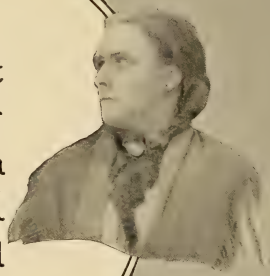
George Loane Tucker's exquisite rendition of Eden Philpott's great novel

"Mother"



A picture that grips and melts everyone to whom "Mother" is still the sweetest word in the language



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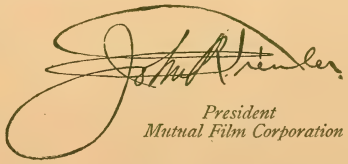

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By Charles T. and Frank Dazey. In five acts. Directed by Edward Sloman. Released the week of October 22nd.

The salt tang of the sea pervades every foot of this unusual production. It throbs with life and depicts the joys and sorrows, the brutal rages and mighty passions of a grim old sea-dog — a real master of men. Available now at all Mutual Exchanges.

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With an All-Star Cast headed by David Powell

The same Charles Frohman Play which played to capacity business at the Empire Theatre, New York, for fourteen solid weeks. During its tour of the country the "S. R. O." sign was in constant use. The beautiful Frohman star, Olive Tell, interprets the leading role.

In six acts. By Capt. Robert Marshall. Directed by John B. O'Brien. Released the week of October 22nd. All Charles Frohman's Plays in Pictures may be booked at your nearest Mutual Exchange.

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Released OCT. 22

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CHARLIE CHAPLIN *IN* "THE ADVENTURER"

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"THE COUNT"
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"THE VAGABOND"
"THE FIREMAN"
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The world-renowned comedian in a new role—one of a sort that he has never attempted before. New situations. New "business." New methods of provoking laughter. The inimitable Chaplin at his very best. In two hilarious acts. Released October 22nd. Arrange for this and eleven other Mutual-Chaplin Specials at your nearest Mutual Exchange.

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"JERRY'S SOFT SNAP"
Released
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TWO MORE
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Featuring
GEORGE OVEY
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Released through the
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"We are always on the lookout for the ready-witted 'Jerry' as he is forever finding some new employment amidst novel surroundings and getting caught in unexpected complications. What will he do next?"

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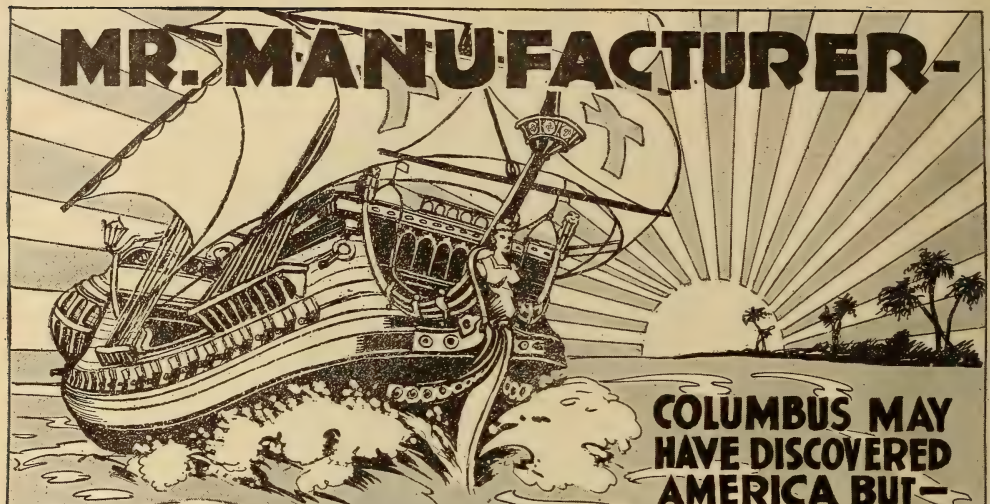

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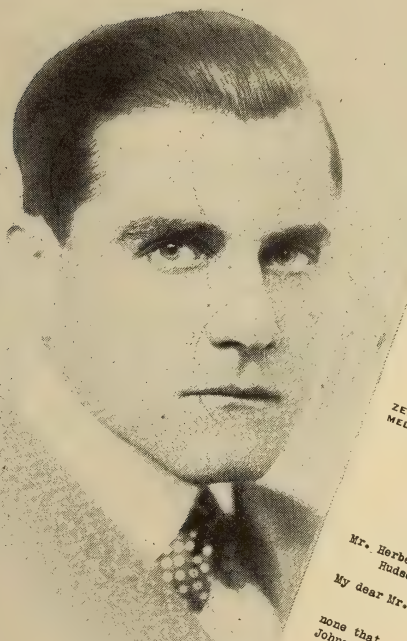
Herbert Brenon's "Empty Pockets"

by Rupert Hughe

with a notable Brenon Cas
will be a screen-story of th
swiftest and most dramati
novel of New Yor
life ever writte



Bert Lytell
as
Dr. Worthing

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GEN. OFFICE 110 WEST SUPERIOR ST.
DULUTH, MINN., 10/4/1917.

Mr. Herbert Brenon,
Hudson Heights, N. J.

My dear Mr. Brenon:

Of all the publicity matter coming to my desk there is none that gives me as much pleasure as that sent out by yourself and Mr. Johnson. I thoroughly agree with your idea of making the Director responsible for his production and then giving him the credit. We have played all your productions up to the date and shall never forget that rare old classic made abroad "Ivanhoe." Your last production we played three weeks ago and it went very well. Three of four of these productions and three would be no need of advertising a star, the name of Brenon would be enough. We featured it in all our advertising of "The Lone Wolf" and fully believe that the next Brenon picture we show, that your name will draw just as well if not better than the Stars.

We are much interested in "The Fall of the Romanoffs". Will you kindly advise us when you know who is to be the purchaser in this territory.

With kind personal regards and wishing you the best of success in your coming venture, I am

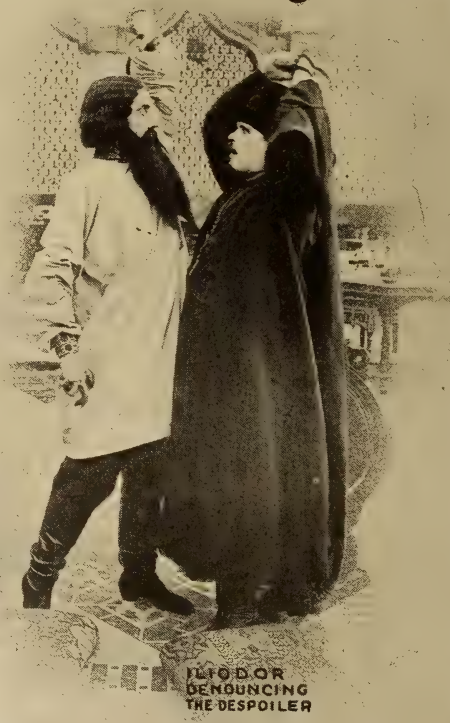
Sincerely yours,

Thos. Tinnis

The Exhibitor Knows

A Living Page
Herbert Brenon's

Creates a Sensation
THE TALK OF



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"A film even greater than 'The Birth of a Nation.'"—*Paterson Evening News.*

"Tremendous subject, well handled—has unforgetable characters and incilents; holds interest throughout."
—WID'S.

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"The picture is history as fresh as the headlines in a five-star extra."—LYNDE DENIG in *The Dramatic Mirror.*

"Undoubted it deals with a theme of world-wide appeal, and crowded houses will most assuredly result. And pleased honses too, for the spectacular and the thrilling is present in abundance."—PETER MILNE in *Motion Picture News.*

"The production is superb. It is probably Mr. Brenon's finest technical achievement, not forgetting 'A Daughter of the Gods.' 'The Fall of the Romanoffs' is big in every way."—S. W. WELLER in *New York Review.*

"Among the many excellences to be found in 'The Fall of the Romanoffs,' Herbert Brenon's eight part picture novel based on the Russian revolution, one attribute stands out in bold relief—the swift onrush of events."—EDWARD WEITZEL in *Moving Picture World.*

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The greatest production

BRENON PRODUCTIONS
Personally Directed By Herbert Brenon

From History

FALL of the ROMANOFFS

with ILIODOR former confessor to the Czar

in New York

ALL BROADWAY

"King of the movies."—Rev. Thomas B. Gregory in *New York American*.

"The Brenon picture was a mighty undertaking, which the director has carried through to a successful completion."
—*New York Tribune*.

"Pictorally it has seldom been surpassed."—*New York World*.

"One of the most remarkable and noteworthy pictures of the year. Emphatically a stride forward in motion pictures."
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"The general effect is one of great realism, and the film as a whole is grippingly interesting."—*New York Times*.

"Truth is not often so dramatic as fiction, but in this story of the most remarkable by-product of the war, all the essential historic and histrionic elements were present, awaiting only the skilled hand of a producer like Mr. Brenon to fuse them into the most impressive pictorial form."—*New York Sun*.

"The picture drama, lavishly embellished with Russian atmosphere, has an almost startling effect of reality."
—*New York Herald*.

"It abounds in thrills, in spectacular scenes, in gripping situations. More than that, it is a very human story that could be understood by the humblest Russian peasant."—*New York American*.

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Featuring
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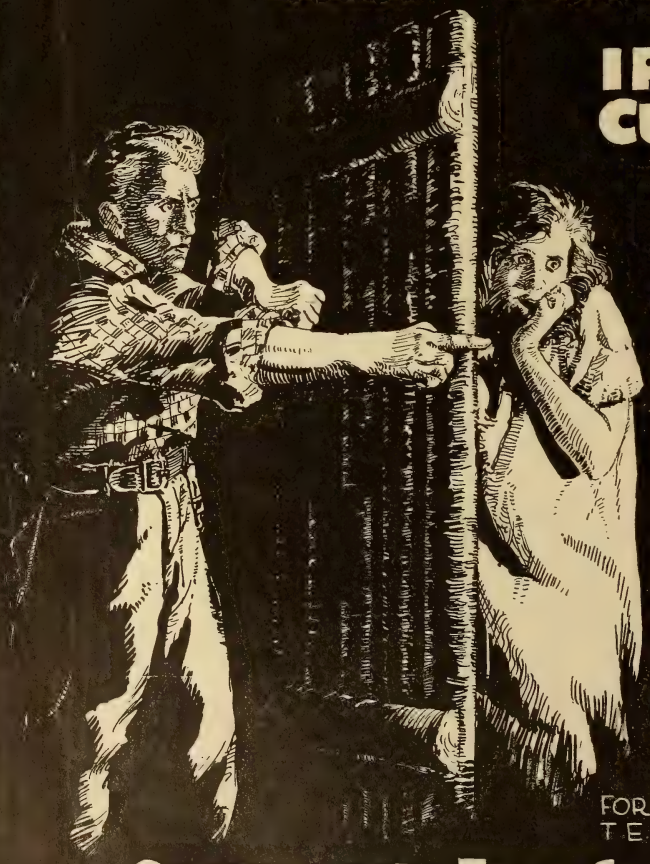

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will appear as Leading Lady in
"The Ashes of My Heart"
a powerful film rendition of Edith Blinn's famous novel
Under the supervision of George Sheer
Presented by
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Feeding the World Laughs

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Direction of Arvid E. Gillstrom

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Los Angeles, writes:—

"I have recently signed a new contract for first choice of the Triangle dramas each week because I have the utmost confidence in the quality of your future releases. I have previewed all of the September releases and some of those for October, and I consider them as a whole, superior to former Triangle dramas in every way."

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"CASSIDY"

with

Dick Rosson

Story by Harry Evans,
taken from Cosmopolitan

A story of a man with God's own soul who never had a chance. An appeal for humanity by one of the greatest writers of the day.

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with

Alma Ruebens and Walt Whitman

"Firefly, a dancer, hits a trail that leads to a gold mine, and changes the town of "Tough Luck" to "Good Luck."

Released October 21

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Keystone Comedy

"A HINDU HOODOO"

It starts in a newspaper office and ends in a lake, with numerous side-trips and stop-overs. It will send your crowds away with a smile.

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MORE TRUTH
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5 Acts of
tremendous emotional
drama directed by
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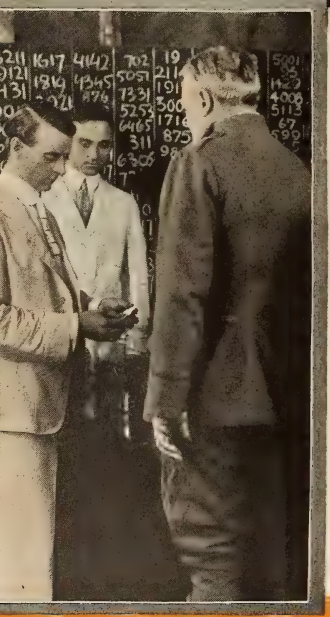

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in

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Directed by Wm. Christy Cabanne

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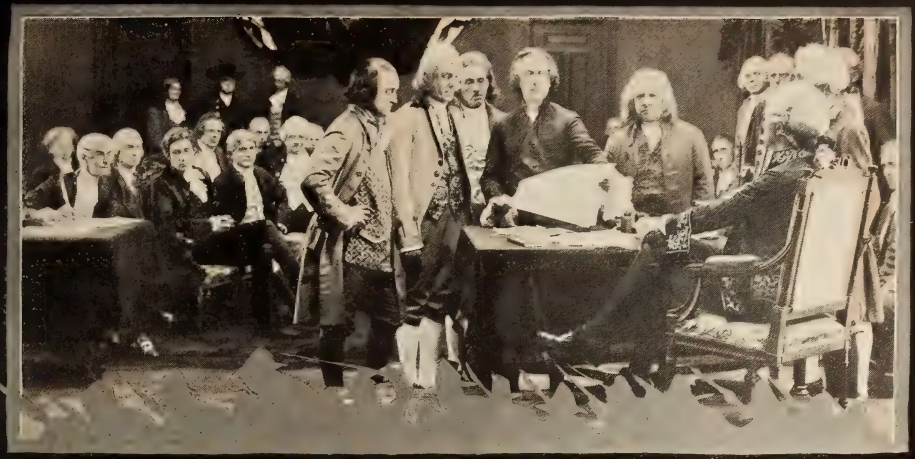
NO BATTLE SCENES

Released by **METRO**

A bigger Box Office Sensation

A SPECIAL ATTRACTION



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A great dramatic spectacle dealing with the problems of the day and hour

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IN SEVEN ACTS

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EDITH STOREY in The LEGION OF DEATH

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SCENE FROM "I BELIEVE"

EDNA FLUGRATH STAR IN "I BELIEVE"

SCENE FROM "I BELIEVE"

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MYTHOLOGICAL SPECTACLE OF SURPASSING BEAUTY

"The Triumph of Venus"

WILLIAM SHERWOOD AS "PHIDIAS"
GRACE HAMEL AS "NEA"
HASSAN MUSSALLI AS "PANNIS"
PHYLLIS BEVERIDGE AS "DIANA"

A ROMANCE OF THE GRECIAN GODS AND GODDESSES *Featuring*

BETTY LEE

OTTO BRAUTIGAM
CINEMATOGRAPHER

VICTORY FILM MANUFACTURING Co.
107 WEST 47th ST. NEW YORK CITY

WRITTEN AND DIRECTED BY
EDWIN BOWER HESSER
AUTHOR OF "FOR THE FREEDOM OF THE WORLD"

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INDEPENDENT PRODUCERS

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AND HOW

Marcus Loew is cleaning up on it

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THE WHIP

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Victoria
Bijou (B'klyn)
De Kalb (B'klyn)

TO-DAY
Broadway (B'klyn)

THUR., FRI. & SAT.
Orpheum

THU., FRI., SAT., & SUN.
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National
Palace (B'klyn)
Fulton (B'klyn)

TO-MORROW & FRI.
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OF

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Motion Picture News

"The Exhibitors' Medium of Communication"

HAS THE QUALITY CIRCULATION OF THE TRADE

Volume 16 No. 17 October 27, 1917 80

Hammering at the Main Point

IN one mail two letters arrive giving typical expression to the variance of views among exhibitors regarding our recent editorials.

We stated that internal conditions—high rentals, etc.—had brought on an exhibitor crisis. Later the levying of war taxes gave strength to our words; external pressure has been brought to play in a situation already critical and now doubly so.

We declared it our belief that if exhibitors were to weather the crisis the first necessity was *better retailing.* And better retailing, we asserted, meant eventually and now—higher admission prices. As means to that end we listed more efficient advertising, more skilful presentation of pictures, and more thorough study of his place and power in the business scheme of the film world by every exhibitor.

That is the text we have been preaching and pounding. Which brings us back to the two letters we have labeled typical.

One is from an exhibitor in a small-sized New York State community. After an extended absence from his theatre he recently returned with somewhat of an outsider's viewpoint. In his absence competition had become keener, and all was not well.

Two weeks close to the ground investigation before resuming actual management of his theatre causes him to write, "I am beginning to learn what you mean by better retailing. I have not been a good retailer. There were loose ends everywhere."

There is more to the letter—three typewritten pages of first-hand facts. This expression of one angle of reader opinion we shall leave for more extended discussion later.

* * * *

THEN there is the opposing view.

Quoting a trade paper declaring more quality productions to be the need of the independent market, our reader adds: "This is the kind of dope that the boys in the bushes like to read. You take the stand that the exhibitor is all wrong if he does not put his pictures over. You also infer that every picture is good and that the theatre manager is the only guy who does not know his business."

You are wrong, Kind Reader—and we hesitate to say it in the face of your accusation.

We don't believe that "every picture is good"—because we are not blind.

We don't believe the "exhibitor is all wrong"—or we wouldn't be publishing a trade paper aiming for his interest and support.

We don't believe the "exhibitor is the only guy who does not know his business"—because, well, we have even heard manufacturers admit that they don't know theirs.

And not believing these things we would not attempt to tell them to our readers—because we are not fools, and we don't believe they are.

* * * *

WITH all this said and done, we must repeat—you are wrong, Kind Reader. You have missed the point of all the hammering we have been doing.

The outstanding fact, and one really necessary thought, the jarring idea that will shake from the rut is this:

The Coming year marks an exhibitor crisis.

The manufacturer will have his problems to solve—let him suffer if he fails.

But the manufacturer—individually and collectively—can suffer and still weather the storm.

Not so the exhibitor. Not so the theatre man with his realty holdings, his mortgages, his rent, his bread and butter wrapped up in each day's receipts.

For him—we will repeat again—external and internal conditions have created a crisis.

It is *his* crisis, *his* fight.

He may be aided or hindered by other branches of the industry—but that is beside the question. Others may hire the undertaker for us, but we must live our own life.

* * * *

LET us forget for the time being higher admissions, better showmanships, more intensive advertising.

Those are the means we believe necessary to handle the crisis. But let it suffice if we can drive home realization that there is a crisis.

Let it suffice if the exhibitor will realize that this year more than ever he must rely less on "picture luck" and more on his own brain and efforts.

Let it suffice if the exhibitor will face blunt facts plainly and realize that he and he alone can work out his own salvation.

(*Concluded on next page*)

WM. A. JOHNSTON, *Pres. and Editor.* HENRY F. SEWALL, *Vice-Pres.* E. KENDALL GILLETT, *Sec. and Treas.*

Published on Tuesday every week by MOTION PICTURE NEWS, Inc., 729 Seventh Ave., New York, N. Y. 'Phone 9360 Bryant. Chicago Offices, Mgr. Wm. J. McGrath, 110 So. Dearborn St.; 'Phone 755 Randolph. Los Angeles Offices, Mgr. J. C. Jessen, 429 South Figueroa St.; 'Phones 7140 Main, F-4661. Subscription $2 a year, postpaid, in United States, Mexico, Hawaii, Porto Rico and Philippine Islands. Canada, $3. N. B.—No agent is authorized to take subscriptions for Motion Picture News at less than these rates. Have the agent who takes your subscription show his credentials and coupon book.

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Speaking Editorially:

Box Office Reports on the War Tax

THE suggestion made by Manager Pettijohn, of the American Exhibitors' Association, that all exhibitors make a complete report on the box office effects of the admission tax, seems a good and practical one.

Mr. Pettijohn recommends that reports be made thirty days after the law goes into effect—which would make December 1 the day for filing; and he asks that exhibitors file these reports at the headquarters of both National Exhibitor organizations.

These reports, we take it, should give the comparative receipts at the box office before and after the law was effective. The months of October and November might be set against each other in this respect. Weather and other good or bad conditions should be noted; also, of course, the raising or lowering of admission prices, etc.

Mr. Pettijohn's idea is, provided a sufficient number of reports are received and the figures are important, to use the evidence at Washington in December as a basis for a repeal or change in the present law.

Motion Picture News offers its services in the securing of these box office reports. We will be glad to assist in the preparation of them and will receive them and forward them to both of the National associations of exhibitors.

We believe, as we have often stated, that box office facts and figures would have won the tax fight for the exhibitor in the first place. But it is not too late. In fact, *now* is the time to prepare them.

Let every exhibitor think over the matter earnestly. Send us these box office reports; or file them directly with your local, state or national league. Begin making them out on November 1.

The Government requires a report anyway for tax-fixing purposes. This report will simply give the bare facts of box-office receipts.

The *argumentative* report, required for the purpose of changing the law must be analytical and comparative—all to the end of showing just what effect the tax has had upon the exhibitors' business.

A High Light on High Rentals

B. F. OXLEY, of Bradford, Pa., and J. F. Crossley, of Middletown, Ohio, are two exhibitors whom we feel it necessary to list in the roster of "good retailers." Both have favored us with communications regarding our recent high rental discussion.

Since the point made by these exhibitors is the same, and the views so representative of those held by many exhibitors, we shall allow Mr. Oxley to express the case:

"One thing to bear in mind," he declares, "is that in a city of this size we are obliged to contract for fourteen stars of one program when there are but six that ever have been box-office attractions here. The eight have always been losers because patrons do not like the regular types that these have uniformly portrayed. The prices for the big ones could be afforded were it not for the joker attached—you must play them all. You can't make enough on the good ones to carry the overload of the weak ones."

The problem then is found in the productions listed as "losers" by Mr. Oxley and Mr. Crossley.

They are even more the manufacturer's problem than the exhibitor's. Are they "losers" by predestination? Or will service and advertising backing bring them into the winning column?

A Patron Tax—Not a Theatre Tax

S. A. MORAN, president of the Michigan Branch of the American Exhibitors' Association, has a message for exhibitors regarding the war tax that cannot be given too much prominence.

"Urge all exhibitors," he declares, "to begin at once a campaign of enlightenment among their patrons so that the theatregoers generally may understand that the exhibitors are not shifting any of their burdens onto their patrons. The Government clearly intended that the dear public should pay this tax, so that in no sense of the word can anyone rightfully assume that the exhibitor is shirking his duty in not paying it. The exhibitor has no right to pay it even if he were disposed to do so, for the law clearly states that this tax is aimed directly at the patron."

Mr. Moran's point is that the only connection the exhibitor should have with the tax is the trouble and inconvenience of collecting it. He should not make any attempt to collect it. It is not a theatre tax—but a patron tax.

The point is well taken. Education through cooperative effort by the exhibitors of each section will do the job. And the patron, as Mr. Moran declares, once he learns the Government's intention and is assured that he is not paying the exhibitor's bill, will not be a slacker.

"The New School of Trade Journalism"

WE have often wondered just what was meant by the "new school of trade journalism" so volubly exploited by a certain apostle; and being interested in all progressive phases of the publishing business we have waited patiently for a detailed explanation. Somehow or other we have placed the matter side by side with orator Bryan's crown of thorns speech and his failure thereafter to apply it to the country's banking system.

The explanation seems to have come from the practical newspaper mind of Editor Nutting of the Canadian Motion Picture Digest.

The aforementioned apostle wrote a long "news" article on the recent convention of the exhibitors of the Maritime Provinces. The greater part of the article is devoted to the apostle's own speech, which Mr. Nutting finds must have been written after the convention, since he cannot reconcile the written with the spoken utterances he heard. The "news" part of the article deliberately ignores, says Mr. Nutting, all the news of the convention except that which apparently was of personal interest to the reporter.

We are indebted to Mr. Nutting for the lucid explanation of the "new school of trade journalism."

Hammering at the Main Point

(*Concluded from preceding page*)

Let it suffice if one exhibitor is shaken from the easy going of the rut to the thick underbrush of thought and study.

His thought may lead to—who can tell?

Perhaps it hurts to be told that *the majority of exhibitors will need higher admissions and better retailing to meet the crisis.*

Perhaps it will be more pleasant for this majority to work the lesson out themselves and learn that they must *get higher admissions and become better retailers.*

C. S. Johnston

Tax Affecting Admission Explained—Effective Nov. 1

Exhibitors Must Be Prepared with Daily Reports on Box Office Receipts On and After Nov. 1—Penalty of Twenty Years in Prison for False Report—Eastman Charging One-Fourth Cent on Raw Film

WITH little more than two weeks remaining before theatre managers throughout the country will be obliged to take heed of the significant passages in the Internal Revenue Tax Bill which was signed by President Wilson on the 3d day of October, 1917, to take effect on and after the 1st day of November, 1917, it becomes most important that those upon whom the Government has cast the burden of seeing to it that the amusement tax is collected, acquaint themselves with the various passages which bear directly upon the tax laid upon amusement admissions.

Everybody Hit

Those specifically referred to are the managers of motion picture theatres. As a matter of fact every man, woman or child who is a manager or owner of a place of amusement, whether it be a motion picture theatre, a theatre given over to the spoken drama, an opera house, cabaret, circus or what-not in the guise of a place of amusement where an admission price of more than five cents is charged and the amusement is not given for the benefit of religious, educational or charitable purposes or for social or fraternal organizations, is obliged to take cognizance of this law, because he or she is obliged to make monthly reports to the proper Government officers, of the box-office receipts for the month passed.

In last week's issue of the MOTION PICTURE NEWS the important passages in the bill were explained, relating to the motion picture industry, in a general way. Since then the writer realizing the great importance of the bill and appreciating the marked effect it was to have on the industry and the motion picture theatre in particular, has conferred with Mr. Lignon Johnson, general counsel for the United Managers' Protective Association of the Amusement Interests of the United States and Canada, for the purpose of making clear those clauses in the bill which, at first reading, present a more or less technical question to the layman. Mr. Johnson has made a careful study of the clauses in the bill relating to the tax on amusement admissions and his construction on the various passages which present legal questions, is given in the following passages, as interpreted by the writer.

Public Pays

One of the most important features of the bill is the passage which relates to the collection of the tax. In reading the bill, as signed by President Wilson, one would interpret the clause which provides for the collection of the tax, as meaning that the manager of a theatre or place of amusement, was obligated to collect the tax from the patron. Of course, whatever way this is done, the public is the one that pays the tax, but it can be so arranged by the exhibitor that the patron, although paying the tax, will not be paying any more actual money than he or she did before the tax law was put into effect. For example: The exhibitor's admission price has been fifteen cents. At the end of the month of November he will be obliged to report to the proper Government officials, an accurate statement of the box office receipts for the month of November. If such exhibitor desires to still charge his patron fifteen cents instead of seventeen cents, which he has a right to do, he must, in turning in his monthly report, show that his admission has been thirteen cents and his tax two cents. And he must show and advise the public that he is charging a flat rate of fifteen cents, and that it includes the admission price and the Government tax.

Must Tell Patrons

This is important because the exhibitor may get the impression, from reading the bill, itself, that he must charge the two cents in addition to the usual rate. It should be noted that if the exhibitor wishes to pay the tax himself, as he will be doing if he follows the above plan, he *must* advise the public of the admission charge and the Government tax. In short, the exhibitor, if he so desires, can pay the tax himself—that is—he can still charge the regular admission price, but the tax, whether it be one, two, three or fifty cents, must be deducted from that amount and the public must be so advised, and when his report for the month is turned in, it must show that his admission charge is thirteen cents and the tax two cents.

Another important clause in the bill relating to admissions, is that referring to the tax on the admission price for children. Where children, under the age of twelve years, are charged admission, the tax on such admission price is one cent, regardless of the amount of admission. This differs materially from the regulation of the tax on admission prices for adults and all persons over the age of twelve years. This means that even though a child under the age of twelve years, be charged fifty cents, the tax on such admission is one cent—no more and no less. In the case of adults, it will be remembered that the tax varies with the price of admission—one cent on every ten cents or fraction thereof greater than five cents, two cents on every fifteen or twenty cent charge and so on up the scale.

Passes Subject to Levy

The clause relating to the tax on season passes, complimentary tickets, etc., is very important. This clause was explained in the issue of last week, but it is well that it be mentioned here, for the reason that, it presents a question which seldom comes up for discussion in this connection, if ever, and it cannot be too carefully noted. Persons using passes, complimentary tickets or gaining admission to a theatre under any circumstances, excepting in the capacity of bonafide employees and municipal officers, must pay the same tax that they would have paid, if they had paid the regular admission price. For example: If a person gain admission to a motion picture theatre by virtue of a pass or other means through the compliment of the manager or owner, and the admission price to that theatre be fifty cents, that person must pay a tax of five cents.

No Tax Tickets Ready

Since the admission tax is to take effect at such an early date, November 1, 1917, Government officials have found it impossible to make arrangements for a uniform ticket, to be placed on sale. It was suggested by prominent men of the industry that the Government issue specially prepared tickets which would obviate all inconveniences in the way of collecting the tax. It has been explained that the Government Printing Office, at Washington, is so rushed with work, that this procedure could not be followed. It is stated, however, that after investigation by Gov-

(*Continued on next page*)

TAX EFFECTIVE NOVEMBER 1

The internal revenue tax on amusement admissions will go into effect on the first day of November, 1917. Contrary to statements made in the daily press and in the various trade publications, last week, the time from which the amusement tax will date is November 1, not December 1. Officials in Washington were themselves uncertain as to the date. The lawmakers' intention was December 1, but an engrossing error made the tax bill as passed by Congress and signed by President Wilson specifically state that the tax shall be collected on and after the first day of November. This statement is made because, during the past week, the opinion was general that the tax bill was not to take effect until the first day of December.

Eastman Adds Cost

The Eastman Kodak Company last Thursday began charging an additional one-fourth cent for the tax on all film.

Northwest Exhibitors Recover from War Shock

Experienced Best Summer Business on Record and Autumn Business Looks Mighty Good—Draft Has No Bad Effect

FEAR of exhibitors throughout Nebraska, Iowa and the Dakotas that the leaving of so many young men for war would seriously hurt their business, has proved groundless. The best summer business on record, an autumn season rush that equals and in many instances surpasses any on record, and an optimistic outlook for the winter months marked the opinions of a number who were in Omaha last week.

"The people tell me they find all war interests of such a nature they are glad of an opportunity for diversion," said G. T. Stapleton of the Empress, Nebraska City, Neb. "They realize the war is a serious thing, and they give it serious attention. They need the change. That, coupled with the good crops, plenty of money, the better quality of shows and the growth of the motion picture business in Nebraska, is why my business is so good."

Mr. Stapleton had just booked the Billy West comedies. "Comedies are needed throughout the Middle West," he declared, "and I'll bet they are needed all over the country. I look upon it as a patriotic move to show comedies or something that will give the people of America a more optimistic outlook."

R. P. Booth of the Paramount theatre, Nebraska City, said he would have to enlarge his house if business kept growing. "It was never better in Nebraska City," he said. "I am showing the best pictures I can find and I am making money. I am getting more people from the country than ever before; probably because there are more automobiles in our county than ever before. My advertising is also intended to appeal to the farmer as well as to the town folks."

"It was the best summer I ever had and at the close of the fall season my books are going to show the best autumn season I ever had," said Mrs. R. A. Garmon, who owns the two theatres in North Platte, Neb. "The progress of better pictures in Nebraska is one reason. I have noted with delight that better pictures are being shown, better prices charged and better conditions in general maintain in the motion picture business in our state. Our exhibitors as a class are a higher grade of men. The public knows the picture has come to stay and with such people promoting the business they can depend upon its merit."

"I pay $700 a month for a downtown house seating 410, on which a man lost $13,000 last season," said F. A. Van Husan of the Hipp, big downtown house in Omaha, "and I am making money. Last week and this week are the biggest we ever had, and they are going to be bigger. How do we do it? We show Bluebirds, Butterflys and Vitagraph pictures every week. We realized we had to give a program that was good, and keep it there. Every show announces those in advance; like today we are saying, "Ethel Clayton Next Monday." Give the public a tip on what is coming in the future. I don't believe exhibitors impress this strongly enough. Every Friday and Saturday are Butterfly days, and the people are certain they will see Butterfly stars and plays on those days. Our admission price is higher than ever before and business is growing better every day."

"Business is so good I can be gone seven or eight days and it still will be making money when I get back," said Exhibitor H. J. Lego of the Majestic, Fort Dodge, Ia., in Omaha the other day.

"I had to turn them away when I showed 'Mother O' Mine" last week," said M. B. Nielson of the Majestic, Wayne, Neb. "I have made more money this year than in any two previous years. I never saw winter prospects better. There was a time when I thought business would be badly hurt by so many of our boys going to war. But it hasn't. The others come more than ever and more are coming every day."

Exhibitors of Six States to Meet in Boston

Six New England states will be represented at a convention of exhibitors affiliated with the Motion Picture Exhibitors' League, which is scheduled for Tuesday, October 23, in Boston, and which is expected a formulate a closer unison and get-together spirit among the New England moving picture men. Various subjects and propositions affecting the industry are slated for discussion at the meeting, conducted under the auspices of the M. P. E. L. of A.

The six states, Massachusetts, Maine, New Hampshire, Vermont, Rhode Island and Connecticut, will hold separate meetings in the State suite of the Copley Plaza Hotel in the afternoon of October 23, and in the evening a joint session will be called in the grill room. A dinner is also planned for the evening.

Among the speakers who are expected to address the assemblage are Mayor Curley, of Boston; William A. Brady, presiwent of the National Association; Lee A. Ochs of the M. P. E. L. of A.; Alfred S. Black, president of the Maine branch of the League; Charles H. Bean and Ernest H. Horstmann.

France Film Company Selects First Release

Charles H. France, president of the recently formed France Film Company, Inc., announced last week that "The Natural Law" will be the first release of the new organization, which has established offices in the Candler Building. The production will mark Mr. France's debut in the independent field.

"The Natural Law," which will be made in eight reels, will star Marguerite Courtot, with Howard Hall in the role of the doctor. George Larkin plays the juvenile lead, and Maggie Holloway has been given a character part.

The release date of the feature has not been announced.

The War Tax

(*Continued from preceding page*)

ernment officials, into this matter, and it is thought advisable and expedient, such procedure will be followed and there will be a uniform ticket issue. But until further notice the exhibitor will have to arrange this matter to suit his own convenience. The Government is not particularly interested in how the exhibitor collects the tax so long as the tax is collected and the exhibitor makes his box office returns, as prescribed in the blanks which will be issued for this purpose.

The house manager must collect the tax on all tickets sold and all passes used. The Government advises that daily box-office statements should be kept and signed by the theatre and company managers. These statements should show the important details, in itemized form—the number of tickets sold, and if there be more than one price the number of tickets sold at each price, and the number of passes honored together with the box office price of the seats to which the pass entitles the holder, so that the tax due under such pass, shall be specified.

Daily Statements

These daily statements, taken together, can be used to make out the monthly report which the Government requires each exhibitor or manager to submit, on regulation forms to be issued by the Collector of Internal Revenue. These monthly statements must be acknowledged and sworn to by the theatre manager, and the daily box-office statements must be kept and open at all times for the inspection of the duly authorized internal revenue inspectors or other officers, designated by the Government to do this work. Settlement will be made in December for the Novem-

(*Concluded on page 2957*)

Chadwick Issues a Statement

In our issue of October 20 appeared an advertisement of the Iliodor Picture Corporation in the form of a letter addressed to it by O'Gorman, Battle & Vandiver, Esqs., its attorneys, in which was stated, among other things, that Isaac E. Chadwick was one of the defendants in the action of the Iliodor Picture Corporation against Ben Blumenthal and others to restrain the use of the title, "The Tyranny of the Romanoffs with Iliodor." The last paragraph in the letter quoted from the opinion of the court is as follows:

"I am satisfied that the defendants have pirated one of the plaintiff's copyrighted photographs of Iliodor."

Mr. Chadwick wishes to explain by stating that in the suit in question there were many defendants, but that he was not one of those intended to be designated in the group of defendants mentioned in the last paragraph above quoted; that he merely contracted with the Export and Import Film Company for the distributing rights for New York and northern New Jersey, and had nothing whatever to do with the manufacture of the photoplay in question or its distribution by state rights, and therefore has done nothing in the premises which can be designated as pirating the Iliodor Picture Corporation photographs or property.

Exhibitors Boosting Prices—Many Hesitate in Tax Crisis

Los Angeles Men to Raise Admissions all Around—Uncertainty of Tax Operation Causes Many to Delay Action—Confusion Arises Out of Harrisburg, Pa., Attempt at Increase

WHILE the dogs of war are keeping many staunch American exhibitors awake nights, worrying over the calamity that has overtaken them in the shape of the drastic admission tax, some few bolder spirits are grappling with the situation, throwing their fears overboard and adding a nickel and a dime here and there, confident in the belief that the American public is not and will not show cheap-skate tendencies.

Those who have raised admissions report that business is booming. And their unanimous attitude is—let the tax fall where it will. The way the tax swooped down upon them, catching them as a national unit, unprepared, has left the majority of exhibitors gasping for breath.

Los Angeles Is Over the Top

The spirit of unified price boosting caught on most tellingly, from all reports, in the city of Los Angeles. Meanwhile, reports from other centers are gradually straggling in.

Fifteen cents is to be the lowest admission price for any first run down town Los Angeles theatre, beginning November 1st, or thereabouts, according to plans made by the theatre managers. This bottom price may later be increased to twenty cents, is the prediction.

The theatre men who own and manage the Broadway theatres have all come to the conclusion a price increase is necessary because of higher costs of conducting the theatres and the added burden of taxation which is shortly to become effective. No organization has been perfected by the theatre men, but at meetings recently held, when all owners were present, a gentleman's agreement was reached.

At several or the theatres this action will not mean any increase, as some are now charging twenty cents for the seats in the front half of the theatres and thirty for the seats in the rear of the houses. At others it will raise the price for the front seats from ten to fifteen. The number of ten-cent seats at the present time is very small, and there is a probability these will be eliminated altogether.

Old Price for Poor Seats

While theatre men will not make a definite statement, it is believed twenty-five and thirty-five cents will shortly become the prices at the greater number of theatres. Some managers may retain the fifteen cent price for the most undesirable seats.

Theatre men must increase the admission prices if they wish to succeed, for almost everything needed at the theatres now costs more money than previously, is the opinion voiced by C. F. Glimm, manager of Caulfield's Garrick Theatre, Los Angeles. This theatre has 708 seats, and the present prices provide ten cents for the front 198 seats; twenty cents for the middle 370 chairs, and thirty cents for the 136 in the rear of the house.

"The tax imposed by the government will mean theatres must increase their prices," Manager Glim said in speaking of the fall outlook. "The public wants amusement, and the people are willing to pay better prices, for they fully realize the costs imposed upon the theatre manager. Fifteen, twenty-five and thirty-five cents are not so high they will keep away business, and they are the logical prices for Los Angeles."

Manager Glimm has booked all the Hart and Fairbanks reissues, together with "Efficiency Edgar," Perfection release, and will have the last Mutual Chaplin subject the week of Oct. 21. This week he is showing William S. Hart in his first five-reel Western, "The Bargain," for about the fifth time in a first run Los Angeles house. The business is reported very good.

"Comebacks" Draw First Money

Showing "The Whip" first for three weeks at fifteen, twenty and thirty cents, and a few weeks later for twenty and thirty cents, caused Manager J. A. Quinn of Quinn's Rialto Theatre at Los Angeles to adopt the higher prices permanently. The two runs of "The Whip" were made in July and August, the poorest season of the year in Los Angeles, and the fact that the last engagement at the higher prices had greater attendance, points out that admission prices really make little difference when the people actually want to see a show.

There is a grave danger of getting prices too high, acording to Manager Quinn. His contention is that motion picture theatres are for the masses, and if more than twenty-five and thirty-five cents is charged, the theatres will lose their greatest patronage.

(*Continued on page 2957*)

Price Boost in Northwest Follows Good Crops

Exhibitors Begin to See the Silver Linings in Lifting Clouds—Better Run of Programs Is Attendant Result

THE clouds are beginning to lift for the exhibitors of the Northwest. With $2 wheat and a bumper crop of potatoes, the country districts began picking up on October 1 and the general prosperity is beginning to tell in the cities.

Prosperity, however, must be balanced, and many of the exhibitors asserted their rights and raised admission prices. First-class theatres in the towns are charging 15 cents for their regular attractions and this is the prevailing price in the cities.

In Minneapolis, however, but one theatre has raised the regular admission to 20 cents. This theatre is the New Garrick, one of the Ruben and Finkelstein houses, and the largest in the city. No one has resented the change apparently for the house is doing a good business, running the best films the market affords. Any further change in prices will be upward, though that is remote at present.

A year ago the standard admission was 10 cents, but now many of the outlying houses have followed the example of those who raised prices and are charging 15 cents. The Lyric theatre is charging 15 cents for all seats and the Strand the same. The New Unique and the New Aster are both charging 10 cents, as is the New Garden. All are doing a better business than they expected a month ago. This list includes all of the larger downtown theatres, and the smaller ones are charging 10 cents.

While every exhibitor showing high-class films on first-runs believes he should have at least 25 cents, the managers generally are in favor of giving the patrons time to realize that business conditions are settling before attempting a further increase.

Saturday and Sunday theatre crowds are returning to normal size in both Minneapolis and St. Paul, and on the last few Sundays patrons who arrived after 10 p. m. had to wait from ten minutes to half an hour for seats. The fact that they waited, and did it cheerfully, is the best sign the exhibitors have had of the revival.

One thing that has resulted is a better run of films. The old saw that better stories may be written of Mary Ann than were ever written of Queen Anne is coming true. Northwest audiences seem to have had enough of war, tinsel, mortgage villains and sex problems. Good, wholesome stories, free from film ranting, as it might be called, appear to be winning out.

Buffalo Theatre Raises Prices

The New Victoria theatre, at West Ferry and Grant streets, Buffalo, N. Y., and which is one of the largest neighborhood houses in that city, has raised its prices of admission, beginning October 1. The new scale is 10, 15 and 20 cents, and the house is open in the evening only with the exception of a matinee on Saturday, at which the old prices prevail.

Manager Edward Hyman declares that increased cost of operating demands the increase in admission prices, and he believes the public will willingly pay the new rates, considering the excellence of the program offered.

West Texas Farmer Almost Utterly Destroyed

In the fourth of a series of articles on conditions in the drouth stricken sections of West Texas, W. G. Sterett is authority for the statement that the West Texas farmer is utterly destroyed, although the stockmen may save remnants inasmuch as they are better able to stand the shock of disaster. Among other things, Sterett remarked that "At present the stock grower is decidedly up against it. His pastures are gone, Winter is coming and his stock is poor and famishing. But to the farmer there is not even small consolation. All in all, he is utterly destroyed."

Artcraft Restrained from Showing Wm. Hart Picture

New York Motion Picture Corporation Gets Temporary Injunction Tying Up the Star's First Artcraft Production Until Court Decides Point in Litigation—Ince Withdrawal Figures in Case

DEVELOPMENTS in the plans of Artcraft Pictures Corporation to shortly release a motion picture production starring William S. Hart for the first time under that banner took an interesting turn last week, and, incidentally, recalled events connected with Thomas H. Ince's withdrawal from Triangle some time ago, when the New York Motion Picture Corporation, through its attorney, brought suit in the courts to suppress in New York State the initial picture which the well-known player of Western characters is making for Artcraft.

Although the plaintiff, through Attorney Walter N. Seligsberg, asked only for a temporary injunction covering New York State on the production in question, called "The Narrow Trail," it is expected that the corporation will start similar injunction suits in other states where the picture is announced for presentation.

Ince Gets Limelight Again

The case, which is directed against Artcraft Pictures Corporation, C. Gardner Sullivan, Lambert Hillyer and Thomas H. Ince, appears to put the latter directly in the limelight again, although the reason assigned for the suit was "to restrain all of the defendants named from further interfering with the business of the plaintiff."

The obvious cause for the concentration of the calcium glare on Ince's much litigated name is found in the basis of the suit, where the allegation is made by the New York Motion Picture Company that Ince, as general manager of the company prior to the first day of July, last, made contracts on behalf of the organization with Messrs. Sullivan and Hillyer and many other employees, and that when he left the employ of the New York Motion Picture Corporation, Mr. Ince induced many of its employees to leave, withdraw or quit, and among them the very persons with whom he made contracts on behalf of the company. It is further claimed that he knew these contracts had not expired when the parties in question withdrew from the company.

The suit thus far recalls the previous court action which Triangle instituted against Ince some time ago, and which was threshed out favorably for the latter, after affording both parties concerned oodles of advertising in the news columns.

Sullivan Wrote the Scenario

It is cited in the New York Motion Picture Corporation's plea for the suppression of Mr. Hart's initial Artcraft feature that C. Gardner Sullivan's contract with the corporation had not expired when Ince withdrew, but that Sullivan continued to work for the plaintiff while at the same time it is alleged he had an office with and drew pay from the Ince organization, and that he wrote the scenario upon which the first William S. Hart release for Artcraft, and made by Ince, is based. The scenario, it is claimed, was and is known as "The Narrow Trail," the same title as the completed product will be known under should it be permitted to be shown. It is further claimed by the plaintiff that not only was "The Narrow Trail" based upon Sullivan's scenario but it was directed by Hillyer and acted in by Sylvia Bremer, both of whom were under exclusive contract to work for the New York Motion Picture Corporation, and that all of these facts were known to all of the defendants.

It is this part of the action that is causing the greatest interest within the motion picture industry, inasmuch as it is one of the first cases to include such a number of picture employees under supposedly binding contracts. The outcome should make history for the pages of the industry.

Supreme Court Hears Arguments

When the application for the preliminary injunction came up on Thursday, October 11, argument was presented in the Supreme Court by Martin W. Littleton for the New York Motion Picture Corporation, and Elek J. Ludvigh for the Artcraft Picture Corporation. The application then went before Judge Whitaker, who granted a preliminary restraining order or injunction against the showing of the picture in the State of New York. A further hearing was set for Monday, October 15. The New York Motion Picture Corporation filed bond for $7,500 the same day the preliminary injunction was granted, automatically stopping the showing of the film in question until the case is finally settled.

One of the bookings to be affected by the injunction was the Rialto theatre, New York, which had announced William S. Hart in "The Narrow Trail" for this week. A Charles Ray feature has been substituted at this theatre.

At the office of the New York Motion Picture Corporation this week it was stated that similar injunctions might be expected wherever "The Narrow Trail" is being announced for presentation.

Vitagraph Officials Making Tour of Country

Entire Vitagraph Distributing Organization Working at Top Speed and No Chance for Let-up Will Be Permitted

WITH the entire Vitagraph distributing organization working at high speed, owing to the extraordinary number of bookings on its various units of service, A. W. Goff, assistant general manager, the eastern division manager and the western division manager have gone into the field on a general tour of inspection. In many places the Vitagraph branches are working night and day in order to keep their prints moving and the purpose of the sales chiefs in making their trips at this time is to see that there is no let-up in the working of the machinery.

One of the chief contributing factors in the Vitagraph volume of business, according to an announcement made by the company, is the extraordinary number of bookings on "The Fighting Trail," the big outdoor serial which was started on its fifteen week course September 10. It has been booked or shown in every town of 10,000 population or more in the country and extra prints have had to be made in order to supply the demand.

"Vengeance and the Woman," the next Vitagraph serial, will follow closely on the run of "The Fighting Trail," being scheduled for release late in December, and a great many exhibitors have already begun booking it on the strength of the success of "The Fighting Trail."

Mr. Goff, who will combine inspection with exhibitors' meetings during his trip, left New York last Wednesday afternoon on board the Morgan Line steamship Creole for New Orleans, and expects to arrive there Monday. From New Orleans he will go to Atlanta, then to Philadelphia and Boston. Before leaving he stated that the Vitagraph organization was now working at the highest speed in its history, every part of the program being continually in service. In addition to two reels of "The Fighting Trail," Greater Vitagraph produces each week a five-reel Blue Ribbon feature, one reel "Big V" comedy, one reel Bobby Connelly picture and three reels in the Favorite Film Feature service, and Mr. Goff's tour is for the purpose of keeping things humming.

Walter W. Irwin, general manager of the distributing organization, gives as one of the important reasons for the Vitagraph sales managers taking the field at this time, the fact that they can be of service to the exhibitors at this time in connection with the problems that they will be called upon to meet as the result of the new Federal tax. He feels that the manufacturers and distributors should give the exhibitors, especially the smaller theatre owners, all the help possible in this crisis, and Mr. Goff, with his two chief aides will devote much of the time they are in the field to conferring with exhibitors on this subject.

The Vitagraph representatives will advise the exhibitors on every detail of the new law and will help them in the readjustment of their business methods to meet the new conditions.

Ernest Shipman Moves to Permanent Quarters

Ernest Shipman, who was temporarily located at 70 West Forty-sixth street, moved October 15 to permanent quarters at 17 West Forty-fourth street, where he is occupying suite 803-804.

Davidson Wants to Camouflage the Enemy

David Davidson, a member of the art staff of the advertising department of Greater Vitagraph, is the latest member of the organization to be drafted for the fighting ranks of Uncle Sam. Mr. Davidson has made application for a place in the First Camouflage Division of the United States Army, and Walter W. Irwin, general manager of the distributing organization of Greater Vitagraph, gave him a letter of recommendation as an artist and a man in order that he might enter the branch of the National Army where he could be of the greatest service to his country.

Harrisburg Exhibitors Not to Use Copyright Music

A sort of gentlemen's agreement has been established among the motion picture exhibitors of Harrisburg, Pa., and vicinity, not to use the music of the American Society of Composers and Authors in their theatres, at least until it is determined more definitely what the rights of the members of the society are in the matter of collecting royalties for the use of the music controlled.

While the Harrisburg local of the Motion Picture Exhibitors' League has not taken formal action committing the organization to one side or the other of the controversy that has arisen out of the court victories thus far gained by the composers, at recent meetings of the local the individual members have engaged in lively discussions of their own rights in the matter.

The result of the informal, but nevertheless emphatic, exchange of views on the subject has been a practically unanimous agreement among the exhibitors to use only such music in their theatres as is free from the tax imposed.

Newark Is Scene of Exhibitors' Convention

The convention of the New Jersey League of Motion Picture Exhibitors, affiliated with the Motion Picture Exhibitors' League of America, at Newark, N. J., on October 17 promises to be one of the biggest events held in the East in some time, as far as exhibitors connected with the order are concerned. President Charles H. Hespe, of the New Jersey League, has tentative promises from Governor Edge and others prominent in political circles to be present at the convention. Several speakers prominent in the motion picture industry are also scheduled to address the meeting.

The opportunity to present to the Legislatures the advisability of repealing the moving picture tax, the presenting of the reasons for Sunday legislation to the Government and the politicians of the State, and also the chance to show patriotism are appreciated by the exhibitors without an exception and a record crowd is expected. Last, but not least, the music tax situation will be thoroughly gone over.

The meeting is scheduled for 11 o'clock on the morning of October 17 in Achtelstetter Hall, Newark.

Airship Defeats Express Embargo in Buffalo

Buffalo Triangle Manager Uses Aeroplane to Deliver Film to Rochester Theatre on Time

GENERAL Manager John J. Farren, of the Victoria theatre, Rochester, had an anxious half hour Thursday afternoon. He had billed a five-reel feature for a change of program at 1.45 p. m. and at the last moment he learned that an embargo on express had delayed the arrival.

H. E. Lotz, branch manager of the Triangle Distributing Corporation, Buffalo, got Mr. Farren on the 'phone. "There is no train now that will get the reels to you on time," he said. "I've tried to get you for a half hour, and meanwhile I cannot find a chauffeur who is willing to break the speed laws."

"Have you tried the airship?" asked the Rochester man, more as a joke than anything else. That gave Mr. Lotz all the idea that was needed.

Ten minutes later C. W. Webster of the sales department of the Curtiss Aeroplane and Motor Corporation of Buffalo was listening to an excited man on the telephone. He wanted five reels delivered by airship in Rochester in less than an hour.

"It will cost you $100," Mr. Webster snapped, hoping the price would save the instructor pilots at the Curtiss school an extra trip on the cold afternoon.

"That's fine," the film man said. "I'll be out at the field in half an hour."

At ten minutes to three Roland Rohlfs, son of Anna Katharine Green and one of the pilot instructors at the Curtiss school, ascended at the boulevard field with the five motion picture reels safely stowed in the cock-pit of the training biplane tractor. It was a mighty cold day for cross-country work, but Rohlfs' engine was behaving as perfectly as a motor on block test and in a few minutes he was lost to sight in the gray cloud curtain speeding toward the east.

At the state road and New York Central tracks, a few miles out of Rochester, Rohlfs descended in a clear field just 51 minutes later. There he was met by an automobile carrying the manager of the Victoria theatre. The motion picture reels were transferred from the airship to the automobile and Rohlfs turned out to head the cold, low-slanting rays of the sun. He flew high without the same attempt at speed for the return, circled over Buffalo and descended perfectly at the Curtiss field on the Niagara Falls boulevard 57 minutes later. He had made the round trip in exactly two hours and fifteen minutes and a minute later was at his work again training pilots for the warcraft of the United States aerial service. That was at 5:15 o'clock.

Ohio Town May Open Sunday Shows for Soldiers

Prominent Men Start Movement in Ohio to Provide Sunday Amusement in the Theatre for 40,000 Men in the New Army

THE business men and newspapers of Chillicothe, O., are getting behind a movement to permit the operation of motion picture theatres on Sundays for the accommodation of the 40,000 drafted men of the army now encamped at Camp Sheridan, near there. There are hundreds of these men off duty on Sunday, and it is believed that the picture shows would provide good entertainment for them.

Under a two-column headline on the front page the Scioto Gazette, said to be the oldest newspaper in Ohio, says: "Why not open the picture shows to the soldiers on Sunday?" Continuing the Gazette said: "Is Chillicothe so rock-ribbed in its puritanism as to fail to grasp the situation which confronts it, or are the managers of the picture shows here too scared, too proud, to run the places on Sunday to make an effort to relieve things?

"That the picture shows should be open on Sundays for many reasons is a most potent fact. First, there is the amusement that could be given to soldiers, and secondly, with inclement weather coming on, the picture shows will afford an indoor refuge for visiting men and women who come here to visit the soldiers. They would afford a fine place for the soldier and his women friends to visit. Of course, the fact is staring us in the face that the laws of the state are against the conduct of picture shows on Sunday, and that the question, carried to the higher courts from here, has been settled adversely, but is it not possible to have this community waive this point under stress of military necessity? Surely Chillicothe can be broad-minded enough to promote the army and community welfare along these lines."

Sunday motion picture shows are given without molestation in Cincinnati, Cleveland, Columbus, Toledo, Sandusky, Dayton, Springfield and other Ohio cities, and it is expected that the bars will be let down in Chillicothe. Army officers at the camp are in favor of giving the boys clean, wholesome amusements on Sundays and they believe that motion picture shows are the best form of amusement for the soldiers in training.

Wisconsin Fears No Censorship at Present

Unless the unforeseen happens, Wisconsin exhibitors will not be bothered by any anti-movie or censorship laws of any sort during the year, according to the opinion of persons in a position to know. The Legislature will not be in session again this year unless a special session is called, and then it would only convene to consider a limited number of subjects.

Thanks to the liquor fight and the war, Wisconsin exhibitors need have little fear of any adverse legislation directed against them during the coming year. It is believed that the Wisconsin exhibitors can safely forget the state lawmakers for the next twelve months. Anti-movie exhibitors and those who have been pouncing upon the exhibitors at every opportunity will be too busy dodging the prohibition issue and helping fight the war to have any time to spend harassing the exhibitor.

Restrain Alleged Imitators of Chaplin

Sweeping Action Is Started to Secure Permanent Injunction and Recover Alleged Damages—Chaplin Signature on New Features

WHAT is considered in motion picture circles as the most sweeping court action against alleged imitators of a motion picture star yet started was the filing last week in the District Court of the United States for the Southern District of New York of a suit to stop, if legally possible, further alleged imitations of Charlie Chaplin and the release of what is claimed to be spurious films in which the comedian is supposed to appear.

The action was instituted by Nathan Burkan, the lawyer, in behalf of Charlie Chaplin, and was directed against the Otis Lithograph Company, Oscar J. Lynch, Motion Picture Film Company, Gunby Brothers, Inc., Bertha Gunby, Charles A. Gunby, James W. Gunby, Big A Film Company, Sam Epstein and Nathan Draplkin. A permanent injunction against imitations of Chaplin and to suppress the release of pictures in which Charles Chaplin supposedly appeared is asked, in addition to alleged damages in the sum of $250,000.

Coincidental with the filing of the suit, another action was begun by Nathan Burkan in behalf of Chaplin against the F. F. F. Amusement Corporation and William F. Short, its president, the owner of the Crystal Hall Photoplay theatre, New York, for the alleged presentation of what is claimed to be the spurious Chaplin picture called "The Fall of the Rummy-Nuffs."

These actions are said to be only the beginning of a well organized campaign to suppress what is claimed to be the unfair and dishonest use of Chaplin's name, not only against the producers of alleged fake Charlie Chaplin films in which alleged imitators are featured, but against the owners of the laboratories in which such films are made, the distributors of such films, the printers who print and supply the posters and each and every exhibitor who undertakes the exhibition of the pictures.

In the first-named action started by Nathan Burkan, against the Otis Lithograph Company and others, Judge Mayer, of the District Court of the United States for the Southern District of New York, granted a temporary restraining order enjoining the defendants named from releasing the photoplays respectively titled "The Fall of the Rummy-Nuffs," "The Dishonor System" in two reels, and "One Law for Both," in two reels. It is claimed that in advertising these films the name of Chaplin was used as the star. The restraining order also forbids the removal of the films named above from the jurisdiction of the court, and temporarily stops the release of any photoplay containing in the title or subtitle the names Charlie Chaplin and Chaplin, which was not in its entirely produced by Chaplin. The injunction further stops the assembling of any scenes produced with alleged imitators, and forbids placing before the public any poster containing any statement that Chaplin produced, directed or acted in the three pictures named above, in addition to which it is ordered that no poster be issued bearing Chaplin's name or photograph unless in connection with a genuine Chaplin production.

The complaint charges that the defendants entered into a conspiracy for the purpose of injuring Chaplin in his reputation and business and to defraud and mislead the public.

An injunction has also been issued against the New Apollo Feature Film Company, it is announced by Nathan Burkan, which restrains the company from releasing "Charlie in a Harem" and "Charlie Chaplin in a Son of the Gods."

Following closely on the heels of the institution of the court actions, comes the announcement from the First National Exhibitors' Circuit, Inc., which will handle the new and genuine Chaplin features, that a way has been found to surmount the difficulties arising from the machinations of alleged imitators. The plan is simple—Chaplin is to be the first motion picture star to follow the universal custom of the brush artist by signing his works as proof of their authenticity. Beginning with his first production for the First National Exhibitors' Circuit, Inc., scheduled for January 1, the signature will introduce itself. Posters will be treated the same as the films, and will bear the signature.

This is expected to give the Chaplin press agent a new idea in picture circles, but old in the world of commerce: "Refuse all substitutes. None genuine without this signature."

Rowland, of Metro, Says Not to Worry Over Tax

President of Metro Says That Although Tax Will Work Hardship, the Money Is Needed by Uncle Sam and Everyone Must Stand by Him

RICHARD A. ROWLAND, president of Metro Pictures Corporation, sees no reason why the industry should worry over the war tax. In the following interview, Mr. Rowland gives his reasons:

"While the taxes are heavy, and in some cases, undoubtedly a burden, I see no reason for worry. As with everything else that is taxed, the ultimate consumer, the public, will foot the bill. If the manufacturer, now selling at the lowest price he can in a market, keen with competition, is forced to spend more money, either in taxes or productions, the price of his product must go up or he must cease to do business.

"Congress has seen fit to impose special taxation upon the motion picture industry and that settles the matter. The motion picture industry will pay the taxes and the patriotic thing for us all to do is to see that the Government gets as large an amount from the industry as it is possible to pay.

"Therefore, it will, of course, be necessary for the manufacturer to increase his price to the distributor, and the distributor must advance his price to the exhibitor, and the exhibitor must increase his price to the public.

"In my opinion a five-cent raise in the price of motion picture theatre admissions will cover nicely the footage and the admission taxes, and not impose a real hardship upon anyone. The advance to the exhibitor will not exceed ten cents a reel per day, and ten five-cent admission advances will cover the feature show tax. This leaves all the rest of the admission advances for the theatre, out of which their own tax can be met. The situation lays the foundation for an advance in motion picture theatre prices which is already needed, to continue after the war.

"The whole matter in a nutshell is that the United States needs money and needs lots of it. We, as Americans, will endeavor to see that Uncle Sam gets as much as possible."

Intensive Campaign Begun by Maryland Exhibitors

Members of the Maryland Branch Motion Picture Exhibitors' League of America held a meeting Sunday, October 7 for the purpose of maping out a campaign for the fall and winter. A campaign for membership will also be inaugurated. The League now has about 75 per cent of the motion picture men now but they will make a drive for the remaining 25 per cent.

First National Exhibitors' Exchange, Inc., Organized

J. D. Williams, vice-president and general manager of the First National Exhibitors' Circuit, announces that incorporation papers have been taken out under the laws of New York for the First National Exhibitors' Exchange, Inc., to handle the New York franchise of that organization. Offices will be taken on Fifth avenue. The exchange will have a private projection room and will occupy two floors. It will be under the personal supervision of Mr. Williams. The officers of the new exchange are, S. L. Rothapfel, president; J. D. Williams, secretary, and Ralph Clark, of Turner and Dahnken Circuit, San Francisco, treasurer.

Negotiations are now under way for the establishing of a branch exchange in upper New York State. It has not been decided in what city the exchange will be located.

"The New York exchange will handle all matters coming under the New York franchise," said Mr. Williams, "and we expect to make it one of the best equipped and most up-to-date exchanges in the country. The establishing of an exchange in New York was, of course, a necessity, but the officers have delayed making the announcement because they wanted to feel sure that everything was in readiness and that there would be no possibility of a slip before the announcement was made. It is now assured and excepting for the fact that we are not in a position to announce the exact location of the exchange, every detail has been considered and it will be in full working order before November."

What To Do with Cigarettes and Pennies

1. Pack cigarettes carefully in boxes of 100 (boxes can be secured from local tobacco stores) in which slightly moistened blotters in envelopes are placed to prevent cigarettes from drying.
2. Arrange with the commissary department of the camp where men from your section will go for distributing the cigarettes contributed at your theatre.
3. In case this is impossible, or in case you have superfluous cigarettes, send them by parcel post, carefully packed, directly to Motion Picture News, 729 Seventh Avenue, New York.
4. Pennies and other coins collected should be deposited at your bank and a check for the amount sent weekly, made payable to Motion Picture News. These checks will be turned over to the Our Boys in France Tobacco Fund for purchasing tobacco and cigarettes to be sent to our soldiers in France. Receipts for these packages (every 25 cents you send buys 45 cents worth of tobacco) will be sent to you directly by the soldiers who receive them. *You will receive a postcard message of thanks directly from the trenches for each 25 cents you contribute.*

   For example: If your cash contributions amount to $100 weekly, you will receive 400 cards. These should be displayed in your lobby *or, better still, sent out to your mailing list.*
5. Keep closely in touch with your local newspaper. Let the editor know your results and urge him to co-operate with you. It will mean more subscribers for his paper—more patrons for your theatre.
6. If you haven't sent for a "Drop a Penny" or a "Drop a Cigarette" card, send for it—*NOW!*

Cigarette Fund Remittances

Previously acknowledged	*$182.96*
Majestic Theatre, Keene, N. H., E. L. Campbell, Manager	*$1.60*
Endwell Theatre, Johnson City, N. Y., W. H. Mack, Manager	*10.00*
Majestic Theatre, Madison, Wis., T. H. Luneman, Manager	*12.00*
Bijou Theatre, Houma, La., A. J. Bethancourt, Manager	*6.00*
Gem Theatre, Mineral Wells, Texas	*.82*
Habit Theatre, Fairmount, Ill., R. N. Zierjack, Proprietor	*1.75*
	$215.13

Cigarettes have also been received as follows: Gem Theatre, Mineral Wells, Texas (3 boxes); Miss Thelma Morehead, Port Gibson, Miss. (1), and Majestic Theatre, Madison, Wis. As has been explained in the News, it is practically impossible to forward cigarettes in other than original packages from the factory, to the boys on the other side. Under the circumstances it really is necessary to send the miscellaneous packages to the boys here, and this suggests the advisability of the various collecting theatres sending them to their nearest cantonments. Such as come here are sent to Our Boys in France Tobacco Fund and by them distributed to the soldiers and sailors in this country.

Crandall's Knickerbocker Opening Gala Event

Beautiful Playhouse in Capital Is Initiated with Many Prominent Film People in Attendance

OCTOBER 13 held no ill omen for Harry Crandall, in the opening of the Knickerbocker theatre, the fifth link in the chain of houses in Washington under his control. The crowd was so great that it demanded the attention of the police to keep it within the lines of pedestrian travel for some distance on both Eighteenth street and Columbia road, at the junction of which the Knickerbocker is located.

The event caused a stir in picture circles from New York to Atlanta, from the number of picture stars who appeared in person, the officials of the various producing companies, the representatives of the trade and dramatic papers, as well as managers of the local exchanges and men and women of prominence in the affairs of the national capital.

Among the stars who appeared in person to greet the patrons of this amusement were Francis X. Bushman, June Elvidge, Carlyle Blackwell, Beverly Bayne, Belle Bruce and Rose Tapley and Alice Brady.

Among the out-of-town guests were: Adolph Zukor, Walter S. Greene, Albert Lichtman, of the Paramount and Artcraft Companies; William A. Brady and George Schaefer, of the World Company; Samuel Goldfish and William Warren, of the Goldwyn Company; Louis J. Selznick, of the Select Film Company; Walter W. Irvin, of the Vitagraph Company; Joseph Lee and Felix Feist, of the Metro Company; Charles J. Pettijohn, of the American Exhibitors' Association; Samuel Spedon, of the Moving Picture World; William A. Johnston, of the Motion Picture News; William H. Donaldson, of the Bilboard; Stephen Bush, of the Exhibitors' Trade Review, dramatic editor of the New York Telegraph; Wid Gunning, of Wid's Magazine; Jake and Otto Wells, of the Wells Circuit; Harry Bernstein, of the Colonial Theatre, Richmond, and Guy Wonders, of the Wilson Theatre, Baltimore.

Mr. Crandall's evening's triumph closed with a buffet supper served in the lounge of the theatre building, at which the picture stars, the visitors from out of town and a number of local guests of importance were present.

Ouimet Defends Canadian Film Distribution

Does Not Deny Excessive Amount of Product in Provinces, But Claims There Is No Overloading of Films Public Wants

L. ERNEST OUIMET, president and general manager of the Specialty Film Import, Ltd., sole distributors of Pathe films in the Dominion of Canada, with headquarters in Montreal, has issued a statement in reply to the recently published article of W. A. Bach, "Canada Overloaded With Films—Business Poor."

In his refutation of the majority of charges made by Mr. Bach, Ouimet defends the distribution of films in the Dominion, but does not deny an excess of pictures which the public has decided to forego.

Beginning, Mr. Ouimet said: "We will admit that there is an excessive amount of films on the Canadian market, but there is absolutely no overload of films that are in public demand. There is an overload of films which the public do not demand, and there always will be, for, as in the United States, there are a lot of films being made that are not worth printing on the raw film, and, as in the States, there will always be outside parties, who do not know anything about the moving picture business, who will invest a few thousand dollars in any film that a regular moving picture business man would refuse to buy. About all such people are good for is to help to create revenue for the Government by paying quite a bit of duty and war tax.

"Almost every firm in Canada that is importing films which are in public demand is enjoying an era of unparalleled success in the annals of the moving picture industry since its inception, also they are looking forward to one of the most successful seasons in their history.

"Previous to January, 1915, Pathe films had disappeared from the Canadian market for two or three years. At that time having the growing demand for really good films, I commenced to reintroduce Pathe films. While I was releasing only one print for every subject then, I am today releasing three and four prints on every subject. In 1915, when I came in the market, there were those who claimed that Canada was overloaded with films, and we found the contrary, the Pathe releases having to increase from one to three prints in 2½ years' time.

"Mr. Bach evidently prepared his article about three months ago, as he stated that the St. Denis theatre was closed and would not reopen until after the war. It has been reopened and running for the past three weeks and is looking forward to very good business. It seems absurd for a man so well versed in the film game in this country to come out publicly and state that business is poor, and the outlook bad. During the past Summer, when many of the film exchanges were complaining of poor business, my offices were increasing their receipts every week, and I am proud to be able to state that business is still better.

"Films are not unlike other ordinary lines and classes of merchandise; unsold and unwanted merchandise lines are similar to the white elephant films which no one wants at even his own price. So long as the handlers of inferior films help to increase the revenue of the Government by paying duty and war tax on unworthy film products, I am content, but Canada is not overloaded with proper films and proper distributing sources. The steady increase of the Pathe films has never met obstacles, despite the fact that a line-up of competitors have come to Canada representing different brands of films. We must admit that many of them have absorbed good capital and have met forfeitures; some others have changed hands by being transferred from one syndicate to the other and are still on the eve of further moves."

Nicholas Power Installs Many New Machines

The past week has been a very active and successful one for the Nicholas Power Company, which reports the installation of several new machines in that time. Among them are: National Y. M. C. A., at Petersburg, Va., eleven machines; Camp Meade, Baltimore, ten machines; Fort Riley, Kan., four machines; United States Interment Station at Hot Springs, Ark,; Camp Mills, Hempstead, L. I.; United States steamship Bridge, Brooklyn Navy Yard; Fordham theatre, Bronx, N. Y., and Rockaway theatre, Brooklyn.

The Nicholas Power Company is also causing much favorable comment to circulate concerning its display at Booth 39, Grand Central Palace, where the Electrical Exposition and Motor Show is in progress, opening October 10 for a run of ten days. A. J. Lang is there to give the glad hand to callers, and A. L. Raven, F. J. Bird and G. W. Landon are in charge of the work in the booth.

Chas. Wallach Takes Up Duties in Signal Corps

Charles Wallach, who has acted as assistant to Jack Cohn in the management of the Universal Animated Weekly since its inception, left for Washington, D. C., last week to take up his duties in the U. S. Signal Corps. Wallach received his appointment as sergeant, with a notice to the effect that he would be subject to court marshal if he failed to present himself at headquarters within forty-eight hours. This necessitated a hurried getaway, but being a veteran newsgatherer for the films Wallach was equal to the occasion, and beat out the threatened court marshal by twenty-four hours.

On the evening prior to his departure, the staffs of the Animated Weekly, Current Events and Screen Magazine gave Wallach a farewell dinner, followed by a theatre party at the Morosco theatre.

A. G. Buck Leaves Kleine

A. G. Buck, Philadelphia manager of K-E-S-E, now known as the George Kleine System, has resigned his post as branch manager. He expects to remain in Philadelphia as special road representative of Select Pictures.

Mrs. Dessez Reports Favorably on Community Service Work

Mrs. Elizabeth Richey Dessez who has for some months been directing her activities toward arousing public interest in a program of pictures which are arranged with the special intent to present entertainment suitable for the family group, announces that great progress has been made along this line. Mrs. Dessez, assisted by Mrs. Phillip Speed, has made a specialty of community service work through the medium of the motion picture. For the past few months she has been working in the interest of the Conquest Pictures, now distributed by George Kline. The Conquest Pictures are produced with the main purpose of putting out a program, arranged in such a way as to provide entertainment for adults and chilldren.

Mrs. Elizabeth Richey Dessez, Working in Interest of Conquest Pictures

The work that Mrs. Dessez has taken up, has been tried in a small way before by others but never on such a large scale as she is working. It is her intention to visit every city of importance in the United States and put her plan to the test. She personally supervises the preliminary steps, and where it is possible she places the program with the exhibitor as a complete day's run.

Kalem Aids Liberty Loan

The Kalem Company and General Film Company, producers and distributors of the "Grant, Police Reporter" and "A Daughter of Daring" series, are co-operating to help push the second Liberty Loan drive to a successful conclusion. The former is issuing patriotic trailers for all its General Film releases, in which stirring appeals are made to enlist the support of the picture fans. This method of boosting the Liberty Loan has met the approval of the authorities and is expected to aid materially in making the present drive a record breaker. Exhibitors using Kalem-General releases make favorable reports.

Florence La Badie Dies of Auto Injuries

Florence La Badie, former Thanhouser star, and who was last starred in motion pictures under the Pathe banner, died Saturday, October 13, at the Ossining Hospital as the result of internal injuries she suffered in a motor car accident about two months ago.

Miss La Badie had been in Thanhouser and Pathe pictures for the past five years, and was one of the best known and most popular players on the screen a few years ago. Her last picture was "The Million Dollar Mystery," a Pathe serial. She was twenty-four years old, and is survived by her mother, with whom she lived in New York.

Noel Smith Joins the Colors

Noel Smith, who has long been a member of J. G. Blystone's directorial staff at L-Ko's Hollywood studios, has joined the colors at the concentration camp for Southern California, at San Diego.

Marion Takes Berst's Place as Commissioner to Italy

The personnel of the National Cinema Commission, appointed by the National Association of the Motion Picture Industry, with the consent of President Wilson, to take charge of the distribution of American films in Russia, Italy and France working in cooperation with the National War Work Council of the Young Men's Christian Association, has been changed by the substitution of the name of Francis Marion, of the Kalem Company for that of J. A. Berst, vice-president and general manager of Pathe Exchange, Inc., who was appointed to represent the commission in Italy. The other commissioners are: P. A. Power, treasurer, Universal Film Manufacturing Company, to France, and Walter W. Irwin, general manager of Vitagraph-V-L-S-E, to Russia.

Paramount-Artcraft Advertising Drive Begins

Big Campaign in Newspapers Launched Simultaneously from Coast to Coast—Magazines to Take Up the Work Shortly

THE recently announced "big push" of 1917-18 for Paramount and Artcraft pictures is on.

The first barrage was sent across on October 8, when newspapers in New York, Brooklyn, Omaha, Chicago, and other cities carried the five-column page-deep advertisement with the headline, "Have You Lost Your Make-Believe?"

This was the actual beginning of the million-dollar campaign. It was more than that—it was the start of one of the biggest undertakings in the motion picture industry that has ever been attempted. It was a direct and conspicuous testimony to the confidence that has been developed in this industry, and this newspaper advertising campaign is soon to be extended to the national magazines and to the most important electric sign boards as well.

On October 9 the same advertisement was carried in still more papers throughout the country, and this was repeated in another section on October 10 and on days following.

In strict war parlance, a barrage precedes an infantry attack. In this case the motion picture exhibitors of the country represent the infantry. As Paramount and Artcraft explain, they have the way prepared for them by a bombardment (a friendly one, to be sure, but effective) of the public. It is their opportunity to link up their advertising in their local papers with Paramount and Artcraft advertising in the dailies, to use the identifying trade-marks, which are obtainable from the company's exchanges to let their patrons know—and the people who are not their patrons—that they are exhibiting these pictures.

Already the offices of Paramount and Artcraft are being flooded with not only congratulatory telegrams and letters from film showmen who recognize the value of the campaign to them, but by requests for service and those who can are being advised to apply directly to their local exchanges, in order to facilitate matters and relieve the pressure on the main offices.

The general consensus of opinion among exhibitors, gathered from the many messages received, is that it is not so much the amount that is being spent by Paramount and Artcraft in this big newspaper drive, but the way in which it is spent that counts. They declare that it is a message to the people who are not "fans," particularly. There are thousands of persons who are not film patrons strange as it may seem, and these are the ones the exhibitors are anxious to reach in order to create new patronage. They say without hesitation that this campaign will not alone popularize Paramount and Artcraft pictures immeasurably, but will also elevate the tone of the industry, place it a good many notches higher in the rank of great enterprises and give to it greater dignity and prestige.

"Paramount and Artcraft," writes one exhibitor, "are pioneering, and, like all pioneers, they must bear the brunt of the expense and the work. But they will profit by it because there is no doubt in my mind that the demand for their pictures will be increased a hundredfold. I have been showing these pictures for some time—ever since the Star Series Selective Booking plan went into effect, and with genuine success. But I know that even in my city there are a lot of good people that I haven't been able to reach. I have written them and I have advertised. But they seemed to be unapproachable by any ordinary means. I am as sure as I am of anything that as soon as this campaign begins to make itself felt, as soon as they begin to see the names Paramount and Artcraft in their big papers and magazines, they will begin to wake up. I am preparing to follow right along with advertising in local papers.

Members of the National Cinema Commission Who Will Undertake European Distribution of American Films: W. W. Irwin, P. A. Powers and Francis Marion

Fox Gets an Injunction Against "Honor" Film

Claims Publicity Concerning the Picture, "A Convict's Honor," Was Infringement on Fox Feature, "The Honor System," Widely Booked

ON the ground that William Fox's rights to the title, "The Honor System" have been infringed in advertising another picture at Richmond, Va., the State Court, sitting at Richmond, has granted the Fox Film Corporation a temporary injunction restraining the use of such advertising.

It was alleged on behalf of the Fox interests that in giving publicity to a film, "A Convict's Honor," the original title was subordinated and so emphasized the honor system idea as to mislead the public into the belief that the Standard picture, "The Honor System," really was being shown. The plaintiff's contention was that the defendant was playing upon the publicity given to "The Honor System."

The matter was first directed to the attention of the Fox branch office in Washington by Fox exhibitors in Richmond, who had shown "The Honor System." Notice was promptly sent to William Fox in New York, and he immediately sent attorneys to Richmond to begin action to protect his interests and those of Fox exhibitors. The lawyers were assisted in the collection of evidence and otherwise by Jake Wells and other exhibitors who volunteered their services.

When the case was brought to the attention of the court, a temporary order was issued in line with the request of the Fox attorneys. Subsequently, on motion of the defendant, the matter was again in Court, and at that time the judge declared that the "advertising matter or literature of the defendant should be worded and arranged, especially in the use of the term 'Honor System,' so as not to allow the inference to be drawn therefrom by the public that the picture of the defendant is not merely illustrative of the general subject of the honor system, but is in fact the play itself, of the plaintiff, known as 'The Honor System.'"

As an evidence of its good faith, the Fox Film Corporation has deposited $2,500 with the court and announcement is made from the New York offices that the case is to be carried into the United States courts and prosecuted for a permanent injunction.

"This is in line," declared William Fox, "with our policy of standing squarely behind our exhibitors in all matters affecting their interests. We do not intend to allow anyone to trade on the advertising or publicity efforts of Fox exhibitors or of the Fox Film Corporation. We want all exhibitors to understand that our attitude in the Richmond case is a fixed policy marking our determination to appeal to the courts, to spend money freely, or otherwise to fight in their behalf whenever the necessity arises."

Marc MacDermott Helps Second Liberty Loan

Writes Article Asking Every Man and Woman to Put His or Her Shoulder to Wheel—He Brooks No Excuses

MARC MacDERMOTT, one of Greater Vitagraph's players, has taken up his pen for the nonce in aid of Uncle Sam and his current war. He has written a plea for each man and woman within hearing of his voice, or rather within reading distance of his appeal, to jump into the fray and put the dollars behind the men who will win the war. His article follows: "Let no man plead as an excuse that he cannot afford to buy a bond in the second Liberty Loan.

"The facts are these: In the present crisis, if we cannot afford to buy a bond, we cannot afford even the barest necessities of life. We cannot afford a roof that does not leak; sufficient food to keep us fit for work; enough clothing to keep us warm; we cannot afford luxuries, such as tobacco, drinks, amusements, charities or relaxations of any kind, for unless this war is won by the allies, we may, thousands of us, be not only without the pleasant things of life but the bare necessities also

"The Government under which we have elected to live, the country with which we have cast our lot, is going to ask each and every person to put his shoulder to the wheel and roll to success the second Liberty Loan, by taking a bond.

"The problem to be solved by each intake a bond, but the amount of the bond he dividual is not whether he can afford to can afford to carry, and even if the buying of a small bond on the instalment plan becomes a strain on the weekly purse, let us regard it as necessary to life, health and happiness, as we would the rent, food, doctor's bill or our clothing.

We will sink or we will swim. We will win this fight for liberty and freedom or we will lose it. Are we each and every one of us going to do "our bit" and hold up our individual end of it, or, are we going to let some other country protect us on on the sea, until she, too, is pulled down by the (our) extra weight or let some other man shoulder our financial responsibility to our country until perhaps he, too, is pulled down by our failure to respond? What is right for the *whole* is right for the individual. Don't shirk *your* shares of the responsibilities.

"The Government asks you to take a bond. Respond to the call like loyal citizens.

"Buy a bond, be it big or little. It's the spirit that counts, and 'where there's a will there's a way,' and to the *very* poor man or woman let me say, if you buy a bond on the instalment plan, and should afterward *be unable* to make your payments through dire distress, you still will not have failed, for there will have been born in you a pride of country, a love of fair play, a self-respect for assuming your share of the Nation's responsibilities that will build for you a character that will draw and attract unto you success and victory."

Hearst-Pathe Representative Now Army Lieutenant

W. S. Clime, Washington representative of the Hearst-Pathe News, has been given a commission as Lieutenant in the Signal Corps. He was one of the best-known motion picture men in Washington. Whenever official news pictures were to be made, Mr. Clime was always selected as the representative of the news weeklies.

C. J. Hubbell, who was recently sent to the Cleveland territory, will succeed Mr. Clime in Washington. V. O. Kubes, one of the Chicago representatives of Hearst-Pathe, will be transferred to Cleveland to take charge of the gathering of film in that vicinity.

Gallagher and Hoffman Leave for Front

The latest men to bid farewell to their associates in the Greater Vitagraph plant in Brooklyn are T. J. Gallagher, of the Purchasing Department, and D. Hoffman, of the Receiving Department. Both are Sergeants in the new National Army now under training. Sergeant Gallagher left early last week for Yaphank and Sergeant Hoffman went to Camp Dix.

Gaumont Cameraman Enlists in the Army

Willard Van der Veer, cameraman, who recently returned from a trip through the West Indies for Gaumont Company's magazine, "Reel Life," is the latest to enlist. He is now sergeant in the cinematographic section of the Signal Corps, and expects to start for France at once.

Gaumont boys have certainly done their bit so far. More than three-fourths of the employees at the Flushing studios and laboratories enlisted.

Triangle Employees Harken to Bugle

Triangle last week lost an assistant director through the selective draft, and another employee has been ordered to hold himself in readiness to go.

Bert Lund, former assistant to Director Harry Williams at the Triangle-Keystone Studios in Los Angeles, was called last week. Duke Reynolds has taken his place as assistant director.

Joseph Roach, a member of the scenario force at Culver City, has been told to be ready to join Uncle Sam's National Army at any time.

Washburn Strikes Snag in Draft Exemption

The United States Government, through its representatives in Chicago, last Thursday appealed the exemption granted to Bryant Washburn, former Essanay star and recently signed up with Pathe. Morton Cressy, who represents the provost marshal in Chicago, said that the case had attracted so much attention that it was deemed advisable to take the action of an appeal.

Washburn made a hard fight for exemption from the draft on the grounds that he had a dependent wife and child. Investigators eventually granted that this claim was just.

Newsy Announcements of the Week Found in the Ad-Pages

Mae Murray's First Bluebird "Princess Virtue"..... 2812
Charles Ray's First Paramount, Billie Burke in Version of Recent Play, Geraldine Farrar's Spectacular Success and Other Paramount-Artcraft Announcements 2813-19
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George Kleine's Perfection Pictures Insert.....2823-26
Jane Cowl's First Goldwyn "The Spreading Dawn"..... 2827
"For the Freedom of the World" Now a Goldwyn..... 2828
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Dailies Praise Clara Kimball Young's "Magda"..... 2832
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"Daughter of the Gods," Kellermann Feature, Released..... 2843
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"This Is the Life," George Walsh's Latest..... 2845
Chaplin's First Through Exhibitors' Circuit, January 1.....2846-47
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An Announcement from McClure Pictures.....2849-50
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Herbert Brenon's Says More of "Empty Pockets" and "Fall of the Romanoffs".....2857-58
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"Ashes of My Heart," Barbara Castleton's First Presented by Harry Berg 2861
Billy West Busy as a King-Bee..... 2862
Striking Inserts Advertise Triangle's Current Releases.....2863-66
Petrova in the Greatest Work and "Draft 258," as Well as the Famous Drew Comedies Are Told About on Pages.....2866-2870
"I Believe" for States Rights Buyers..... 2871
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Ernest Shipton Has More to Say..... 2873
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Another program Promised..... 2875
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"The Co-respondent," with Elaine Hammerstein, Another Jewel. 2925
"The Mystery Ship," Universal's Latest Serial..... 2926
Animated Weekly Has Baseball Games of World's Series..... 2927
Zoe Rae, Child Actress, in Next Butterfly..... 2927

IN AND OUT OF TOWN

M. G. Watkins, of W. G. Watkins, Inc., with offices in Chicago, New York and Milwaukee, arrived in New York last week from Chicago. Mr. Watkins will look over the late productions. He is stopping at Hotel Wallick.

Jake Wells, Richmond, Va., president of the American Exhibitors, was in New York last week conferring with C. A. Pettijohn, general manager of the association. Mr. Wells left for his home in Virginia Thursday.

John Kunsky, prominent motion picture man of Detroit, arrived in New York last week. He will be in the city several days, making his headquarters at Hotel Astor.

R. O. Proctor, president of Art Dramas, Inc., arrived on Broadway last week, and can be reached at the Standard Film Service. He will be in the city for several days.

Mayer Silverman, of the Liberty Film Renting Company, Pittsburgh, was visitor in New York last week. Mr. Silverman looked at a number of current productions offered on the independent market.

Jack Steiner, Photoplay Film Corporation, returned to New York after several days spent in the Windy City in the interest of his company.

Ivan Abramson, of Ivan Film Corporation, recently recovered from an operation. He is back on the job, once more, and is rushing the completion of his latest production, "Sins of Ambition."

Ewan Justice, of Fox Film Corporation, came to New York last week from Bar Harbor, Me. Mr. Justice will do some special work in the interest of the new Annette Kellermann picture which is now under production. He can be reached at the Fox offices, Forty-sixth street.

Charles Rankin returned to New York from a trip to Philadelphia last week. He left immediately for Chicago and points West in the interest of his picture, "A Modern Lorelei," the world rights to which he recently purchased from the Marine Film Company, Los Angeles.

A number of prominent motion picture men of New York left Saturday morning for Washington, D. C., where they attended the formal opening of Harry Crandall's new theatre, the Knickerbocker.

N. L. Nathanson, president, and A. S. Arenson, general manager, of Goldwyn Pictures, Ltd., Toronto, Ont., were visitors in New York last week.

B. F. Rothstein, of the New Majestic Theatre, Tulsa, Okla., while in New York last week to look over the latest and best equipment and furnishings in anticipation of having his new house appropriately fitted, called at the office of MOTION PICTURE NEWS to enlist the aid of the Equipment Service Bureau. The New Majestic is to be one of the largest and finest theatres in the Southwest, seating 1,200 people. It will be an exclusive motion picture theatre.

Mabel Condon Will Visit New York for Vacation

Mabel Condon, who conducts one of the largest publicity and engagement bureaus in Los Angeles, is leaving her place of business on Wednesday, October 17, bound for New York on a vacation. This will be her first visit to the city in two years.

While in New York before Miss Condon acted as Eastern representative of Motography. She left for Los Angeles to seek a broader field of activity and in the short space of two years has established an enviable reputation for herself in the Western film capital. At first she handled independent publicity accounts; later she became Pacific coast representative of the Dramatic Mirror, the Motion Picture Mail, while it was in existence, and also for Wid's. She is now one of the largest players' agents in Los Angeles.

Jeanie MacPherson Pays Visit to New York

Jeanie Macpherson, author of the forthcoming Artcraft spectacle starring Geraldine Farrar, "The Woman God Forgot," arrived in New York last week en route to Washington. Miss Macpherson, who has been closely associated with Cecil B. De Mille in the production of various cinema successes, expressed enthusiasm over the forthcoming Farrar production and had much to say in the way of praise over the work of the producer, the star and the cast.

"Gerard in Germany" Secured by the Warners

Warner Brothers, H. M. of New York and A. of Cleveland, are laying extensive plans for the production of motion pictures woven around Ambassador Gerard's story of his four years in Germany, the exclusive rights to which have been secured by the Warners. It is said that no expense will be spared in the production, and that over $80,000 has already been subscribed.

In order to be certain that the manuscript should contain on false impressions, H. M. Warner took it to California for Mr. Gerard's stamp of approval.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

EXHIBITOR SERVICE BUREAU

A department devoted to the problems of every theatre manager

Personality in Your Advertising

How to Make Exploitation Distinctive Without Great Expense—Individualizing a Feature To Worry About

PUTTING personality into your theatre doesn't mean that all you have to do is to stand in front of your door and welcome each patron, asking the mothers about the health of the children and questioning the fathers about the latest developments in politics.

Personality in your theatre means that you should make every part of it stand out as something that "belongs." Some weeks ago we printed here suggestions that the exhibitors should make the names of their theatres distinctive, to make them carry a certain appeal, to make them FIT. "Magic" and "Gem" and "Bijou Dream" had their day in the time of the nickelodeon.

One of the principal ways to put personality into your theatre is through your advertising. "Cold type" can be very human. If you are building a new house, first select a name for the theatre that really does mean something and then plan yourself a program of exploitation that will immediately associate your house with every piece of advertising that you do. Then you will have achieved the first step in making the public recognize your work without having to hunt through the pages of newspapers for the particular theatre that they wish to find.

And this does not require any elaborate equipment. On the opposite page there are illustrated a number of name designs of theatres which are used in every advertisement that these theatres publish. These should be made in one, two, three and four column sizes, according to the amount of advertising that you do. Any theatre can afford to buy these. If your newspaper has a stereotyping plant, and most of them do, except in the smaller towns, you need get only one set of cuts and you can have innumerable other "casts" made from them. Then leave a set of these with the advertising foreman on each paper.

Best advertising calls for the display of the name of the theatre prominently, preferably at the top of the display. You want to drive home the name of your house with every cent that you spend, you want to associate the name of the theatre so strongly that when a person thinks of a motion picture exhibition he immediately thinks of your theatre.

When you have a set design for the name of your theatre you won't find it necessary to use huge type, for the design itself will stand out as distinctive and it will attract twice as much attention as "box car" letters of black type, which are too strongly reminiscent of the bargain store sale to have any place in connection with modern showmanship.

You should be prepared with these designs before you undertake to use any of the advertising aids that are sent out by the producers. Some of these companies design splendid advertising, with the exhibitors' real interest at stake. Others seem to think that the theory of advertising is to play up the name of the producer and give the name of the theatre that is showing the production scant attention at the bottom of the advertisement. One of the producers, for instance, in his specimen advertising, uses bigger type for his own name than he does for those of the star or the production.

Of course the local exhibitor wants to take advantage of the work of the established and successful picture makers, but he must remember that before he advertises any other person he must advertise himself, his own theatre.

These designs which are reproduced here, taken more or less at random from a number of newspapers through the country, will readily suggest ideas to you. Some of these will be seen, at a glance, to be in harmony with the name of the theatre, its location or its particular appeal.

Many of these use a standard descriptive phrase in connection with the designs, but here one should avoid the flamboyant—the circus style of advertising that swings the superlatives with the abandon of a gymnast.

This name design should be used not only in the newspaper advertising, but in every piece of printed matter that you put out. It can be modified somewhat for your program; in smaller size it should be carried on your letter heads and your envelopes and, if you have your tickets specially printed for you, on them.

Always the clearest advertising is the best. And there is an appeal to the sort of advertising that does not make the eye hunt for the name, but immediately associates the advertising with you.

As a general rule the advertising that catches the eye first is going to have the strongest appeal. When you get the public to reading your advertisement first the chances are mighty good that you are going to get the biggest share of the business. A designed advertisement does attract the attention to your display first, and if you have as good productions as the other man you are going to sell a great many more tickets than the man who lets the printer set his advertising up "just as he pleases."

Carrying this advertising idea still further, the exhibitor should use a distinctive "border" around his display. Note on several of the advertisements reproduced on the opposite page how the borders fit in with the design and how much more distinctive they make the appeal.

These are not expensive, especially in the cities of medium and larger size, where the better newspapers own monotype machines. Where such is the case you have only to pay for the "matrices" of the design that you select and any quantity of the border that you are using can be cast for you as you need it. One set of matrices will do for all of the papers and will last forever.

Select designs that no other advertiser is using and have these reserved for you.

With these designs for the theatre name and your borders, you now have, at an expense of a few dollars, complete equipment for making your advertising distinctive.

Now start in your campaign, and whether you use a space two inches deep or a solid page, you will be able to make your theatre "different" from all of the others.

Some theatres have gone even further than this and use special designs of type for their display. This can be done on the same principle as the borders, as the newspapers will agree to use this type for no other advertiser—if you pay for the type. But you are going into a considerable expense here, and one which only the larger exhibitors could afford. And, again, in that case line work or half tones are generally used in place of the actual type.

But in the course of individualizing your advertising you can adopt a general style of typing that will be immediately coupled with your theatre. Go to the foreman of your newspaper composing room and discuss with him the types that are available for your use and list these for use in your displays.

Type selection is an art.

In the first place get away from the idea that you have to use enormous black type to attract attention. Any person with any discrimination will immediately associate a patchwork of big letters with the cheap and sensational in motion pictures. Try this plan for awhile. Let your competitor use the superlatives in expression and in type effects for awhile, and keep up your plan of following the same general style in your advertising, and you will soon find that your advertising has the CLASS.

Of course we do not mean that one advertisement should be made exactly like the other. Nothing is further from the idea. But we do mean that there should be put not only into your wording of the display, but into the mechanical side of it the sort of an appeal that is immediately associated with your theatre. It is a difficult thing to define, but once you get the swing of it you will be surprised at the quickness with which the public recognizes your work. And you will find that the sort of a display about

(*Continued on page 2897*)

Getting Individuality Into Theatres' Newspaper Advertising

These specimens show how various theatres are making their displays distinctive, some by the use of name designs and others by using special borders. Six advertisements are reproduced in their entirety, showing how the borders are worked in with the name design, while in the other cases only the reproductions of the theatre names are shown.

METROPOLITAN

DIRECT FROM THE RIALTO THEATRE N.Y.

JULIAN ELTINGE

IN—

"COUNTESS CHARMING"

THE HANDSOMEST WOMAN ON THE SCREEN IS A MAN

A Paramount Picture

All Week—Starting Today

10c- Afternoons -10c

LOEW'S HIPPODROME

THE PEOPLE'S CHOICE

WEEK SEPT. 10th.

"The Peacock Siren"

LOUISE GLAUM

IN

"IDOLATERS"

FIRST RELTO SHOWING IN ADDITION TO MARCUS LOEW'S SUPREME

VAUDEVILLE

Nights, 10c. 20c. 30c

The Liberty

PENN JUST SHADY

GREATER ARNOLD CIRCUIT

GARDEN

SHOPPERS' THE BIG SHOWPLACE

THE WORLD'S GREATEST

BACK TO NATURE DANCERS

9—BEAUTIFUL SYLPHS—9

In

Amazing Dance Interpretations and All that the Name Implies.

and

5—CAN'T-BE-BEAT ACTS—5

10---GREAT FEATURES---10

Real Thrills in

"SUNLIGHT'S LAST RAID"

With

Mary Anderson & Alfred Whitman

By Rev. Cyrus W. Townsend Brady

AFTERNOONS:

10c—1,500 Good Seats—10c. Orchestra Seats, 15c

EVENINGS, 15—25—35c

CONTINUOUS NOON TO 11 P. M.

NOTE—Specially Arranged Program for Shoppers' Attract. Novel Ballroom Features.

NEXT WEEK—WILLIAM S. HART and LOUISE GLAUM, in "HELL'S HINGES" And The "NIGHT CLERK," 75 PEOPLE

Ask Ushers About The "Red Ace"

On Account of The Management's Securing of a Greater Feature, The Elephant Act Has Been Postponed.

LIBERTY

Week Starting Sunday, Oct. 7. Mats. Daily 10c (ex. Sat. and Sun.) Evenings. Sat. and Sun., 15c

AMERICA'S SWEETHEART

MARY PICKFORD

In one of the most pretentious Film offerings ever presented.

"REBECCA OF SUNNYBROOK FARM"

ADDED ATTRACTION

Mollie King IN CHAPTER THREE 7 Pearls

MAJESTIC

WOODWARD AT WILLIS

LIBERTY THEATRE

Superior Ave at E 105th St

REGENT

3500 SEATS

WOODWARD AT GRAND BOULEVARD

Broadway at Strand

Broadway *Grand*

THE BEST PICTURES—AND FIRST

KNICKERBOCKER

ON EUCLID AVE. AT E. 83Rd. ST.

HAPPY HOUR

LOCUST

LOCUST

105TH & COLFAX STS.

Mgr. Fred G. Lincoln. Manager

Matinee Daily 1.30, 2.15 P.M.

Evenings, 6.30 to 11.

Just Time to Philadelphia

MON., TUES. & WED.

GEORGE WALSH

The Smile-a-Minute Man in a Thrilling Romance of the Balkans.

The Yankee Way

THURS. FRI. & SATURDAY

CHARLEY CHAPLIN

IN HIS LATEST SCREAM THE CHAMPION

SUN. MON. TUES. & WED.

VIVIAN MARTIN

in "Little Miss Optimist."

SUNDAY TO WEDNESDAY

George Beban

and

Little Bob White

Age 2½ years

in

"Lost in Transit"

Other Attractions—

Betty Compson in "Won in a Cabaret"

Latest Current Events—Paramount Cartoons

MATINEE EVERY DAY

Mats. 2:15 and 4. Eves. 7 and 8:45 P. M.

TELEPHONE GARFIELD 3787

Harry Field

GRAND RIVER AT BOULEVARD

REGENT

PENN AT HIGHLAND EAST LIBERTY

STILLMAN

TODAY 11 A. M. to 11 P. M.

HIPPODROME

SHEA'S

SUN: MON: TUE: WED:

MADGE KENNEDY

AMERICA'S GREATEST STAGE COMEDIENNE in "BABY MINE"

The Best Comedy of the Year.

KEYSTONE COMEDY & OTHER FEATURES

CONCERT ORCHESTRA

26 SOLOISTS

EUCLID AVE NEXT TO WEBER'S STORE

MALL

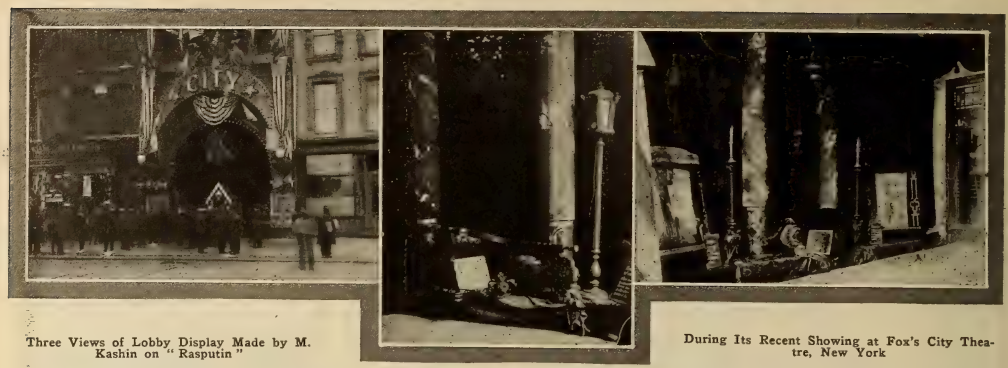
EUCLID AVE OPP POST OFFICE

ORPHEUM

E 9TH AT EUCLID

COLUMBIA

THEATRE DE LUXE



Three Views of Lobby Display Made by M. Kashin on "Rasputin"

During Its Recent Showing at Fox's City Theatre, New York

Kashin Creates Real Atmosphere in Lobby Exhibit on "Rasputin" at City Theatre

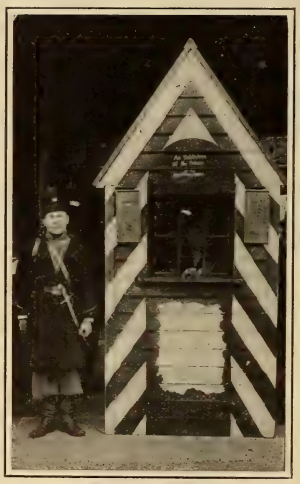
"RASPUTIN" has furnished M. Kashin an opportunity for a remarkable lobby display at Fox City Theatre, Fourteenth Street, New York. We say lobby display, though it might be better called an exhibit. The splendid power of it is shown by the fact that the theatre was constantly packed and it was almost impossible to make one's way through the lobby during the time the exhibit was being shown.

This setting might properly be described as a stage brought to the lobby, for the settings are so entirely different from the ordinary display. Mr. Kashin succeeded in creating a receptive atmosphere for those who enter the theatre. There was none of the poster effect or the open appeal to the sensational, yet the whole effect was one of the most dramatic. It represents this master of lobby work at his best.

The entrance to the City Theatre is in the form of an arch. In the center of the lobby and usually hugging the side is the box office. On both sides of the wall there are usually frames with photos, three sheets and six sheets, advertising the current attraction. This is what Mr. Kashin did to the lobby and how he did it.

On each side of the entrance to the lobby he placed half-hidden figures of a giant Cossack. Each held a spear and these crossed at the top of an arch after piercing a giant and terrifying head of Rasputin, the Black Monk. The box office was turned into a sentry box, with its black and white stripes, and bearing in small letters "An exhibition of the relics of the Romanoffs." A real Russian, in Cossack uniform who walked up and down in front of the theatre added to the effect.

The remainder of the display was confined to the two side walks of the long lobby. One of these dealt with Rasputin and the other with the Romanoffs. Each wall had a background of heavy red velvet hangings and in the center were a pair of large columns with huge canopies and draperies and between each an overthrown throne. In the case of the side dealing with the Romanoffs there was a cast aside scepter and a battered crown. This effect



"Cossack" Ticket Booth

was emphasized by a beautifully colored hanging lamp and two upright lamps. The base of this side of the lobby was covered with rich rugs. There were also two paintings by Irving Block, one representing a peasant with shackles broken and the other a trackless road leading to Siberia. Legends on marble and metal bore in neat and small lettering the story of the pictures.

On the side dealing with Rasputin the overthrown throne was of the church type. Close by the side were a skull and a whip. On each side of the marble columns burned huge candles and over the throne there swung a censer. Paintings on this side represented a Cossack whipping a peasant and on the other Rasputin blessing one of his rich followers.

The lines used by Mr. Kashin in his atmospheric advertising are well worthy of repetition and they may be found valuable to others who are showing this picture. Here they are:

Picture: Rasputin blessing well-dressed woman.
Lines: "Religion an excuse for the lustral covetousness of a degenerate priest."
Picture: Cossack whipping peasant.
Lines: "Rasputin and his power set blood against blood—compelled brother to lash brother."
Picture: Peasant with broken shackles.
Lines: "Shackles—forged by oppression—instantly melted in the oxycetaline flame of the Revolution."
Picture: Road from Siberia, trackless.
Lines: "Footprints of exiles—silent marks of human inhumanity—forever covered over by the eternal snows of Siberia."
On marble slab near throne of Romanoffs: "The Passing of the Romanoffs"; "'Twas the cyclonic breath of Infinite Justice, Nicholas Romanoff, which hurled thy throne aside. They were the ghostly hands of countless famished and crushed souls which throttled thy despotism and claimed their reprisal."
On marble slab near throne of Rasputin: "No longer are 180,000,000 souls under the sway of uncontrolled ambition and brutish will devoid of fear or conscience—no longer is helpless woman cast under the hypnotic fascination and soulless abandon of the Mad Monk—Rasputin."

HERE'S A SUGGESTION FOR REAL MUSIC IN SMALL HOUSE

Managers who believe that they can do nothing with music in a small theatre may take a suggestion from this.

"Music can play a big part even in a 200-seat house," says Mr. Rothapfel. "If I were managing such a house I would have a grand piano and I would engage a splendid pianist, if I had to pay him as much as $50 a week. I would decorate the house artistically, but plainly, and I would have the music arranged with the pictures as carefully as I do for my orchestra. The manager who tries this and who creates the atmosphere for his house will soon find the distinctive appeal of this theatre, and that is something that every manager, no matter the size of his house, should strive to make. Create the atmosphere and your patronage is assured."

Bugs in the Rug, Take a Jump

DID you ever stand in front of a door and ring the bell?

And then reflect a moment that the party you wanted might not have heard it and ring the bell again as double precaution that your presence would be known?

It's a good idea to ring the bell twice in the motion picture industry. Be sure that you are heard. It may jar a little at first on the person who is answering because you appear impatient, but if your visit is really a welcome one the other party will be glad you rang twice.

BE IMPATIENT.

Don Marquis, writing in the *Evening Sun,* says that the man who has too much patience generally has little else.

Job broke into print largely because of his patience and his boils.

You may get a lot of kind words from the people in your home town because of the heroic way in which you endure misfortune. It's a very praiseworthy thing for you to bear up under trouble, and all of that, but it's a whole lot better to be so far out in front that the unhappy can never catch up with you.

We would like to see everyone connected with the exhibition of motion pictures dissatisfied with conditions, not because business is bad but because it can be made better. The quicker you get dissatisfied with your own house and start out to do better things, the more business is coming into your cash drawer.

Maybe you are ringing the bell once now. Ring it twice and see the prompter response.

Taking Stock of Betterments

LAST week we referred to the need of every exhibitor "taking stock" of his business. Merchants usually take stock twice a year or oftener to find out how they stand with the world—to learn what they have gotten out of business during the past six months. Let theatre managers all over the country take stock *not to find out how much they are getting out of their theatre but how much they are putting into it.*

Of course, you've got to make a living for the time, but you owe yourself a whole lot more. There is a constant drift in this industry and the man who does not realize this and prepare for it is going to find himself left behind.

And when we say "drift" we do not mean that conditions are growing worse, for they are not for the intelligent exhibitor. If they are moving toward fewer theatres in some communities it is because the theatres that remain are giving better attractions than the others.

It's a mighty good resolve to start now and find out what you can put into your business to build for the future.

Ask yourself if you are doing the most you can in this direction and in that for more patronage, and then as fast as you ask yourself the questions answer "No" to all of them. Then figure out how you can improve that business. If you cannot see the answer sit down and write the full facts to us and perhaps we can tell you where and how you can broaden your efforts.

YOU remember the old saying about the bug in the rug and how snug he was there. He held on under ordinary process and kept his nice comfortable place. The broom didn't bother him a bit for he had enmeshed himself so tightly in the strands that a little sweeping didn't bother him a little bit.

But then along came the VACUUM CLEANER. And the poor bug where was he?

He wasn't used to modern methods. He was all right as long as his old-fashioned enemy was at work, but when something new came along, he didn't know what to do.

SOMETHING NEW is coming along every day in the motion picture business. Don't get yourself so wrapped up and so comfortable in the view that everything is going to run along in the old-fashioned way. The Vacuum Cleaner may come along in the shape of another exhibitor who is up to date and you will find yourself extracted from your nice comfortable spot.

This is not meant as an alarmist view. There isn't anything in the world to be scared about but yourself. It's simply a question whether you are on the job or not.

That's the reason why we tell you to BE IMPATIENT once in a while. Don't be content with your business as long as it continues to be good. Don't be content until it gets better week after week and you see yourself progressing with the industry.

Every day put something back into your business—not necessarily cash, but some idea, some element of service, some sign of better showmanship.

We want to help you do this. We are devoting a great deal of room in this department to putting before you the best thought of the country, showing you the best examples of showmanship. We believe that the greatest danger that most of the exhibitors face is their content with things as they are.

The Ant Is Worth Imitating

LAST week we spoke about the Whangdoodle and the mourner.

This week let's consider the Ant. He is never content with preparing for the day, but he's always storing something up for the future. You'll never catch the Ant unprepared for sudden storm or bitter cold.

And the Ant can't even think.

Supposedly you can.

Come on and give our doorbell a couple of rings and tell us what you are doing to raise the standard of your house and to bring in more business for the future. Not only are we anxious to help you in any difficulties that you are in, but we are anxious to tell others of your successes and how you are scoring them.

Let us know that you are so active on the job that there is no possibility of a vacuum cleaner coming along and pulling you out of the way.

If you're on the jump all the time you'll find yourself far ahead of any peril, FOR THE PERILS ARE ONLY THOSE THAT YOU SIT STILL AND WAIT FOR.

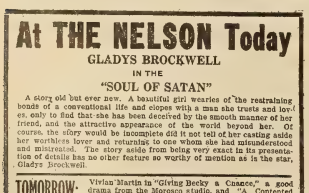
Your Idea and Ours

THIS theatre has used one of the window cards furnished by Vitagraph in newspaper advertising and with splendid effect. It's a wise manager who goes over all the material that is sent to him and utilizes it in exploitation. One of the strong points about this sort of advertising is that after a reader sees this in his

newspaper he will give more attention to the window cards when he passes them by. There is a whole lot in the cumulative effect of advertising—the sort that makes a man say, when he passes a window card that he saw the same thing before in the morning paper.

If your show is of full value, you don't need the premiums. People who are led into a theatre by hope of a prize expect to get junk in the pictures.

FROM the Fairmont, W. Va. West Virginian, we take this example of how not to advertise. The manager of the Nelson seems to base his exploitation on the idea that everyone is looking to see what is the attraction at his house that day. He is confessedly, making his appeal only to the patrons of that theatre for this space will not make the slightest appeal to the irregular patron or to the man who has never entered his theatre. In this advertisement, two columns by three inches deep, there is not only too much reading matter, but there has been no attempt made at display. If the star and the subject are not worth more prominent attention than this the theatre should never have even booked the picture.


At THE NELSON Today
GLADYS BROCKWELL
IN THE
"SOUL OF SATAN"
A story old but ever new. A beautiful girl wearies of the restraining bonds of a conventional life and elopes with a man she trusts and loves, only to find that she has been deceived by the smooth manner of her friend, and the attractive appearance of the world beyond her. Of course, the story would be incomplete did it not tell of her casting aside her worthless lover and returning to one whom she had misunderstood and misjudged. The story aside from being very exact in its presentation of details has no other feature so worthy of mention as is the star, Gladys Brockwell.
TOMORROW: Vivian Martin in "Giving Becky a Chance," a good drama from the Morosco studio, and "A Contented Woman," one of the Hoyt comedies.

Too many reels brings one mighty close to staggering.

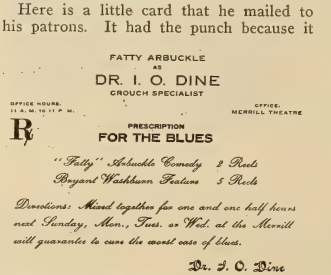
GIVING cash prizes to the youngsters who will make up as the best imitations of Billy West is an old idea that put one of the West comedies over big at the Grand theatre, Sixteenth and Binny streets, Omaha, Neb. The Grand is a neighborhood house. Exhibitor Jules Rachman scattered a number of Billy West cut-outs. Twenty-two amateur Wests appeared.

A man, dressed as Billy West, was hired to be a "Human Fly" and climb the front of the Grand theatre at night. Two men on top of the theatre and a fine wire attached to the "Human Fly" to pull him up, were not seen as the spotlight played on the man climbing upward. The "stunt" drew a big crowd, most of whom saw the picture.

You count up your cash every night, don't you? It's a good deal more important to count up the lessons that the day has brought you.

MANAGER BOSTICK, of the Merrill theatre, Omaha, whose "live-wiredness" has been commented upon many times in these columns, comes to the front this week with a new idea.

Here is a little card that he mailed to his patrons. It had the punch because it

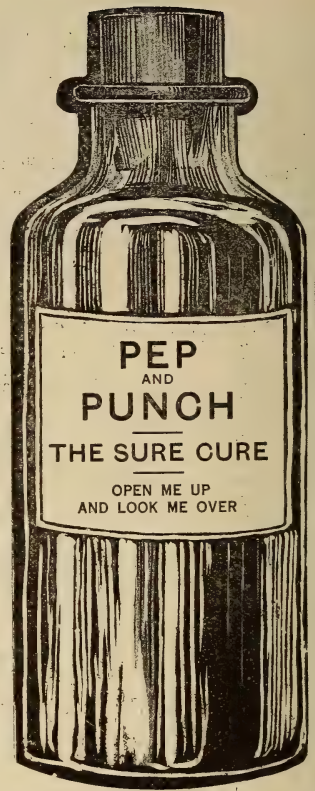

FATTY ARBUCKLE
as
DR. I. O. DINE
CROUCH SPECIALIST
OFFICE HOURS. 11 A. M. to 11 P. M.
OFFICE: MERRILL THEATRE
℞
PRESCRIPTION
FOR THE BLUES
"Fatty" Arbuckle Comedy 2 Reels
Bryant Washburn Feature 5 Reels
Directions: Mixed together for one and one half hours next Sunday, Mon., Tues. or Wed. at the Merrill will guarantee to cure the worst case of blues.
Dr. I. O. Dine

was unusual. Everyone who got this little card probably thought it over and a considerable share of them went to see the pictures that were advertised.

Manager Bostick thinks. Do you?

A picture is a picture, so you say, but that's why a "movie manager" is only a "movie manager."

JOHN C. GREEN, manager of the Temple theatre, Galt, Ontario, is handling the territory for "The Great White Trail." He is sending out a number of advertising

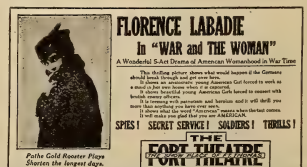


novelties with the announcement, and these could be used to advantage by the theatres.

The one illustrated here shows the front of a bottle with the two inside pages devoted to an announcement of the pictures and with another display on the back cover, with the top of the bottle brought out in the form of a plug hat and the figure of a man advertising the picture through a legend on his trouser top.

When you book a picture you take only the first step; you haven't finished your journey with it until every patron says "Great presentation."

HERE is an effective piece of small town advertising which has resulted from the exhibitor using intelligently the matter printed in the Pathe press boom on


FLORENCE LABADIE
in "WAR and the WOMAN"
A Wonderful 5-Act Drama of American Womanhood in War Time
SPIES! SECRET SERVICE! SOLDIERS! THRILLS!
Pathe Gold Rooster Plays Shorten the longest days.
THE
EDDY THEATRE
SUNDAY, SEPTEMBER 30th—Three Complete Shows, 6-7:30-8:45

What Live Wires Are Doing

"War and the Women." When the manager of the Fort theatre, Ft. Thomas, Kentucky, booked the picture he knew that the facilities of his newspaper office were limited yet he picked out the best from the press matter and achieved an advertisement that attracted attention without any cost to himself except the space that he bought.

It's an encouraging sign when the smaller houses begin to use the material that is provided for them; you don't have to have expensive engravings and elaborate half-tones to attract attention to your house.

If yours is a "Family" theatre, make it the parlor and not the kitchen.

PERSONALITY, with a capital letter, is brought into this advertisement of the Sun theatre, Omaha. Yet the advertising is confusing, for the portion of it devoted to the supposed personal statement of Margarita Fischer runs into the statement of the fact that she played at the Omaha theatre and into the announcement of the attractions for the latter half of the week.

Managers should make it a point to play strongly the fact that a star is a home

SURELY YOU REMEMBER ME I AM

MARGARITA FISCHER

Former Leading Woman of the Burwood Stock Company in Omaha for Two Seasons.

I have been chosen by the Sun Theater for the opening program of Ak-Sar-Ben week. You can see me there today and Monday, in—

"THE GIRL WHO COULDN'T GROW UP"

The manager says that this is an hilariously happy story. I take the part of an unmanageable tom-boy, and that I really do some wonderfully funny things.

There are two other stars at the Sun this week that you will regret if you miss. Tuesday and Wednesday Madam Petrova appears in the "Sellers of Silence," and Thursday and balance of the week, smiling George Walsh, in "The Yankee Way."

Some program for the Ak-Sar-Ben visitors. Don't you think?

10c SUN 10c

product or who has played with a local company. This is the sort of advertising that gets close to the public, the kind that shows a manager thinks.

One theatre advertises: "Changed from burlesque to moving pictures." But lots of moving pictures are still burlesque as far as intelligent exhibition is concerned.

LOEW'S Newark theatre did most effective advertising of "Rasputin" when the picture was shown there through advertising it on cards printed in Yiddish on one side and in English on the other. Thousands of these cards were distributed

אין

איינאדאנט מאנק

האט גירולט רוסלאנד

ראספוטין דער מאן אין טייוועל געשטאלט האט ניהאלטען דעם צאר און צארינא טיש זיינע נעגעל אין דורך זיין אויגפלוס ניבראכטע צום וועלטליכען קריעג

ער איז דערארגיט גיווארען

פון דיא וואס האבען בעליעבט א פרייע רוסלאנד

א סענזאציאנעלע חיכטאריי דראמאטיזירט אין א פיקטשור

ראספוטין דער שווארצער מאנק

מאנטאגיו לאוו

אויך ווינג קוביגנס, זשון עלוויזוש, ארטהור אשליי, זשוליע דיען אונד אנדערע

אין לאעוו'ס טעאטער נואך

כפרינגפיעלד עווינג, ניעך היי סטריט

מאנטאג, דינסטאג, מיטוואך

1טין, 2טין און 3טין אקטאבער

גרויסער וואדעוויל שאו

מאנטאגיו לאוו וועלכער שפילט ראספוטין

וועטו פערזיכערליך ערשיינען דינסטאג אבענד דען 2טין אקטאבער.

in the Jewish quarter, which is near the theatre and hundreds who would not have read the advertisements when printed in English were induced to attend. The management reports record business, especially on the night when Montagu Love appeared in person.

Conduct your house so that when you sell a lone seat, you don't simply sell a single admission, but a season ticket to that patron.

EXHIBITORS who want to do unusual advertising and at the same time cannot afford to go to the expense of hiring an artist will find the advertising pages of the NEWS most valuable helps. Any of these can be adapted to the use of theatres, and local managers can get the benefit of the high-priced artists. Here is an advertisement of the Standard theatre, Cleveland, Ohio, which is taken bodily from one of the William Fox advertisements in this paper. Some of the lettering has been

taken off and the name of the theatre added. This is work that almost any amateur can do. There are dozens of advertisements in this week's issue that can aid you. Make the money that the producers are spending work the greatest benefit for you, whenever you can.

The exhibitor who doesn't study the exploitation of each film is certainly "turning the picture to the wall."

GEM THEATRE, Plattsmouth, Neb., is said to have used the form of advertisement reproduced here for the past two years, and it is sent to us as an original idea. We believe that the exhibitor is using a lot of valuable space to no advantage. The idea "Good Every Minute" would be much better if stated in small type below a nicely designed "Gem Theatre." And far better than to keep telling your patrons that your show is "Good every minute" is to so conduct your house that they will know this.

However, the Gem does deserve credit for showing that it is up to the minute in taking advantage of the local newspaper, and if more of the exhibitors in smaller communities would follow this example there would be greater prosperity.

GOOD EVERY MINUTE

If you have not figured on what you are going to do to-night, spend an hour at the Gem Theatre. We are presenting one of the most interesting bills of the season.

—Special Tonight—

"Her Secret"

Featuring

Alice Royce *and* **Harry Morey**

How the long arm of fate stretched out over the years and laid the fruits of a man's sins at his door makes a very gripping story in

—FIVE PARTS—

5 and 15c

—Special Tomorrow—

"Shorty" Hamilton

"Reel Life"
—something interesting

A Cub Comedy
—featuring George Ovey in "Jerry and His Pal"

5c and 10c

Here's the Limit in "Bargain" Picture Shows

EXTRA EXTRA
COMING THURSDAY
15 Reels in all

SATURDAY NIGHT
CHARLIE CHAPLIN in
"CARMAN"
IN 4 PARTS
12 REELS OF PICTURES IN ALL
No Advance in Price

SUNDAY Afternoon & Eve.
"The BATTLE of CRY"
in 6 Parts
WITH 20 OTHER REELS
Come early to Avoid the RUSH
VICTOR THEATRE
76

Here is a new record for a motion picture theatre. And it is to be hoped that it will be allowed to stand out as the only one of its sort.

Twenty-six reels for five cents—to grown-ups—is the record of a Buffalo house.

And then concessions are made to the children—they are admitted "two-for-a-nickel."

This is the Victor theatre, 1584 Genesee street, Buffalo. The house seats about 200 people. According to other Buffalo exhibitors the appeal of the house, which is managed by Jacob Rosen, is principally to the children.

The manager of this theatre evidently thinks that all that he has to do is to book a lot of pictures, no matter what they are. The carelessness with which the house is run is shown by one of the advertising cards which the house issued. Note that "Carmen" is spelled with an "A." Our Buffalo correspondent reports that "The Battle of Cry," which the Victor advertises is meant for "The Battle Cry of Peace."

Manager Rosen doesn't show twenty-six reels at each performance. On week days the manager cuts the bill to only twenty reels, Sunday being the day on which patrons should bring their meals with them if they expect to stay through the whole performance.

Naturally, the manager is compelled to use the cheapest sort of service as fillers on his mastodonic program.

How a Nebraska Exhibitor Took His House Off the Business Rocks

ONE year ago last July the Lyric theatre in Arlington, Neb., a town of 1,800, was bumping on the rocks. "It is making me $100 a week now," says Exhibitor W. A. Bowker, who took it over at that time.

Scores of exhibitors could tell stories like Mr. Bowker's, but at the same time there are scores of exhibitors whose houses are "bumping on the rocks."

"When I took the house not a motion picture star was known in my town," he said. "The first thing I did was to start a systematic campaign of heralds, lobby displays and newspaper advertising to get the people acquainted with the stars. I used then, and still use, two sets of photographs in decorating my lobby.

"I established herald routes. Every picture in the least above the regular program run, and I had several weekly, was advertised in heralds taken around by seven boys. I watched the boys until I found straight, manly little fellows who would knock at the door, hand the herald to the lady, tip their hat and turn away. Recently I have discontinued the herald routes because the boys are in school and the drawing power of the herald is a matter of doubt today. I paid the boys, when I had them, by giving them free access to the show at any time.

"My telephoning system is unusual in this state and is the best kind of advertising I ever heard of. I pay a telephone operator to put in a 'line call,' that is, a general call that reaches every telephone patron. As fast as the calls are answered she will say, 'Charley Chaplin wants to meet you at the Lyric tonight," or something of that order. I pay her $1. Her verbal invitation to my theatre reaches 500 families; most of them with an automobile. Here my advertising of the stars helped. In the 'phone calls the star is always mentioned.

"One of the first things I did was to establish serial and 'farmer' or 'comedy' nights. Monday night was my dullest night, and on that night I started my serials. They now pay as well or better than any night. Saturday night is my comedy night, when my patrons are mostly farmers. I run several shows, the farmers staying until a late hour.

"One of the first things I did was to campaign for two weeks for 'The Fighting Germans.' This was before our country was at war and this picture took in my territory, which has a large number of former Germans. I attended their meetings and put bills in the automobiles; I passed out the bills, I nailed them up about the country and when the wind tore them down I nailed them up again. The first day of the show there were 300 people who came to my theatre who were never in a motion picture theatre before.

"The county fair was held recently and I co-operated with the fair association in getting out my weekly house program. I get out a program the size of a common blotter, with the program for the week printed on it. This week the fair week program was printed on the other side. We got out 2,500 copies and my house was filled all week.

"After a few months I quit the ten-cent show. Now my rule is admission 10 and 15 for shows that cost me $7.50 for the film; 10 and 20 when the film costs me $10, and on up.

"I am personally acquainted with every patron. If I tell them the admission is $1, they will pay the dollar and then expect to see a dollar's worth. And they see it. My telephone calls never fail; they are always the exact truth when I say a picture is a good one.

"I leave no room for competition. No competitor can come in and charge 10 cents and live. I ran a ten-cent show every Wednesday night as an experiment, and I never did get my money back. My people wanted something better.

"I hope my experience will help out some house now hitting the rocks. If the exhibitor makes good he will have to work, and work hard. He has got to like his business, think his business and above all—I think—he has to run a show where parents will not be afraid to send their children alone."

Calgary Theatres Encourage Swimming Lessons

Calgary (Alta.) motion picture theatres believe in being a positive sociological force in the community and two of them are demonstrating it in a very concrete manner. The Regent, H. B. Wright manager, and the Empress, I. Wener manager, are encouraging the yongsters of the city to learn to swim and are co-operating with the Y. M. C. A. and the Y. W. C. A. in the effort.

City-wide campaigns have been inaugurated and the boys and girls taught in large numbers

This is D. M. Thomas, manager of the St. Louis exchange of the Fox Film Company. While "Jack and the Beanstalk" was being shown at Standard theatre, Mr. Thomas located James G. Travers, who played the "Giant." Mr. Travers was then with the Barnum and Bailey circus in East St. Louis. Their pictures were taken together in front of the theatre.

Putting Individuality Into Your Advertising

(*Continued from page* 2890)

which the reader says to himself, "That's the Strand advertisement," before he even looks at the name, is going to bring you better results.

You have put the personality into the first part of your theatre, into the advance work on it. Nine out of every ten of your readers may not know you personally, but they will quickly get the spirit of your theatre, and if you carry out the personality idea through every branch of your activities you will soon, too, discover that you have built up a business that is distinctly YOURS.

We have illustrated how a few of the theatres keep the individual idea through their work. For instance, the Knickerbocker theatre, Cleveland, nearly always follows the style shown, varying the typing. This is effective, because it gives the name of the house prominently and the eye immediately drops to the name of the star and the title of the picture.

Shea's Hippodrome, Buffalo, does not use exactly the same style of border. All of these advertisements are especially designed, but the name is always in the same style and the borders always in keeping with one another.

The Metropolitan, Cleveland, used the "Ben Day" border effect on all displays, keeping the letter "M" prominently displayed and, though the displays are totally different each week, they are so "reminiscent" that one gets the atmosphere of them immediately—and there is atmosphere to advertising of individuality.

The thinking manager can easily hit on a scheme to follow. It's worth a few nights study to achieve a striking design.

Is This Your Theatre?

In this column the Exhibitors' Service Bureau will print comment from week to week on theatres actually visited, pointing out faults found and commendable features. The name of the theatre will not be mentioned, but if it applies to you and you want improvement, write to this department.

THEATRE E is one of a string of three theatres owned by the same man in a city of the middle class. It seats about 400 people and is located on the principal street and on one of the busiest corners. The other two theatres under the same ownership are located on the same street, one of the houses being larger and the other smaller than E.

Theatre E is a handsome little house with comfortable seats, an excellent screen and fairly good music. The smaller of the three houses is old and uncomfortable while the third house has only recently been completed and it is a model in theatre construction and a building that is a credit to the city. This third house charges more than twice the admission of the other two houses. We are considering only the problems of "E" here, but the manner in which it is conducted makes it necessary to refer to the others.

As will be found in many of the cities one side of this main street is much busier than the other, principally because practically all of the department stores are located on that side. Theatre E is on the busy side, the other two on the opposite side. Theatre E has three times the transient, sidewalk appeal that the other houses have.

As we aproached the house from across the main street the first thing that struck our eye was the twenty-four sheet poster above the lobby, covering the second floor of the building. It was not a stock printed sheet, but one with artistic hand work with the figure of the star and the name of the picture standing out boldly. One who was not busy studying the house would conclude that this was the current attraction, but a closer examination, undertaken while dodging the traffic revealed that this advertisement referred to a picture showing at the newest house of the three. And the management did not mean this banner to deceive the public. He was merely undertaking to use his "stand" to advertise the larger house.

The lobby itself was small and this was crowded with one sheets announcing the current attraction. That is, we discovered them later.

For we could not see them at the time. There was such a crowd in front of the place, with the sidewalks jammed, that one could scarcely see these displays, for the attention of the crowd was attracted by a man made up as Charlie Chaplin and advertising—not a picture being shown at that theatre, but at the smallest of the trio of houses a block away. It would have been bad enough if the manager was willing to block his sidewalk with a throng of curiosity seekers, some of whom might enter this theatre, but to drive patrons away from his house is the height of bad business.

Bear in mind that here was one of the busiest corners in the city and the house was presumably located there because of that fact, expecting that a certain percentage of the passersby would enter. Yet every appeal of the theatre itself was made on behalf of another house.

This is a situation that is extremely rare, but on the inside the same thing was repeated on a different scale and in a way that is done in many other cities. Not only were there a large number of slides advertising coming attractions, but there was another set for each of the two other houses. Many managers of chains of theatres seem to think that they have to advertise all of their attractions in every house instead of letting each theatre stand on its own bottom.

And then, in addition to all of this advertising, one was bored for ten minutes longer with advertising motion pictures.

This theatre took small space in the newspapers, being dwarfed in display by the display given to the biggest house of the three. The reason the manager gave for this was that because of the location advertising on this theatre didn't pay. Yet he used practically all of the pulling power of the house itself to aid one of his others.

Apparently the greatest appeal of this house should be to business men, to tired shoppers wanting to rest for a while, and to the transients in the city, and to the general public that would be attracted into a house by the announcements in the lobby. Yet the crowd in front of the house watching the antics of an amateur Charley Chaplin was enough to keep out any woman who wasn't willing to elbow himself in, and the amount of advertising being shown on the screen was ample to prevent the second visit of any business man who was willing to give the time to actual amusement but who didn't care to know what the manager was going to offer everywhere for the next week or so.

One entered from the lobby immediately into the theatre and the last row of seats was only a couple of feet from the door. The doors were open so that one could hear the laughter and conversation of the crowd on the street almost above the music. And on the way out, at the end of the feature picture, the fifty or more people who were ready to leave had to scramble around the imitator in making their way to the street again.

As we have said this is a very strong example and applies to few theatres, but there are many managers who are trying to make one house advertise the others under the same ownership, when others have learned long ago that one must center all of one theatre's drawing power on the theatre itself.

Theatre E is probably not your theatre, but are you using the same policies on a milder scale?

Seeing the Rialto with Rothapfel

DYNAMO of human energy that he is, S. L. Rothapfel had the appearance of being "all in" when we saw him late Sunday afternoon. And there's a reason, because this man in his careful attention to every detail, in his own hand blending every part of his presentations into the splendor in which his audiences see them displays an eager interest that, if shared even in a smaller part by exhibitors all over the country, would work for far better results in the picture industry.

Last week we told you something of how the director of the Rialto spends a great share of Friday night selecting the music for the feature picture, and Saturday night selecting from all the available sources the components of the Rialto Animated Magazine. Sunday morning he is down early working out the light effects, no small portion of the Rialto presentation. And then the rest of the morning adding little overlooked details.

In addition to these duties, the feature picture was switched this week at the eleventh hour, owing to the fact that the picture that was to be shown was tied up by legal action brought against the producers. And so it was necessary to select the music all over again.

And there was still more. Dr. Hugo Reisenfeld, the conductor, was forced to undergo a minor operation this week, and there is where the versatile Rothapfel stepped to the fore, for he is directing the great orchestra of fifty himself. He has conducted the Rialto orchestra often before, but this is the first time that he has presided over the augmented musical body.

The overture this week is "William Tell," and Rossini's great composition was never rendered in more fitting spirit. Aside from the work of the orchestra itself, the mobile lights again came into play with marked effect during this composition. During the storm the lights all over the house faded from the soft red into a dark blue, and then as the sun appeared the lights over the proscenium filtered into yellow, finally the whole of the house being flooded with light as the finale came. The other chief selection by the orchestra was taken from the ever popular "Florodora."

We saw Mr. Rothapfel after he had directed the first performance through. Here again the man showed why he has scored the success that he has achieved. He called man after man into the room for their criticisms of not only the whole presentation, but his own directing. He insisted on criticisms. "I don't want to be kidded," he said. This is a little thing, Mr. Exhibitor, but what do you do in such cases? We even know managers of important theatres who resent it when one criticizes a picture which he booked when he had never seen it and for whose faults he was in no way responsible. We even know of the case of the manager of a string of theatres who withdrew his advertising when a newspaper comparing two productions of the same story and saying that the one at the other house was the better.

It's the broad man, in every walk of life, that is going to be the success. And this is especially true in the case of motion pictures where satisfying people themselves is essential.

One of the musicians told Mr. Rothapfel that certain pieces did not seem to play out strong enough at one place. The keen interest of the Rialto's head was shown in immediately remedying this slight defect, one that would not be noted by any without long technical experience with a big orchestra.

Think this personal interest over, Mr. Exhibitor. Put yourself in the place of your patron and criticize yourself twice as hard as your patron does.

The entire program at the Rialto this week is a happy one, there is action running entirely through it. Last week we mentioned the difference between balance and co-ordination, and we have been questioned of what the difference is. It is this: The program at the Rialto is not balanced this week with comedy set against the drama. But it is co-ordination, because there appears to be a single theme running through all the pictures, a theme of happiness and life and energy.

Charles Ray is all action in "The Son of His Father," and pulled a lot of Douglas Fairbanks stuff. There was a good balance of clever comedy to the picture.

A most striking effect is obtained in the Animated Magazine, especially in the music effects. The opening shows Squadron A marching down Fifth avenue on their start to the front, and the orchestra pealing forth, "Good-by, Broadway, Hello, France," brought a great volume of applause, but it remained for the closing feature of the magazine to bring forth not only hand-clapping, but the audience broke into cheer after cheer, and voices were raised high in their expression of emotion. And to this stirring picture, showing the President of France reviewing the helmeted American troops in France, the orchestra played "Over There." The effect of the good-by to the first troops and the others already "over there" was so striking as to come home quickly to every one. Another burst of applause came with the Universal cartoon, "Barrage Fire," based on the Liberty Loan.

Other numbers in this magazine were Pathe's "Springtime on the Riviera," a beautifully colored picture, U. S. marines playing football, the Rocky Mountain Jay, scenic studies and striking plays in the third and fourth games of the world series. *Rothapfel did a striking thing this week in putting in two "Mutt and Jeff" comedies.* It was so unusual as to cause comment. The reason: *To bring back a succession of laughs amid a bunch of subjects that kept the heart beating fast.*

"Fading of Local Color" is another delightful scenic made by Educational. The title is in cartoon form, and we regret that there is not room to describe it in full here, for it's about the cleverest of such.

This is a picture of the Arizona desert, and again the music came in. There are a few Indians brought into the picture, and the wildness of the country shown suggested to Mr. Rothapfel an Indian air, and so "The Dagger Dance" from Victor Herbert's "Natomah" was used, the string instruments delightfully echoing the tom-tom of the savages.

Music can make a picture. It added twice the delight to this one.

Mr. and Mrs. Sydney Drew appear in "The Dentist," a very human comedy.

Greek Evans is again heard at the Rialto this week, this time in the toreador song from "Carmen." Attillo de Cicco gave a lifeless rendition of a love song from "Manon Lescaut."

Booking a GOOD picture is only the start. Convincing the public that it is a GOOD picture is the thing that brings the cash through the box office window.

AT THE STRAND WEEK OF OCT. 14

COMEDY runs strong through the bill at the Strand theatre for the week of October 14. Billie Burke is the star in "Arms and the Girl," the story of an American girl caught in France at the time of the German invasion. While there are some powerful dramatic scenes, the comedy prevails.

The other laughing picture is Victor Moore in "Home Defense," a wildly impossible creation.

The educational this week is a Pathe picture in colors, one part showing "A Corner in the Morvan," and the latter half "Wild Ducks." There is some exceptional photography in the latter half, and the camera man has been able to catch a lot of comedy

Practically all of the topical review is devoted to patriotic subjects. The opening shows a parade of troops in San Francisco prior to their departure, with former Ambassador to Germany Gerard telling the boys good-by; then there are scenes from the world series, followed by a clever Bray-Paramount cartoon showing the new aeroplane machine guns. The fourth chapter shows British troops leaving for the front, and then a tribute that was paid to the American flag by the English. At an Atlantic port a seized German ship is seen being put in commission. This is followed by a scene showing American troops in France. This was made by Pathe, and is almost identical with the Universal picture of the same scene being shown at the Rialto. The closing chapter urges buying a Liberty Loan Bond.

The overture is Rossini's "Semiramis," and the organ solo "Melody of Peace." Marie Stark, soprano, rendered the mad scene from "Lucia," and Herbert Waterous is heard in "The Two Grenadiers."

Ready Made Ad-Talks

"Cassidy," Featuring Dick Rosson—Human, Heart-Interest Picture Drama

(Triangle Five-Reel Production)

Some men are a failure in New York and a success in San Francisco, and vice versa. In other words, the success of some men depends in a large measure on geographical lines—or so it seems. It was so with Cassidy, the hero of the five-part photodrama of the same name, released by Triangle and featuring Dick Rosson. It is a story of the "down-and-outer," who waited only the chance to rise to his feet and declare himself as good, if not better, than the best of men, if such is possible. Cassidy had lost courage—had given up the hope of ever being able to hold his head high in the air and say "I'm a man." But fate had something to say on this question, and fate decreed that he leave New York for San Francisco. Cassidy arrives in the Coast city at night—broke, hungry and with a feeling that his days were numbered. Instinctively he turns to the lights over the entrance to a saloon. There is someone waiting for him back in Old New York. Before the end comes he wishes to get back and decides to "pull" one more robbery. He chooses the house, enters by a window, and finds himself face to face with its owner. He is the district attorney of that county. Cassidy sees a picture of his daughter. She reminds him of the one who is waiting for him back East. The district attorney is merciful and gives Cassidy money to return to New York. Cassidy returns to the saloon and sees the replica of the picture he had seen at the home of the district attorney. She had just returned from boarding school. He acts quickly, returns her to her father and starts for the freight yards and New York. He was a man.

"Cassidy," featuring Dick Rosson, at the ——— theatre on ——— of ——— week.

Olive Tell Seen in "The Unforeseen" Adapted from Famous Stage Play

(Mutual Five Reel Production)

Olive Tell is probably better known to those acquainted with the names in electric lights over the entrances of the legitimate theatres than to those, numbered in millions, who follow the flaring beacons announcing the next "movie" feature to be seen on the screen of the ——— theatre. If you are not already acquainted with Miss Tell and her magnetic personality, you want to come to the ——— theatre ——— week and watch her enact the scenes that take place between Margaret Fielding and Walter Maxwell, Richard Haynes and others, when Margaret Fielding, after living happily with her husband, who is blind, is confronted with the problem of concealing her identity from her husband after his sight has been restored by an operation. Years before she had been seen under compromising circumstances by Maxwell, who eventually became her husband. He was the man she married her. This gives you only an inkling of what transpires when "The Unforeseen" is shown on the screen, but it is thought advisable for Miss Tell to give her own version of the story, which she, as Margaret Fielding, presented, assisting her in the enactment of this screen play, the original stage version of which was presented by Charles Frohman, at the Empire theatre, New York City, in 1913, are David Powell, Lionel Adams, Fuller Mellish, Eileen Dennes and Helen Courtney.

Olive Tell, seen in some of the most popular Broadway productions, will be seen at the ——— theatre on ——— of ——— week in "The Unforeseen," adapted from the stage play of the same name.

"The Dormant Power," with Ethel Clayton and Montague Love—Powerful Drama

(World Five Reel Production)

It takes a lot to arouse some men to the realization that they are meant to accomplish big things in life. And, generally, the ones who are destined to, not alone after the course of their own lives but who are to be directly responsible for the happiness of others, are the ones who, when they get the first inspiration, are found deep down in the mire of discouragement and failure. One glance from a woman, telling in that glance, volumes and conveying by that glance the one incentive needed to give such a man encouragement, is the greatest reformer in the world and accomplishes more real good than all the sermons ever rendered by the most eloquent orator. The glance that Christine Brent, who lives with her father in a small Texas town, gives Carl Randolph, a social outcast, wretched driftwood from the company of aspiring humanity, changes the course of the life of a wretched human failure into the paths that lead to enlightenment and success and makes of a human piece of wreckage, a man, respected by his fellow men and loved by a woman among women. With an "all-star" cast, the World Film Corporation has produced for the screen a story in pictures which tells of such a man and of such a woman. Note the names of those in the cast of characters: Ethel Clayton (featured), Joseph Herbert, Edward Lanford, Montagu Love, Muriel Ostriche and George Morgan. Do you recognize the names of screen favorites? They enact "The Dormant Power." Come and see it at the ——— theatre on ——— of ——— week.

READY-MADE AD-TALKS PUBLISHED IN LAST WEEK'S ISSUE

Oct. 20, 1917.

FEATURES

TITLE OF PLAY	PRODUCER	
"The Apple Tree Girl"	Perfection	5 reels
"The Moth"	Select	5 reels
"The Ghost House"	Paramount	5 reels
"Anything Once"	Bluebird	5 reels
"Ashes of Hope"	Triangle	5 reels
"The Fibbers"	Esanay-Perfection	5 reels
"The Spotted Lily"	Bluebird	5 reels
"The Girl Who Won Out"	Butterfly	5 reels
"The Torture of Silence"	Pathe	5 reels
"Her Country's Call"	Mutual	5 reels
"The Burglar"	World	5 reels
"Camille"	Fox	7 reels

STATE RIGHTS

"A Man's Law"	Overland Film	5 reels
"The Public Defender"	Harry Raver	5 reels

Mrs. Vernon Castle in Cleverest of Mystery Dramas, "The Mark of Cain"

(Pathe Five Reel Production)

To have set the pace for the millions of Americans who are devotees of the Terpsichorean art, to have a roof garden, the habitat of the elite of Broadway, named after you and to have your name emblazoned over the entrances of thousands of homes of both the silent and spoken drama, are results which most any of us would point to and say, "I am content"—but not so with Mrs. Vernon Castle. She is not content with seeing herself in "Patria," the Pathe serial which made the rounds of the Globe and added to her list of admirers a number represented by five or more figures, not with the other honors, but she, assisted by Antonio Moreno, J. B. Gilmour and Elinore Black, is to unravel a mystery called "The Mark of Cain." Roland Trowbridge, a wealthy stockbroker, is murdered in Van Cortlandt Park, New York. His last words were, "Mark of Cain—Cain did it." The murdered man's nephew, Kane, is accused. Peculiar circumstances lead to his arrest. Mrs. Castle presents the role of Alice, daughter of the murdered man. Judge Hoyt is in love with Alice. He wishes to marry her. How events shape themselves and the meaning of the last words spoken by the murdered man are depicted in this mystery drama and the many links in the chain of evidence which slowly winds about the guilty party, afford some of the most exciting scenes ever flashed on the screen of the ——— theatre. Mrs. Castle presents a part that demands of her the many talents which have placed her in the limelight and gained for her thousands of admirers. The story, itself, is a clever mystery, told in pictures. The ——— theatre promises you an exhibition seldom equalled and rarely excelled on the screen.

Marguerite Clark in "Bab's Diary"—'Nuf Said—You Be the Judge—"Great"

(Paramount Five-Reel Production)

A good story, a good director and Marguerite Clark—this is a combination that is hard to beat. For screen material the result has no equal. The story—"Bab's Diary"; the director—J. Searle Dawley, and the most charming, talented little personage on the screen—Marguerite Clark. These are the three ingredients which will go to make up the program for the performance at the ——— theatre on ——— of ——— week. You all know Miss Clark. Most of you know the name of Director Dawley. It only remains to tell you something of the story and the names of the members of the cast who assist Miss Clark in relating the adventures of Bab Archibald when she attempts to deceive her mother by announcing the name of a fictitious young man (who turns out to be most real) whom she intends to marry. In order to carry out her plans, Bab has to impersonate the role of a most astute diplomat, and she does so until the real man suddenly appears and she finds herself face to face with the problem of making good her bluff. But before this time comes, Bab finds herself in all sorts of predicaments. Some excellent comedy situations are made possible and Miss Clark is always "Johnnie-on-the-spot" when it comes to comedy situations. Those who are seen in the supporting cast are Nigel Barrie, Lenora Morgan, Frank Losee, Isabel O'Madigan, Richard Barthelmess, Helen Green, Guy Coombs, Jack O'Brien and George Odell.

Marguerite Clark in "Bab's Diary," at the ——— theatre on ——— of ——— week.

William Russell and Francelia Billington In Red-Blooded Drama, "The Sea Master"

(Mutual Five Reel Production)

A story of the sea, of the land, of the human tragedies that are enacted and pass unnoticed unless brought to light through the medium of the press or the motion picture—this, in brief, is the nature of the revelations to be made on the screen of ——— theatre ——— week when William Russell and Francelia Billington are seen in "The Sea Master," a five-part photoplay surging with humanity's stronger self in battle with the weakness of a woman who by virtue of this weakness defies the indefatigable, who feared no man or no one thing, but who acknowledged defeat at the hands of him after his brute strength proved of no avail against the invisible something which emanates from the woman we love and because of that love, admire and also respect, even though we realize that she is untrue and undeserving of our respect. Strong, virile action characterizes this late picture, released on the Mutual program. It tells a red-blooded story and in a manner and with a feeling that demands a reason from any and all who have red blood running through their veins, in the language of the streets, "it's a corker"—one that not only furnishes with every flash or reelage, entertainment, but one that furnishes "food for thought" and will be remembered long after it has run its course on the screen.

William Russell, supported by Francelia Billingham and a strong cast, in "The Sea Master," at the ——— theatre on ——— of ——— week.

Alma Reubens, the Girl with the Beautiful Eyes, in "Firefly of Tough Luck"

(Triangle Five-Reel Production)

Alma Reubens' name is not as familiar to motion picture lovers as some others, but the management of the ——— theatre wishes to call to the attention of his patrons that, though Miss Reubens' name has not been up in electric lights, she deserves such honors, and the management is of the belief that after you have seen Miss Reubens in "The Firefly of Tough Luck," to be shown at the ——— theatre on ——— of ——— week, you will agree. Miss Reubens presents the role of the Firefly who takes up the profession of entertaining the rough element that is usually found in a dance hall. Her husband is a worthless sort and the Firefly is obliged to work in order to "keep the wolf from the door." She starts for the town of Tough Luck, but on arriving she looses her nerve and retraces her steps. Night finds her on the lonely desert. Danny Ward, a Yale graduate, has lost at cards, and he also finds himself wandering in the desert. He finds the Firefly and takes her back to Tough Luck. "Tough Luck" Baxter, the founder of the town, Happy Jack Curtis, a prospector, and the Firefly decide to stand together and the Firefly becomes the star entertainer of the public dance hall. Danny Ward becomes infatuated with her. Her husband gets in trouble and she decides to stick with him, but events so turn that she is convinced that he is worse than a beast. The town of Tough Luck is renamed Good Luck, after Baxter has fallen victim to own faults.

"The Firefly of Tough Luck," with Alma Reubens, at the ——— theatre.

Jane Cowl, Star of Many Broadway Successes, Seen in "The Spreading Dawn"

(Goldwyn Six-Reel Production)

Jane Cowl, the star of many Broadway successes and who made such a decided hit in "Common Clay" and "Lilac Time," two of the most popular stage successes of the last two seasons, is to be seen in a Goldwyn production, titled "The Spreading Dawn," a story of love and war. At this time, when almost the entire world is at war, "The Spreading Dawn" strikes a most timely note, and with Miss Cowl interpreting the featured role of Patricia Vanderpyl, a belle of New York society during the Civil War, it has added

assurance of success. Georgina Vanderpyl, a descendant of the old Vanderpyl family of Civil War days, wishes to marry her soldier boy before he leaves for France, but her aged aunt discourages the marriage because, as she explains, Patricia Vanderpyl, who married her soldier lover at the outbreak of the Civil War, was made unhappy for the remaining days of her life, because of the unfaithfulness of her husband. Miss Cowl presents the part of Patricia, and she takes you back to the days of the war, and shows how her husband's unfaithfulness destroyed every happiness she had ever known. This is enacted while the aunt relates to Georgina the story. The aunt remembers a letter written by the husband, which had never been opened. Georgina insists that it be read, and in it is revealed the fact that her (Patricia's) husband had been misjudged. Georgina's marriage is sanctioned, and Patricia is, after many years, convinced that love still exists. Supporting Miss Cowl are Orme Caldara, Harry Springer, Florence Billings, Henry Stephenson, Alice Chapin, Helen Blair, Cecil Owen, Mabel Ballin, Edmund Lowe and Mrs. Edith McAlpin. "The Spreading Dawn" was adapted from the story by Basil King.

At the ——— theatre on ——— of ——— week, Jane Cowl in "The Spreading Dawn."

Mae Marsh, Robert Harron, Stars of the Silent Drama in "Sunshine Alley"

(Goldwyn Six-Reel Production)

Mae Marsh, whose name will be long remembered for her work in Griffith's masterpiece, "The Birth of a Nation," and who more recently starred in the screen adaptation of Margaret Mayo's play, "Polly of the Circus," is to be seen on the screen of the ——— theatre in "Sunshine Alley," a drama that runs true to life, and presents her in a role that brings out all the charm of a talented actress's personality. Heading the supporting cast in "Sunshine Alley" is Robert Harron, who has risen with Miss Marsh to the ranks of stardom. Mr. Harron's power to entertain and to interpret a dramatic part is no less marvelous than that possessed by Miss Marsh. He is an artist and portrays the character of Ned Morris, a son of a millionaire, who falls in love with Nell, the character impersonated by Miss Marsh, with all the naturalness that could possibly surround such a character in everyday life. With Miss Marsh and Mr. Harron, in this picture are Dion Titheradge, J. A. Furey, Ed. See, John Charles, W. T. Carleton, Isabel Berwin and Jack Grey. The screen adaptation was made from the story by Mary Rider. The initial title to the final scene, it is human—full of heart-interest and depicts the events in the lives of two young people—the one in poverty, the other blessed with wealth. Nell is loved by a young millionaire, but her love for her brother is greater, and excepting that other forces influence the course of events, she would have lost the friendship of a man who really loved her, and who was in a position to grant her every wish—all for her brother.

How she is cleared of a charge of theft that has been made against her, and the happy ending of it all is told in "Sunshine Alley," with Mae Marsh and Robert Harron in the leading roles, to be seen on the screen of the ——— theatre on ——— of ——— week.

"The Desire of the Moth," Disclosing the Wonders of the West—Ruth Clifford

(Bluebird Five-Reel Production)

Are you from Virginia? Have you ever witnessed a real demonstration of Old Dominion friendship, and would it mean to have friends who are really friends and not the so-called friends who present themselves in that light only when your pocketbook is filled and your spirits running high? If you're not from Virginia—all the better—for you will know for the first time what it means to call Virginia a home State. Eugene M. Rhodes has written a story entitled "The Desire of the Moth." Elliott J. Clawson, who is responsible for the work of adapting the story, has scenarioized some of the best Bluebird productions. Ruth Clifford is the featured member of the cast. She presents the part of Stella Vorhis. In the supporting cast is Monroe Salisbury, the noted character actor of both screen and stage. Mr. Salisbury has been associated on the speaking stage, with such well-known celebrities as Mrs. Fiske, Kathryn Kidder, Nance O'Neill and John Drew. He appeared with Marguerite Clark in "The Goose Girl," one of the first of her screen plays. Rupert Julian is also in the supporting cast. Mr. Julian directed the production. Others in the cast are W. H. Brainbridge, Milton Brown and Al Sears. "The Desire of the Moth" is a picture of unusual worth. Full of action, most of which takes place in the open country of the Southwest, it presents a picture of the maximum entertaining value.

"The Desire of the Moth," a Bluebird, with Ruth Clifford featured, will be at the ——— theatre on ——— of ——— week.

Vivian Martin as "Mike," a Newsy, in "The Trouble Buster"—Some Little Newsy

(Paramount Five-Reel Production)

Vivian Martin in "The Trouble Buster." The management of the ——— theatre is always pleased to announce the name of Miss Martin as the featured player in a picture showing at the ——— theatre. One thing is always assured, and that is that this little actress will please. She always radiates sunshine from the screen. She does so when she enacts the role of "Mike" in her late picture. On the program she is listed as Michelna Libelt, but to her friends, and especially to "Blackie" Moyle she is known as plain "Mike." "Mike" is a little Roumanian, recently arrived in this country with her father. Her father is taken ill and dies, leaving "Mike" to obtain a living the best she knows how. She meets "Blackie" Moyle, a newsy, and she is offered part of his pipe-box home. The two become close friends, and during their spare moments they model figures in mud. She decides that she must masquerade as a boy and so cuts off her curls, dresses in boy's clothing, and from all outward appearances is "Mike," the "boy" newsy. "Mike" meets Tip Morgan, a gangster, and she is lured to his den. "Blackie" discovers them and rescues her. "Mike" learns of an art exhibit and thinks it would be good fun to bring some of her figures, modeled in mud, to the exhibit. An art dealer sees in one of the models wonderful possibilities to create a craze for the figure it represents. "Mike" becomes famous. "Blackie" is rewarded also, and the two newsies are made happy.

Vivian Martin in "The Trouble Buster," at the ——— theatre on ——— of ——— week.

Dorothy Phillips the Prize Actress of Bluebird Stock, Seen in "Bondage"

(Bluebird Five-Reel Production)

The experiences of a girl reporter, the lively times had in the Bohemian section of New York and the manner in which a girl with fickle notions concerning love and happiness, and the happy ending of it all, is, in brief, the story as told by Dorothy Phillips, and a strong supporting cast of Bluebird artists, when she enacts the principal role in "Bondage," the latest Bluebird feature, to be shown at the ——— theatre. Those who assist Miss Phillips in her work in this picture are Gretchen Lederer, Gertrude Astor, William Stowell and J. B. McLaughlin. The plot of the story was suggested by Edna Kenton, and Ida May Park, one of the few women directors, adapted it to the screen and produced it under her personal direction. Miss Phillips presents the role of Elinor Crawford, who lived in a small town and who was ambitious to become a great writer. To accomplish her ends she goes to New York against the wishes of Evan Kilvert, village attorney, who is in love with her. Arrived in New York, she settles in the Washington square district, the home of all New Yorkers struck with the artistic temperament. She meets with congenial friends and drifts into the free and easy life as lead by those inhabiting this district. She is contented with life until the man whom she married shows his real self and deserts her, and then, for the first time, she realizes what it means to be in New York, to use a slang expression, "broke."

Dorothy Phillips in "Bondage," a Bluebird production, to be seen on the screen of the ——— theatre on ——— of ——— week.

"A Rich Man's Plaything"—A Fox Production with Valeska Suratt Featured

(Fox Five-Reel Production)

"A Rich Man's Plaything" is the latest Fox production, presenting Valeska Suratt in the featured role. Miss Suratt impersonates the role of Marie Grandon, a young girl who while working in a factory makes the acquaintance of "Iron" Lloyd, a millionaire who has been disappointed in love and has come to the small New England town to try to forget. He takes a job in the same factory in which Marie is working for a small wage and is attracted to her. They become close friends, and Marie tells Lloyd what she would do if she were a woman of means. Lloyd, now in love with Marie, notifies his lawyer in the city to arrange so that part of his fortune will go to Marie, but instructs the attorney that she must be lead to believe that the money has been left to her by a distant relative. Lloyd's curiosity is aroused by the statement Marie had made regarding the steps she would take if she were rich, and he does this to test her and learn if she will follow the path taken by most women who suddenly find that they really are wealthy. Lloyd, whose assumed name is Strange, finds that one of the first persons to be attacked by Marie when she establishes herself in New York and starts a campaign to reform the tenement house districts is himself. Ogden Deneau meets Marie in New York and falls in love with her. He is a strong business rival of Lloyd's. He attempts to ruin Lloyd, acting through Marie, and Marie starts a counter attack on Deneau through Lloyd. Marie wins her point, as well as a husband.

Valeska Suratt, in "A Rich Man's Plaything," at the ——— theatre on ——— of ——— week.

"Thou Shalt Not Steal"—A Detective Story of Merit—Virginia Pearson Featured

(Fox Five-Reel Production)

A detective story, whether it appears between the covers of a book or in pictures on the screen, always furnishes entertainment. This is especially true of detective stories adapted to the screen, for then the characters themselves unravel the mystery before your eyes. "Thou Shalt Not Steal" is a five-reel feature picture from the Fox Studios and has for its principal character Mary Bruce, impersonated by Virginia Pearson. It is a typical detective story and a mystery is unraveled and solved that moves along in true Sherlock Holmes style. Miss Pearson impersonates a girl who is told by her father that she must marry a man whom she does not love and whom she knows she never can love. The means she takes, in order to defeat her father's plans and to bring about a union between her and the man she really loves, sets the machinery in motion that makes possible one of the best mystery dramas that has ever been seen on the screen of the ——— theatre. Miss Pearson is supported in her work in this picture by Claire Whitney, Wayne, Mathilde Brundage, John Goldsworthy, Robert Elliott, Martin Faust, Lem F. Kennedy, Danny Sullivan, Dan Mason, Mrs. Pat Foy, Victor De Linsky and William Burton—all well-known Fox stars. "Thou Shalt Not Steal" was produced under the direction of William Nigh.

Virginia Pearson, in "Thou Shalt Not Steal," will be seen on the screen of the ——— theatre on ——— of ——— week.

"'49—'17" Takes You Back to the Days of '49—Western Drama

(Butterfly Five-Reel Production)

Back in the "days of '49" the "seven-shooter" swayed the destinies of the rugged, care-free miners. Blackstone's commentaries were unknown and never decided an argument. The "seven-shooter" was both judge and jury. The best man won. Judge Brand longed for the old days. He was immensely rich and suggested to his son, Tom, that he if he could, once more, experience the days when the gold flowed down the mountain side and the man who could shoot the straightest and quickest was the leader of his fellows he would gladly give his fortune. He wanted to live again the days when Nugget Notch flourished and the dance hall was at its height of popularity. Tom, anxious for adventure, suggested that he could reconstruct the old town of Nugget Gulch so as to make it resemble the town as his father knew it. He sets out for the West and, to the best of his ability, brings about the change. Then the Judge arrives and receives his first disappointment when, upon alighting from the train, he fails to hear the whistle of bullets through the crown of his wide Stetson. But he overlooks this neglect on the part of his son to provide the realistic, hoping that he has something more realistic of the old West in store for him. The dance hall is there and the saloon is running at full blast. Shortly after the Judge's arrival events so shape themselves as to bring the old Judge face to face with the life of the old days. He makes a discovery, meets the offspring of an old friend and solves a mystery surrounding the murder of a well-known character in the days of '49. "'49-'17" is typical of this picture of the old West. The days of '49 are compared with the days of the Twentieth Century.

READY-MADE AD-TALKS FILL LONG FELT NEED, HE SAYS

Arthur G. Stolte, manager of the Strand theatre, Cedar Rapids, Iowa, writes:

"Your department of Ready-Made Ad-Talks is something that has been long needed by the exhibitor. It is of great value and should not be passed up by any one."

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

IN THE INDEPENDENT FIELD

A. Dresner, Manager Exhibitors' Film Exchange, Washington, D. C.

"Garden of Allah" for Calgary

"The Garden of Allah" has been booked by John A. Schuberg of the Province and Bijou theatres, Winnipeg, after seeing the picture elsewhere and being impressed with its merits. He recently wrote H. J. Allen of the Famous Players Film Service, Ltd., Calgary, Alta, as follows: "I have seen 'The Garden of Allah' and consider it a wonderful picture."

The official War Pictures, which the Famous Players Film Service, Ltd., control for Western Canada, including Alaska, were recently run at the Dream theatre, Juneau, Alaska. W. H. Thompson, the manager, advised that these pictures were very well received. They did a big business on the opening day, and the intention was to run the film four days.

Fitzpatrick Represents Wolfberg

William J. Fitzpatrick has been appointed Pennsylvania representative of the Harris P. Wolfberg Attractions, Pittsburgh. He will devote most of his time to the western half of the state, and will specialize on the three latest properties of the Wolfberg exchange, "Today," "The Mad Lover," and "Persuasive Peggy."

Mr. Fitzpatrick was associated with the Pathe, and prior to this time with the World Film Company, of St. Louis. He is one of the oldest moving picture salesmen in the business. Besides operating several moving pictures stock companies in Chicago, he spent several years in vaudeville and musical comedy.

Clark Gets "Warrior"

Arthur H. Sawyer and Herbert Lubin, of General Enterprises, Inc., which organization is allotting territorial rights for their film spectacle, "The Warrior," starring Maciste, the gigantic hero of Gabriele D'Annuzio's "Cabiria," announced this week an important state right sale.

By virtue of a contract closed last week between Mr. Sawyer and James B. Clark, of the Rowland-Clark theatrical and picture interests of Pittsburgh, Pa., "The Warrior" is acquired by the former for the territory embraced by Western Pennsylvania and West Virginia.

Thomas and Raver Join Forces in New Company

Dean of American Playwrights Will Contribute Original Stories Besides Acting in an Advisory Capacity Respecting Other Scenarios Accepted for Production

BY the terms of an agreement, the final details of which were arranged last week, Augustus Thomas, the dean of American playwrights, becomes associated with Harry Raver in the formation of a new motion picture producing organization. Augustus Thomas, in addition to writing original stories, which will be visualized by the new concern, will also act in an advisory capacity with respect to all scenarios accepted for production and will generally supervise all matters relative to the selection of casts, scenic investiture and staging.

Mr. Thomas has achieved a place in the hearts of the American theatregoing public equalled by few contemporaneous playwrights. For more than twenty-five years he has contributed consistently successful offerings to the stage and his fame as a dramatist has reached the four corners of the globe. He has received the plaudits of the foremost critics of all nations, who have been as one in their designations of his plays, as remarkable, not only in technical construction and craftsmanship, but in their masterly treatment of the real problems of life as well.

Augustus Thomas has been accorded many honors in the form of decorations by literary bodies of the highest standing, but the honor he prizes most highly is that conferred upon him by the American Society of Arts and Letters, whose recognition of his notable attainments as a dramatist was recently expressed in the presentation of a medal of solid gold. Mr. Thomas is the only American playwright who has been the recipient of this signal honor from the Society of Arts and Letters.

Before entering the field of dramatic literature Augustus Thomas was a newspaper man. In 1890 he wrote "Alabama," a play which started a vogue which resulted in a veritable flood of similar offerings. "Alabama" was a great success and established the young playwright forthwith. Then followed "Mr. Carter of Cartersville" and "In Mizzoura," the latter play presenting Nat Goodwin in a new type of role which added greatly to the reputations of both dramatist and actor.

"Arizona," one of Mr. Thomas' most successful plays, appeared in 1900. This ran for two seasons on Broadway and later toured the country for six or seven years with unremitting favor. The complete list of Augustus Thomas' successes would fill a veritable book, and space limitations naturally forbid their repetition here. Among his better known plays, however, we might mention such whirlwind hits as "Colorado," "On the Quiet," "The Earl of Pawtucket," "The Harvest Moon," "As a Man Thinks," "The Education of Mr. Pipp," "The Embassy Ball" and "The Witching Hour."

"The Witching Hour" was not alone an unusual stage success from both an artistic and financial standpoint, but repeated its record in visual form, its appearance as a screen attraction being hailed with an acclaim that has fully justified itself, as all familiar with pictures are aware.

True to the reputation which he bears as an American man of affairs vitally interested in the welfare of his country, Augustus Thomas is presently engaged in a tour of the United States, speaking in various cities in behalf of the second Liberty Loan. Secretary McAdoo chose Mr. Thomas as a member of the lecture committee to boost the Liberty Loan, which body includes such distinguished men as Gov. Walsh of Massachusetts, ex-Gov. Folk of Missouri, Billy Sunday, the evangelist, ex-President Taft, Oscar S. Straus, the philanthropist, and ex-Governors Deneen and Dunne of Illinois. Luke Thomas, son of the playwright, is now "somewhere in France."

Do You Want a New York Office, Mr. Exchangeman?

¶ There is a New York office for you—for the asking. You can have a staff of statisticians, film reviewers, reporters in touch with all the gossip of the Rialto, service men anxious to get particular information for you or put you in touch with the makers of any type of picture you may desire.

¶ The office is that of Motion Picture News; the staff is that of Motion Picture News. When you want something that you feel a New York office of your own would give you—ask us. Don't hesitate, don't be bashful—we don't mind trouble and we do like to serve.

¶ Read that again—let it drive home. Then put this address on your memorandum pad—it's your New York office:

Room 405
729 Seventh Avenue
New York City

Tucker Gets "Congrats" from Across the Ocean

George Loane Tucker, who directed the McClure picture, "Mother," in which Elizabeth Risdon plays the title part, has received a cablegram from London from Eden Philpotts, the author of the book from which the scenario was taken, as follows: "Heartiest congratulations—great difficulties triumphantly conquered by you—humor and pathos story rendered with sympathy and fine feeling. (Signed) Eden Philpotts."

This tribute from the author to Mr. Tucker voices the sentiment of all those who have seen the private showings of this film, which is now about to be released on the state rights basis. Mr. Tucker, whose recent picture, "The Manxman," has caused him to be acknowledged one of the foremost directors, himself considers "Mother" among the best of his recent productions.

Pelzman to Handle "Italian Battlefront"

The distribution of the Royal Italian Government's official war pictures, "The Italian Battlefront," for Greater New York, New York State and New Jersey, is being handled for the Fort Pitt Theatre Company, which controls the American rights to this picture, by S. D. Pelzman, who recently became associated with the New York office of this organization.

Mr. Pelzman, who is widely known among exhibitors in these territories, has for a long time been connected with the Universal Company, where he handled independent releases and other special productions.

A progressive type of exchangeman, whose business gospel is founded on helping an exhibitor make the most out of a picture, Mr. Pelzman may be relied upon to give exhibitors who present this picture that quality of personal service which insures the most far-reaching results.

"The Italian Battlefront" is reported to be in strong demand in New York City, as the result of its success at the Forty-fourth Street theatre, and exhibitors planning to present this picture will do well to get in touch with Mr. Pelzman promptly, at the offices of the corporation in the Times building.

New Company Plans Studios at Madison, Wis.

News reached the Chicago Loop last week that a modern film producing city is to be built at Madison, Wisconsin. The producing concern is said to have local and eastern capital interested and it is stated will begin with a plant costing $100,000. The venture is to be launched by A. Dorian Allison, formerly a director of the London Film Company and later with Pathe.

It is said the concern will be incorporated as the Trinity Film Company. Pictures are to be produced with Biblical, historical, educational and industrial settings and subjects. According to Mr. Allison, production work will commence the first of the year.

THE INDEPENDENT FIELD TICKER

Territorial Sales Reported During the Past Week

Productions	*Buyer*	*Territory*
"The Glad Series"	A. Kay Co.	World Rights.
"Parentage"	Select Pictures Corporation	Greater New York.
"Parentage"	Veribest Pictures, Inc., Buffalo.	New York State (outside of Greater New York).
"Parentage"	Peerless Feature Film Exchange, Philadelphia	Eastern Pa., S. New Jersey, Delaware, Maryland, District of Columbia, Virginia.
"Parentage"	Central Film Co., Chicago.	Illinois, Southern Wisconsin.
"Parentage"	Frank Gersten, Inc., N. Y. C.	Northern New Jersey.
"The Cold Deck"	Pioneer Film Co.	New York, Greater New York, Northern New Jersey (including Trenton).
"Kerensky in the Russian Revolution of 1917"	Standard Film Co., Chicago	Illinois, Indiana.
"The Warfare of the Flesh"	Corona Film Co., N. Y.	Porto Rico, Santo Domingo.
"Hate"	Corona Film Co., N. Y.	Cuba, Porto Rico, Santo Domingo.

Hoffman Players Aid Smoke Fund

Hoffman-Foursquare artists showed their patriotism last week by doing their bit for the benefit of the New York Sun's Tobacco Fund for the boys in France. Turning their backs for the moment upon their profession, they became newsies for a splendid cause. With evening editions of The Sun under their arms, they stopped pedestrians at Fifth avenue and Forty-second street and sold papers galore.

Among the volunteers were Jane Grey, Zena Keefe, Gertrude McCoy, Irene Fenwick, Leah Baird, Milton Sills, J. Herbert Frank and Tammany Young. Ruth Roland, unable to abandon her Pacific Coast vaudeville engagement, wired her best wishes and a substantial check. But those who sold The Sun reaped their reward and the receipts will all be devoted for smokes for the boys who most need them.

L. L. Hiller, Treasurer King Bee Films Corp.

Gainsborg Reports Excellent Bookings

Hy Gainsborg, manager of the New York Hoffman-Foursquare Exchange, reports good bookings for "One Hour," "The Silent Witness" and "Should She Obey."

"I am having many inquiries for 'The Great White Trail,'" said Mr. Gainsborg, "and I am pleased to be able to say that this Arctic subject will be ready for distribution very shortly."

Ogden Pictures Sells Lillian Walker Film

Isaac A. Rosenthal, of the Western Civilization Company, has closed a contract with the Ogden Pictures Corporation for the rights to "The Lust of the Ages" for the territory of Oregon, Washington, Idaho and Montana. Mr. Rosenthal intends sending out six prints of the production to be exploited as a road attraction.

A contract was also closed with the Photoplay exchange of Salt Lake City on the same production for the territory of Colorado, Utah, Wyoming and New Mexico. A. L. Stallings, vice-president and manager of the Photoplay Exchange, reports that in a showing of the production to exhibitors he received bookings, which will keep three prints of that production working until the first week in January. The Alhambra theatre at Ogden, Utah, a house with a seating capacity of 2,500 immediately booked the production for a full week's run, beginning October 18.

France Film Company to Move to New York

At a meeting of the board of directors of the France Film Company, of Chicago, at the Hotel Morrison last week, it was decided to move the headquarters of the company to New York. The new offices will be in the Candler Building there. Charles H. France presided over the meeting and M. G. Watkins was secretary.

"NEWS" HELPFUL

The Reliable Feature Film Company, Chicago, says:

"We appreciate very much your method of advising the independent film exchanges of the various releases that are put on the market, so as to awaken their interest in the new subjects.

"It is a very clever idea and shows the effort you are making to please thetrade at large.

"We wish you every success in your onward march of progress."

Sixty-Day Showing of West Comedies

Marcus Loew has contracted for a sixty-day showing in New York of Billy West comedies made by the King-Bee Films Corporation, which started Monday, October 15.

Peerless Appeals from Decision of Censor Board

An appeal has been filed in the Common Pleas Courts of Philadelphia, by the Peerless Film Exchange, of that city, from a decision of the State Board of Motion Picture Censors, which held that the picture, "Where Are My Children?" could not be exhibited in the State of Pennsylvania. The Peerless denies, in its appeal the contention of the Board of Censors. No action has been taken by the Court of Common Pleas.

"Industry Will Profit by War Tax" Says Producer

Louis J. Selznick, President of Select Pictures Corporation, Says That the Tax Will Pave the Way for Better Pictures and Eliminate the Poorer Quality

COINCIDENT with the receipt of hundreds of letters from exhibitors throughout the country, expressing the opinion that the War Tax Law, when it goes into effect, will be the direct cause of the closing of many theatres, Lewis J. Selznick, president of the Select Pictures Corporation, comes forward with the statement that the war tax is going to be a big help to the motion picture industry in general.

In the interview which follows, Mr. Selznick sets forth the reasons why the tax will act in a beneficial manner:

"When I advocated open booking the film industry generally said I was crazy. In less than a year's time, however, I was proved right, and open booking was the accepted order of the day.

"Again, the film industry is going to say that I am crazy when I state that I am most emphatically in favor of the Government's tax on motion picture film. But I know that I am right and time will prove me so just as it proved me so in the case of open booking.

"Aside from the patriotic purpose which the tax accomplishes by providing revenue for the Government there is a great and everlasting benefit which the tax will bestow upon the picture industry. For it is such a burden upon the picture manufacturer that only those who make and market pictures of high quality and merit can hope to survive. In this way the tax becomes an agent for the cleansing and purifying of the producing end of the industry, by eliminating all the junk and the poor, weak pictures which are being produced at the present time.

"Let me explain a little more fully. The man who has to pay this enormous tax has to get a high price for his product in order to keep his head above water. Now, high prices can be obtained only for good pictures. The vast amount of junk which is being marketed to-day under the name of motion pictures does not bring a price sufficient to pay a profit on production cost after this tax is added. Therefore, the manufacturers of this junk will be compelled to produce fewer pictures and better pictures in order to escape the disastrous effect of the operation of the tax, and this will be one of the best things that ever happened to the motion picture industry. It is a case of kill or cure. We may record this Government tax as the operation performed on motion pictures which will cut away the dead tissue and leave behind only the healthy, vigorous body.

"That is why I say that I am a firm believer in the motion picture tax and only wish that it was heavier. If it drives to the wall those whose methods of operation are so unsound and unbusinesslike that they cannot bear up under its burden—then so much the better for the industry. The keen, live producer will know how to readjust his output so as to actually benefit by the operation of the tax, and the keen, live producer is the only one that the industry has any need of. So put me on record as saying that the tax on motion pictures is a great blessing in disguise."

"Mother" Is Appropriate Title for Tucker Picture

It Seems a Shame for This Young Woman to Make Up as a Woman of Fifty, as She Does in McClure's New Play, "Mother"

ONE of the most expressive and beautiful titles ever chosen for a screen production is that of "Mother," the name of the latest production of the American director, George Loane Tucker, who has been responsible for "The Manx-Man," "I Believe" and other subjects. During the course of an interview with Mr. Tucker, who is at present busily engaged in directing Mae Marsh in a Goldwyn production, the man who is respjonsible for the film version of Eden Philpott's famous novel, "The Mother" had the following to say regarding the title of his latest screen production:

"The little six letter word Mother undoubtedly has more universal meaning and appeal than any other within the ken of human tongue. It has been a worker of miracles and a transformer of men since the world first began. From the fierce mother-love displayed by the animal for its young during the primeval period down through the ages to the solicitude and tenderness of the girl-mother for the infant lying in the modern cradle, the influence of Mother has been felt above all other things. Truly it has been said the hand that rocks the cradle rules the world. Poets have immortalized the mother theme in countless rhyme and ballad, writers of popular songs have extolled 'her' virtues in numerous touching melodies, authors and newspaper men have made this topic the subject of innumerable 'sob' stories and human documents. It remained for the screen, the greatest modern exponent of human emotions to fully probe to its greatest depth the intensity and heart interest contained in the simple word 'Mother.'

"In the picturization of Eden Philpott's famous novel, "The Mother," I have striven, and not without success, to make a picture worthy of the appeal which Mother has for every human being, whether they be saint or sinner."

100 New York Exhibitors Book West Comedies

The Bee-Hive exchange handling Billy West comedies are located in the Godfrey Building, New York, with Nat H. Spitzer as general manager. This exchange, which is less than a month old, handles King-Bee comedies exclusively in the states of New York and New Jersey. Over one hundred exhibitors in New York have contracted for first run of Billy West comedies, it is reported.

Epstein Closes with Standard

M. S. Epstein, who is exploiting "Kerensky in the Russian Revolution of 1917" has left Chicago and is making a tour of the Middle West. In Chicago Mr. Epstein closed the territory of Illinois and Indiana with the Standard Film Company of Chicago.

Scene from "A Man's Law" with Irving Cummings, Berg Productions' Initial Offering

Raver Makes Statement Concerning the Two Apollos

HARRY RAVER, president of Apollo Pictures, Incorporated, has issued the following statement with respect to certain confusion which seems to have arisen concerning Apollo Pictures, Inc., and the Apollo Film Company.

"I wish to state positively," said Mr. Raver to a representative of this paper, "that there is no connection whatsoever between Apollo Pictures, Incorporated, a concern of which I happen to be president, and the Apollo Film Company, an organization of which I had never heard until I read of it being sued by Chas. Chaplin recently.

"It seems that the Apollo Film Company is alleged to have infringed on certain rights held by Mr. Chaplin regarding his productions. Mr. Chaplin, I further understand, is asking a sum approximating one million dollars damages for the alleged infringement. I know nothing of the merits of either side of the case, but inasmuch as Apollo Pictures, Incorporated, is not being sued by anyone, I deem it my duty to enlighten those who may be laboring under a misapprehension owing to the similarity of corporate titles, and who may confuse the two concerns.

"The Apollo Film Company, I understand, makes comedies. On the contrary, Apollo Pictures, Incorporated, has never made a comedy since it was organized last September. Its productions until recently were released on the Art Dramas Program; to date the pictures turned out by Apollo Pictures, Incorporated, includes "Rosie O'Grady," "The Mystic Hour," "The Great Bradley Mystery," "When You and I Were Young," and similar dramatic subjects.

"I think it but fair to myself and my associates that the widest publicity be given the fact that Apollo Pictures, Incorporated, and the Apollo Film Company are two entirely separate and distinct organizations. I trust I have made my position clear in the matter."

Ivan Productions Going Big in Ohio and West

Unprecedented business is reported by Ohio exhibitors with Ivan Abramson's production, "One Law for Both." George Stockton, manager of the Ohio branches of Ivan Film Distributors, Inc., writes that other Ivan productions have been booked on the strength of the good showing made by "One Law for Both."

"'One Law for Both' opened at the Orpheum theatre, Cleveland, on September 30 for a run of an entire week," said Mr. Stockton, "and played to the biggest houses the Orpheum theatre ever enjoyed. Encouraged by this fact, the management of the Orpheum theatre, viewing the two latest Ivan releases, 'Babbling Tongues,' directed by William Humphrey, and 'Married in Name Only,' directed by Edmund Lawrence, booked each of these for a week's run, beginning November 5."

Kopfstein Handles "International Spy"

Jacques Kopfstein has arranged to distribute through the Ultra Films, Inc., the five-reel feature entitled, "The International Spy." This production features Neva Gerber, star of the Universal serial success, "The Voice on the Wire."

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

Brenon Hopes to Finish Picture in a Month

Herbert Brenon expects to complete the production of "Empty Pockets," upon which he is now working, in four or five weeks, it has been announced.

During Mr. Brenon's illness at the Post Graduate Hospital, his technical staff made all preparations necessary for the completion of the picture.

The cast is now complete. Bert Lytell, who played the title role in "The Lone Wolf," also has an important character to portray in this picture.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUG. 24, 1912.

OF MOTION PICTURE NEWS.....

Published.....Weekly.....at NEW YORK, N. Y. for Oct. 1, 1917.

State of NEW YORK..... } ss.
County of New York..... }

Before me, a Notary Public.....in and for the State and county aforesaid, personally appeared E. Kendall Gillett, who, having been duly sworn according to law, deposes and says that he is Business Manager of MOTION PICTURE NEWS, Inc., Publishers of the MOTION PICTURE NEWS, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, Motion Picture News, Inc., 729 Seventh Avenue, New York City.

Editor, Wm. A. Johnston, 729 Seventh Avenue, New York City.

Managing Editor, Robert E. Welsh, 729 Seventh Avenue, New York City.

Business Manager, E. Kendall Gillett, 729 Seventh Avenue, New York City.

2. That the owners are: (Give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent or more of the total amount of stock.)

Motion Picture News, Inc., 729 Seventh Ave., N. Y. C.; Percy S. Alden, 729 Seventh Ave., N. Y. C.; Wm. A. Johnston, 729 Seventh Ave., N. Y. C.; Wentworth Tucker, 729 Seventh Ave., N. Y. C.; E. Kendall Gillett, 729 Seventh Ave., N. Y. C.; Carl Tucker, 729 Seventh Ave., N. Y. C.; H. Ashton Wyckoff, 729 Seventh Ave., N. Y. C.; Henry F. Sewall, 729 Seventh Ave., N. Y. C.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.)

None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is.....
(This information is required from daily publications only.)

E. KENDALL GILLETT.

Sworn to and subscribed before me this 6th day of October, 1917.

F. G. SPENCER,
Notary Public.

(Seal.)
Queen's County. Q. Co. Clerk's No. 2035.
Certificate filed in New York County.
N. Y. Co. Clerk's No. 515. N. Y. Reg. No. 9417.
Term expires March 30, 1919.

"Mothers of Men" Shown to the Buyers

A private showing of "Mothers of Men," the suffrage propaganda picture brought East by Willis Robards, was given recently for prominent buyers in the independent field and for representatives of the trade papers. The picture features Dorothy Davenport.

Among those present was Joseph W. Stern, the music publisher, who published the song, "Mothers of Men," which was written around the picture by Gus Edwards and Will D. Cobb. H. J. Shepard, of Shepard and Van Loan, representative of Mr. Robards, has planned to use the song as part of the advertising campaign for the picture. The song will be displayed and sold by a syndicate of five-and-ten-cent stores and will be released at the same time as the picture.

Harry Berg Gets Story for Barbara Castleton

Harry Berg has procured the story for one of the first releases in which he will star Barbara Castleton. The picture will be called "Ashes of My Heart," and will be taken from the book of that name, by Edith Blinn.

In pursuance with his theory that only pictures containing exceptional stories are worthy of the state rights market, Mr. Berg has looked far and spent a great deal of time in selecting stories for his releases.

Mr. Berg feels that the character of Rhoda, the heroine of the story, is particularly suited to Miss Castleton's type of work, and that, naturally, had a great deal to do with its selection. Miss Castleton will find in it a vehicle for the portraying of all emotions and it affords her ample opportunity to display the technique which has characterized her appearance in past productions.

"News" Is the Best

C. L. Williams and Company, San Francisco, says:

"This is to advise you that we fully appreciate the kindness of The News for past favors in connection with your state rights department, which has made wonderful strides in the right direction. In our opinion The News is the best and most complete of any of the publications devoted to the industry."

Klotz Sells "Whither Thou Goest" in West

Joseph S. Klotz, of Klotz and Streimer, has closed a contract with Mr. Elliott for the rights to "Whither Thou Goest" for the States of Minnesota, northern Wisconsin, North and South Dakota, Iowa, Nebraska and Kansas. Mr. Klotz is now en route to Seattle, Washington and Los Angeles, where he will show "Whither Thou Goest" to prospective buyers for their territories.

Gore, War, Fury and Sudden Death Move Swiftly Before the Camera in Rita Jolivet's War Drama, "Lest We Forget," a Selznick Photoplay. Miss Jolivet Is Here Shown Facing a German Firing Squad

Berg Outlines His Plans for Forthcoming Releases

IN a recent interview, Harry Berg, president of Berg Productions, outlined his plans for his forthcoming releases. Although Mr. Berg has been in the industry but a comparatively short time, his keen sense of picture values has brought him to the front. He has been making a special study of the various film markets throughout the country and is planning the work of his new company on the lines which will best suit the present conditions.

"From my observations," said Mr. Berg, "it seems to me that producers are striving more and more toward the suggestive in the pictures. There seems to be a mistaken idea that the public demands this type of work. As a matter of fact, a careful scrutiny of picture returns will speedily convince one of the error of this supposition. The public really has no liking for the suggestive and is coming more and more to demand good, clean, wholesome pictures. A production may easily be sensational without leaning toward the suggestive, and when our producers have learned that lesson there will be a decided improvement in the tone of their releases.

"In respect to my productions, I am trying to carry out this idea, and have selected certain stories for my releases on that basis. The American audience likes a strong, virile story, but it must contain certain moral values. There is enough filth and evil in this world of ours without holding it up to the public in the false attitude of a reformer. Pictures of that type do not act as a preventive but as an incentive. They appear to be a menace rather than a benefit as has been so amply proven in many cases.

"I do not maintain that the industry should give itself over to the production of the milk-and-water style of photoplay, in which virtue is always triumphant and vice receives its just reward. It is a mistaken idea to think that it is the desire of the public to be fed with a spoon. But there is no rhyme or reason in building the story of a picture purely around the sex question and making everything in the picture subordinate to that idea. If the question of sex must be brought in as is often the case, let it be incidental to the plot and handled with such delicacy as not to be paramount.

"An example of what I consider the modern feature ought to be is 'A Man's Law,' one of our first releases. There is a strong, clean story, sensational and thrilling. It teaches a lesson in strength of character and high ideals. It is a story essentially American and for Americans, without any of the morbid, sensual characteristics so prevalent in our modern photoplays, and our later productions will all be on the same high plane.

Marty McHale, President of the Athletic Feature Films, presenting "The Baseball Review of 1917"

"A Modern Lorelei," World Rights to Which Are Owned by Charles Rankin, Exhibits a Hundred or More Scenes Typical of Grecian Art. Tyrone Power and Frances Burnham Are Featured. Two Hundred and Fifty Diving Girls

Edgar O. Brooks Decides to Strike Out for Himself

EDGAR O. BROOKS, who recently resigned the general sales management of Mutual after a connection lasting upward of two years, has decided to operate as a freelance in the future. He has taken offices in the Candler Building, from which to conduct his operations.

The initial proposition to engage Mr. Brooks's activities will be the placing of several English productions in which are featured such stars of the stage and screen as Sir John Hare, Ellen Terry, H. B. Irving, Ben Webster, Cecilia Loftus, Kate Rorke, James Welsh and others. Mr. Brooks has been especially commissioned by the Cosmofotofilm Co., Inc., to negotiate United States and Canadian rights on these and many other star productions emanating from British studios.

As a specialist in the sales promotion field of the motion picture industry Mr. Brooks is well known. During the past five years he has held several important positions with success, among which may be mentioned sales manager and publicity manager for the Gaumont Company; engagements with the Universal, Cosmofotofilm, Allen Feature Film, and the Blinkhorn corporations, handling "specials," state rights, foreign sales, and program service; while lastly his recently severed connection with Mutual involved the entire handling of the twelve Mutual Chaplin specials, five serials and the supervision of sales operations at sixty-eight branch offices, with a sales force exceeding two hundred in number. Thus it will be seen his experience is wide and diversified.

As to the diversity of his operations Mr. Brooks explained that in his opinion there was only one way to learn anything, i. e., by actual experience. Hence when deciding to embrace the motion picture profession he resolved to "learn how" by actually undertaking the work himself in each and every department thereof. Accordingly he has undertaken trips "on the road" selling service, working road shows on percentage, and selling territorial state rights; he has traveled from Montreal to San Francisco and from Florida to Vancouver Island, and knows every inch of the North American continent; his executive assignments with several of the American distributors have proved him capable of directing and getting the best results from a sales force.

Wintroub Buys Rights to Several Pictures

Max Wintroub, head of the Fontenelle Feature Film Company, of Omaha, Neb., has returned to that city from Chicago, where he purchased the Nebraska and Iowa rights to "The Avenging Conscience," the Missouri rights to "The Escape," and state rights to a dozen other more ordinary features.

H. A. Rosebaum, Manager, Artcraft Film Exchange, Seattle

Bert Ennis Handles Tucker Publicity

Bert Ennis, it was announced last week, has been engaged to handle the publicity and exploitation matter for "Mother," the George Loane Tucker feature. He is doing this work from the offices of General Enterprises, Inc., 1600 Broadway.

Pathe Sells More Territory on Two Films

With many states now sold on Pathe's seven-reel "Today" with Florence Reed, and the six-reel "The Mad Lover," with Robert Warwick, and with many buyers for unsold territory bidding for the pictures, the state rights department of the Pathe Exchange feels that it is only a question of a short time before all territory will be disposed of. A gratifying interest has been shown in these Harry Rapf productions.

Territory now sold includes New York, California, Nevada, Arizona, Oregon, Washington, Idaho, Montana, Colorado, Utah, New Mexico, Wyoming, Alaska, Western Pennsylvania, New Jersey, Delaware, Virginia, Eastern Pennsylvania, Maryland, North Carolina, the District of Columbia, Ohio and West Virginia.

Tom North, of the Pathe state rights department, is now in Ohio in connection with various details incident upon the sale of the pictures in that territory.

Corona Buys Two Big Productions in Week

The Corona Film Company, of 1482 Broadway, last week bought the seven-reel production called "The Warfare of the Flesh" for exclusive exhibition in Porto Rico and Santo Domingo, and "Hate," the feature produced by the Fairmount Film Corporation, for exclusive presentation in Cuba, Porto Rico and Santo Domingo.

The Corona Company also presented Beatriz Michelena, the American star who formerly appeared in productions made by the late California Motion Picture Company, in Buenos Aires, Argentine, in the seven-reel production, "The Woman Who Dared." The picture was well received and it is said the demand is great for similar productions in that country.

Hirsch Buys Partial Rights to "The Cold Deck"

Considerable interest was aroused in the state rights field this week by the announcement that Nathan Hirsch, president of the Pioneer Film Corporation, had purchased from the S. A. Lynch Enterprises, Inc., the exclusive rights to "The Cold Deck," a William S. Hart feature, for New York, including Greater New York and northern New Jersey, including Trenton.

"The Cold Deck" is said to be one of the best pictures Hart has given to the screen. It is an adventuresome tale of Western life, full of thrilling action, in which Sylvia Bremmer and Alma Ruebens play the leading feminine roles.

Mr. Hirsch has already booked the feature for a long run at Shea's Hippodrome, Buffalo, and is placing it in other sections.

LIVE NEWS FROM THE PRODUCERS

Jewel Chooses Well in "The Co-Respondent"

In securing the rights to "The Co-Respondent," the production in which Elaine Hammerstein is making her screen debut, the Jewel Productions, Inc., has again proved its discrimination in the matter of choosing features. The story is hailed as a top-notcher from the standpoint of interest and plausibility, the production is said to be nearly mechanically perfect and the portrayal of the characters is in the hands of seasoned artists.

The first scenes show the country in the most beautiful part of Massachusetts. Ann Gray, the heroine, lives in a cottage with her aunt, a crabbed old maiden, whose sole recreations are psalm-singing, gossiping and making life unbearable for her niece. Ann writes stories and is only happy when living in the romantic atmosphere her imagination creates. It is this atmosphere and her unhappy home life that make her an easy prey for the philandering villain when he appears on the scene. He arranges with a friend to perform a mock marriage ceremony, but as it is about to take place, two detectives appear and Ann learns he is already married and the detectives are looking for divorce evidence. Ann escapes to New York and secures a position on the newspaper to which she has submitted stories.

The development of the love story between Ann and the editor of the paper; the manner in which a possible law suit threatens to ruin the man she loves because he is unable to substantiate a story of a divorce case he has printed, with the name of the co-respondent; how Ann learns that the divorce case is being instituted by the wife of the man who tried to ruin her and *she* is the co-respondent; her fight with herself to decide between saving her lover from ruin or protect her own good name; and the punishment of the villain, are scenes full of surprises and dramatic climaxes.

Fox Plays Lead for Constance Talmadge

EARLE FOX has been chosen as leading man in "The Honeymoon," the new Constance Talmadge picture which is now being filmed. Mr. Fox, though one of the youngest men on the screen, has come into prominence during the past year. His most notable work has been with Mae Murray, Pauline Frederick and with Norma Talmadge in "Panthea."

Miss Talmadge and her company are now in Buffalo, where work on "The Honeymoon" is being rapidly pushed. It is a comedy drama by Lloyd Sheldon.

"The Honeymoon" is the second Select picture which Constance Talmadge has made, her first production under the Select management being a screen version of Cosmo Hamilton's novel, "Scandal," scheduled for early release.

Frank Losee Stays with Famous Players-Lasky

Renews Contract for Two Years to Appear in Some of Most Important Forthcoming Productions—Now in Sub-Deb Stories

Frank Losee Has Signed a New Two-Year Contract with Famous Players-Lasky, to Appear in Paramount and Artcraft Pictures

FRANK LOSEE, one of the most versatile character actors in pictures, and who has appeared in many Paramount and Artcraft productions, has renewed his contract with the Famous Players-Lasky Corporation for two years, and will appear in some of the notable forthcoming productions. He is at present enacting the role of Bab's father in the "Sub-Deb" stories, starring Marguerite Clark, which are being released by Paramount.

Mr. Losee fits into nearly every production undertaken. Among the photoplays from Paramount in which he has been seen are: With Miss Clark in "Miss George Washington," "The Valentine Girl" and the "Bab" pictures already referred to. He has appeared with Pauline Frederick in "Sapho," "The Eternal City," "The Moment Before," "Ashes of Embers," and will be seen in "Mrs. Dane's Defense" to be released in the near future.

In "The Dummy," with Jack Pickford, and in "Great Expectations," with Mr. Pickford and Louise Huff, he was prominently cast. He appeared also in Artcraft's "Seven Keys to Baldpate" with George M. Cohan, and "Less than the Dust" with Mary Pickford.

In renewing his contract with the organizations, Mr. Losee expressed his entire satisfaction with his affiliations in the past and of the prospective work he will be called upon to do.

"I have been particularly happy in my connection with Famous Players-Lasky," he declared. "Not only does this arise from the splendid character of those with whom I am associated, the thoroughly satisfactory treatment accorded me by every one concerned, but also because the productions are of such high order that I feel I am upholding the best traditions of the drama, spoken or silent, in my work therein.

"I anticipate an opportunity to portray and create characters in forthcoming productions that will be artistically a credit to myself, my profession and the organization. At least I shall strive to that end and to retain the regard of my screen friends will of course be my aim in the future as in the past."

Frank Losee was born in Brooklyn, N. Y., but in early years he went to the unfolding West. Chicago, however, held him and he became a sort of protege of R. M. Hooley, the well-remembered stage director. He began his screen career with the Famous Players Company, and has remained in this organization permanently since, putting the stage behind him in favor of the silent drama.

To have achieved and held the friendship of virtually all with whom he has come in contact, is a record worth having and it belongs to Mr. Losee.

Stuart Paton Delays Show by Hitting Lumber

While taking Priscilla Dean, Harry Carter, Emory Johnson and Eddie Polo, the leading players of "The Gray Ghost" company, from Los Angeles to Santa Anna, Cal., a few nights ago, Stuart Paton, director of the Universal serial, ran his machine into a pile of lumber and came to a halt after smashing the headlights, one of the front wheels and a fender. The party changed to another car and proceeded on their way to Santa Ana, where the players were slated to make a personal appearance at a theatre. They were an hour late.

Accident Marks Production of Jewel Feature

During the making of a fire scene at Universal City, a few nights ago for the Jewel feature, "The Boss of Powderville," which is being completed by Ida May Park, one of the director's assistants, who was holding a fire torch on the roof of a building, missed his footing and fell among a crowd of dancers in the large dance hall which has been the scene of many exciting incidents in the making of the picture.

The assistant's fall was broken by a massive gas fixture, preventing serious injury. He escaped with only a few bruises. The torch, however, scattered its oil on several women dancers and their costumes took fire.

Left: Maxine Elliott in "The Eternal Magdalene"; Center: Mae Marsh in "Sunshine Alley"; Right: Mabel Normand in "Joan of Plattsburg," Three Current Goldwyn Attractions

Marie Dressler Sets Time to Quit the Screen

Thinks Three More Years Should Be Enough, After Which She Will Gracefully Drop Out of Sight—Defends Her Art

HARRIETTE UNDERHILL took the time and occasion to interview Marie Dressler, the Goldwyn comedienne, last week, and, among other things, discovered that the well known star has set a time limit on her services as fun maker for the general public. "Three years more and I will retire," said Miss Dressler.

In the course of Miss Underhill's interview Miss Dressler said: "I tell you, writing your own scenarios and directing your own pictures and packing trunks and seeing soldiers off for France and comforting their mothers, wives and fiances, and arranging a trip to Los Angeles and shopping and trying to be a lady all at once is—war!"

"This I have learned from observation: You can't make people want to laugh. The moment they suspect you are trying to make them laugh their natural obstinacy will make them shut up like clams. They have got to laugh because they can't help it—caught unawares, as it were. Making people laugh is the greatest art in the world.

"My comedy has been called slapstick, but I do not really consider it that. Slapstick comedy, to my way of thinking, means merely throwing pies or kicking people over and relying on that for your laughs.

"Now, I am not above throwing pies, but it must come in the story and be merely an episode, not the piece de resistance of the picture. I don't object in the least to being kicked down stairs or falling off a fence providing there is a perfectly legitimate excuse for it. In short, my slapstick must be the cause, not the effect.

"I believe, too, in having perfectly good whole-hearted stories to work from, the same as in any photodrama.

"You may fool part of the people all the time; you may even fool all of the people all the time, but you can't fool the camera. The camera is fiendish in its intuition. If you are not all right and square and on the level the camera will find it out and display your defection on the screen.

"I have seen that camera dig into people's souls and chuckle as it unearthed their frailties. It takes dislikes, too, because certain people never photograph well and the camera takes them as they are, not as other people see them.

"Three years more I shall work, and then I shall be seen no more. I never shall die on a raised platform. That to me is horrible. Thank heaven, I have sense enough to retire while I may do so gracefully! I say let men and women of the stage know when they are through and leave the public before the public leaves them.

"Then, if they have not saved enough to live on, let them seek some other line of endeavor and not try to capitalize their withered laurels. I have been twenty-seven years on the stage, and I think that thirty years is long enough for anyone."

Robert Hilliard's Nephew in "Blue Jeans"

Robert Walker, nephew of Robert Hilliard, plays the part of Perry Bascom in "Blue Jeans," a forthcoming Metro wonderplay, starring Viola Dana, under the direction of John Collins, a role which his uncle originated in the stage production.

The play was produced at the old Fourteenth street theatre more than twenty-five years ago, with Robert Hilliard and Jennie Yeamans in the leading roles of Perry Bascom and June. When Walker was cast for his role in the screen production, he telegraphed to his uncle for data concerning the costumes and settings. Many valuable suggestions were received from Mr. Hilliard, and his nephew's costume was copied from that used in the original stage production.

Robert Walker has played opposite winsome Viola Dana in a large number of Metro wonderplays, including "The Girl Without a Soul," "God's Law, and Man's," "The Gates of Eden," and "Lady Barnacle."

Lockwood Begins New Metro Production

Fred J. Balshofer has begun the production of his next Metro-Yorke feature starring Harold Lockwood at the Metro studios at New York, the new home of the Yorke forces. Until this time all the Harold Lockwood pictures were produced in California.

The title of the subject now being made is "Love Me for Myself Alone." It is an adaptation of Francis Perry Elliott's novel of the same name. This is the second of Mr. Elliott's novels Mr. Balshofer has selected for picturization, the first being "The Haunted Pajamas."

In Mr. Lockwood's support will appear Pauline Curley, his new leading woman; Lester Cuneo, William Clifford, Betty Marvin, Dora Mills Adams and Kathryn Hutchinson.

Frank Howard Clark Is Now Director

Frank Howard Clark, formerly chief of L-Ko's scenario staff, has changed his occupation to directing comedies under J. G. Blystone, director general of L-Ko forces. He will have charge of Phil Dunham's company with Lucille Hutton the leading comedienne. Clarence Barr, one of the pioneer comedy directors, has also been added to Mr. Blystone's staff. James Davis is a third addition to the L-Ko directing forces, which further employ Archie Mayo, Vin Moore and Dick Smith, as well as Robert Kerr, who lately joined out from the Keystone.

George Anderson Has Role in "Co-Respondent"

George Anderson, actor-husband of Fritzie Scheff, who appears in Arthur Hammerstein's new play, "Furs and Frills," is prominently cast in the Jewel Productions feature, "The Co-Respondent," in which Elaine Hammerstein is starred by Advanced Motion Pictures, makers of the Ralph Ince feature. It is after the stage success of the same name by Alice Leal Pollock and Rita Weiman, and was seen on Broadway two years ago when Irene Fenwick had the stellar role.

Clifford Bruce Meets with Accident in Auto

Clifford Bruce, who plays the role of Ben Boone in "Blue Jeans," a coming Metro wonderplay starring Viola Dana, under the direction of John H. Collins, was seriously injured the other day when his automobile fell backward down an elevator shaft.

On his way from the Metro Studio in New York City to his home at Bayside, Long Island, Bruce stopped at a garage for some repairs to his car. The shop was on the second floor, so he backed his car toward the elevator. When the car was half way on the elevator it started to lower to the basement, and before it could be checked the car fell backward down the shaft and Bruce was thrown out of the machine. He was picked up unconscious. An ambulance was summoned and he was taken to the Polyclinic Hospital. The extent of his injuries follows: Nose badly smashed, right eye closed completely, left eye so severely lacerated that several stitches were necessary, and a wrenched back. After his injuries were cared for, Bruce was removed by his brother to his home in Bayside.

The Metro player will be confined to his bed for at least eight or ten days, after which he hopes to continue his acting in the screen production of "Blue Jeans." He was scheduled to play in a big barbecue scene the day following the accident, and the entire studio floor was set for the action. One hundred and seventy-five extra players had reported for work and were making-up when Director Collins received word of Bruce's accident. The completion of "Blue Jeans" will be held up until his recovery.

Stronge Aids in "Who Leads National Army?"

Nat Stronge, who recently severed his connection with Vitagraph V-L-S-E, after having inaugurated a business basis publicity department in that organization, has been drafted by the Military Training Camps Association, which is working in conjunction with the War Department, in presenting a one-reel motion picture entitled "Who Leads the National Army?" In seeking a man thoroughly acquainted with the selling, distributing and promotion end of the motion picture business the name of Mr. Stronge was given to the authorities as the most likely to whom a patriotic appeal would cause him to cease all other activities until he had placed the picture on the way to financial success. The appeal to Mr. Stronge was not in vain.

Vignola Ready for New Paramount Feature

Robert G. Vignola, director of Paramount pictures, who went away for a rest after completing "The Hungry Heart" with Pauline Frederick in the star part, is back on the job. He will start shortly on a new picture with Miss Frederick as star. Vignola declares that of all his joys while vacating climbing the Adirondacks was the most joyful. From a casual inspection it would seem that the director has lost several pounds by his exertions.

Pictures, Though Costly, Cheapest Amusement

Paramount President Thinks They Form Table d'Hote of Entertainment, with New Delicacies Added Daily to the Screen Fare

DRAWING an interesting parallel between the values to the people on both sides the motion picture screen, Hiram Abrams, president of Paramount Pictures Corporation, who with General Manager B. P. Schulberg left Los Angeles last week on the long tour of the country in the interests of the organization, discussed the cost of production vs. the cost to the public of photoplay entertainment.

"Motion pictures today," said Mr. Abrams, "are at once the most expensive and the cheapest form of amusement before the public; most expensive so far as cost of production, distribution and presentation are concerned, cheapest as a means of entertainment to the public.

"Throughout the entire history of amusement, from the days of the Elizabethan drama to the modern Broadway spectacle, the more expensive the production, the more the public has been compelled to pay to witness it. The motion picture is the only form of amusement ever devised which increases in cost of production a thousand times the increase in cost to the public.

"This interesting result, is of course explained by the fact that the pictures may be termed 'the table d'hote of amusement.' Because millions of people have chosen this form of entertainment in preference to any other it is possible to give them a la carte film menus at table d'hote prices.

"Paramount and Artcraft are continually and successfully striving to add courses and delicacies to the screen fare."

Messrs. Abrams and Schulberg expect to visit every city with population of more than fifty thousand, approximately, and will personally talk things over with the exhibitors. From this tour the officials feel that they will obtain many ideas of value at first hand and also determine just how the million-dollar advertising drive for Paramount and Artcraft pictures may best be employed to benefit the exhibitors. Mr. Abrams explained as an example, that every paper in Los Angeles would carry a share of this advertising, so prepared as to indelibly fix in the minds of the public the identity of Artcraft and Paramount pictures.

President Abrams remarked that while he had been connected with the motion picture industry almost from the inception, he had never really seen a studio in action or a camera cranked until he visited the Lasky studio, and others where Paramount and Artcraft pictures are being made on the Pacific Coast. Both he and Mr. Schulberg were escorted through the studios by Jesse L. Lasky, vice-president of Famous Players-Lasky Corporation, and by Cecil B. Demille, director-general.

They also visited the Thomas H. Ince Studios where pictures are being made for Paramount and Artcraft, and the Mack Sennett plant where the new Paramount-Mack Sennet comedies are being filmed.

The Hon. Masanao Hanihara, Consul General of Japan, Visits Marguerite Clark at the Paramount Studio Upon His Arrival in New York with the Japanese Mission. Miss Clark and the Diplomat Were Friends When She Was Appearing Upon the Stage in Washington and He was Attached to the Embassy

Triangle Studios Hum with Autumn Activities

Variety of Subjects Keeps Large Directorial Staff Busy at Culver City—Desmond Feature Is Now Nearing Completion

Being Tied to the Stake and Feeling How the Old New England Witches Felt Is Part of Margery Wilson's Task, as Written into the Script of Triangle's "Wild Sumac"

WITH seven directors working on new pictures, four waiting for or preparing stories, over one hundred performers cast and others being added to the playing forces as the need arises, the first and second weeks in October threatened to break all production records at the Triangle Film Corporation's Culver City studio, where H. O. Davis, vice-president and general manager, is directing the general policy of production and expansion.

Four pictures, "The Firefly of Tough Luck," "The Stainless Barrier," "Doing Her Bit," and "Fighting Back," were shipped and five pictures are completed and ready for final editing. These are "The Fuel of Life," featuring Belle Bennett; "Easy Money," with Charles Gunn and Laura Sears; "Medicine Man," with Roy Stewart; "Regenerates," featuring Alma Ruebens and Walt Whitman, and "Indiscreet Corinne," a new Olive Thomas picture.

Director Thomas N. Heffron will soon complete his latest picture, "Gentility," the vehicle in which William Desmond will next be starred.

Thus far Director William Gittens has experienced many unexpected difficulties with the tide and storms in his sea picture, whose working title is "The Everlasting Mercy," but has succeeded in obtaining some good water stuff in the harbor district of San Diego. The Triangle three-masted barkentine "Fremont" is being used, and last week a realistic thrill was given the whole company when the "Fremant" caught fire during a scene where real flames were not intended.

Director Raymond Wells is making good progress on his latest story, "Fanatics," in which J. Barney Sherry, character actor, is being featured. Olga Grey, who recently joined the Triangle playing force, is also cast in this picture, playing a modern adventuress. The setting used as the adventuress's apartment is said to be one of the richest ever erected on a Triangle stage.

"Up or Down?" Director Lynn F. Reynold's latest masterpiece, featuring George Hernandez, will offer something new in the way of Western drama. Reynolds and Hernandez have returned from Santa Barbara, where many shots of rare scenic beauty were obtained. While in the North, the director took advantage of the vast cattle range near Santa Barbara to get some unusual Western stuff. The story of "Up or Down?" concerns an ex-convict in the process of evolution, assisted by the kindness of an author without an idea. How "Dollar Mike" finally furnishes the "big idea" and aids the author to win the woman of his choice gives a surprising turn to the plot, which is said to have an especial appeal for students of psychology.

Using thirty stock players and more than a hundred people in the open scene, Director G. P. Hamilton, newest addition to the Triangle directing force, has begun work on "The Maternal Spark." Among those cast are Irene Hunt, Josie Sedgwick and Rowland Lee. It is a story of how too much vanity almost ruined a bright young country lawyer who was taken up by an influential financier, and how the maternal spark in the breast of a woman who was not all bad, saved his matrimonial barque from shipwreck.

Director Cliff Smith and Roy Stewart, Triangle Western star, together with forty punchers, have returned from the O'Neil ranch near Oceanside, California. Sixty-three thousand head of stock bear the O'Neil brand, and these, together with the O'Neil ranch cowboys, were voluntary actors in the opening scenes of Stewart's new picture, "The Learnin' of Jim Benton."

Belle Benton, Triangle star, who last appeared as a vampire in Director Walter Edwards' new picture, "The Fuel of Life," has been cast for the leading role in Director Jack Conway's new picture, "Because of the Woman." Conway has already begun work on this feature.

The directors who are waiting for or preparing stories include Walter Edwards, Ferris Hartman, Jack Dillon and E. Mason Hopper.

Anderson and Whitman Begin New Feature

Mary Anderson and Alfred Whitman having finished "John Burt," the Greater Vitagraph Blue Ribbon Feature, based on the novel by Frederick Upham Adams, are starting work on one by George Randolph Chester and Lillian Chester. The title of the story is "The Eighth Great Grand Parent."

This is the third appearance of the Chesters on the Vitagraph program within the year, two other dramas written by them being "The Enemy" and "The Message of the Mouse."

"The Eighth Great Grand Parent" has for one of its high lights a real circus performance, introduced to provide the heroine with a chance to satisfy a lifelong ambition to play the role of a circus rider and gallop madly around the sawdust ring, mounted on a white charger and garbed in the crinoline costume of the bareback queen. This, it is also said, has been the ambition of Mary Anderson, who abandoned Grecian dancing to enter motion pictures and, since her work in the Western Vitagraph studio.

"Have you a little circus in your town?" has become the question that W. S. Smith, manager of the Vitagraph Hollywood studio, is sending out to the cities, towns and villages around Los Angeles. He wants to get the real circus action and atmosphere for Director William Wolbert to use in making his scene.

A Scene from George Loane Tucker's "The Manx-Man," Which Is Released by Goldwyn

Jewel's "The Co-Respondent" Backed by Publicity Drive

Plans Are Perfected for Extraordinary Newspaper Exploitation of Feature Starring Elaine Hammerstein, and Important Cities in United States Will Be Covered Thoroughly—Record May Be Established

Elaine Hammerstein Is the Beautiful Star in "The Co-Respondent," to Be Presented by Jewel Productions, Inc.

ONE of the most important advertising deals of the autumn, roughly in keeping with the steady upward march of the motion picture industry, was consummated last week when final arrangements were made to exploit Jewel's production of "The Co-Respondent," starring Elaine Hammerstein, in a series of half-page and quarter-page advertisements to appear in a chain of seventy-five of the principal newspapers of the United States, from New York to San Francisco.

Imposing Newspaper List

The newspapers in which the picture will be widely advertised are said to have a combined circulation of 30,000,000 readers, and include the New York American, New York Journal, Los Angeles Examiner, San Francisco Examiner, Atlanta Georgian, Boston American, Chicago American, Chicago Examiner, Providence Bulletin, Buffalo Courier and Inquirer, Buffalo News, Rochester Democrat-Chronicle, Rochester Union-Advertiser, Syracuse Herald, Syracuse Journal, Philadelphia North American, Philadelphia Bulletin, Baltimore American, Baltimore News, Washington Times, Pittsburgh Post and Sun, Pittsburgh Press, Cleveland News and Leader, Cleveland Press, Cincinnati Post, Cincinnati Times-Star, Toledo Blade, Toledo News-Bee, Columbus Dispatch, Dayton News, Louisville Herald, Detroit News, Detroit Journal, Indianapolis Star, Indianapolis News, Milwaukee Journal, Minneapolis News, Minneapolis Tribune, St. Paul News, Des Moines Register-Tribune, Newark News, Omaha Bee, Omaha News, Kansas City Post, Kansas Star, St. Louis Globe-Democrat, St. Louis Post-Dispatch Memphis Commercial-Appeal, Dallas Times-Herald, Houston Chronicle, Fort Worth Star-Telegram, Oklahoma City Oklahoman, New Orleans Item, New Orleans Times-Picayune, Denver News and Times, Denver Post, Salt Lake Tribune, Butte Post, Portland Oregonian, Portland Journal, Seattle Times, Toronto Star-Telegram, Montreal Star, Birmingham News and Spokane Spokesman-Review.

Drama Has Wide Appeal

"The Co-Respondent," which is the first Jewel production to be featured in an advertising campaign of this magnitude, tells a thrilling story of American life. It has been selected for extraordinary publicity work because it is believed to have universal appeal, and should attract patronage from all classes of theatregoers in all sections of the country. As the heroine, Elaine Hammerstein is said to do the best work of her career. She is supported by Wilfred Lucas, who provides a forceful and finished characterization of a metropolitan newspaper editor.

Picturized from the play of the same name by Alice Leal Pollock and Rita Weiman, "The Co-Respondent" has been produced by Lee Shubert, Arthur Hammerstein and Ralph W. Ince. In settings, lighting, direction, photography and titling an unusual degre of excellence was attempted. Ralph W. Ince personally directed the production, putting into it the best fruits of the thought and experience that has given him an enviable position among the pioneer screen directors of America. Mr. Ince first won distinction as the producer of the earliest multiple-reel screen dramas released by Vitagraph, and has taken an important part in the development of the motion picture art from its humble single-reel beginnings to its present high status of efficiency.

Campaign Caps Jewel's Climax

This big publicity campaign is but the latest step in a series of progressive moves that has put Jewel Productions, Inc., on the map as one of the most important distributing agencies in filmdom within less than two months. The organization opened business offices at 405 Mecca Building on August 20. By the latter part of September, selling rights to six super-productions of marked box-office possibilities had been secured, including "Come Through!" "Pay Me!" "Sirens of the Sea," "The Man Without a Country," "The Co-Respondent" and Lois Weber's story of city life, "The Price of a Good Time."

The first two of these dramas have already been booked by the Keith and Proctor theatre circuits, after runs at the Broadway Theatre, while "Sirens of the Sea" has just been disposed of to the Moss and Keeney houses in the East, after showing to big business in New York, Chicago and Los Angeles.

"The Man Without a Country" has been selected by the National Defense Society for exhibition in over 200 theatres throughout the country in connection with the campaign for the quickening of the nation's patriotic spirit. It is safe to say, however, that "The Co-Respondent" will make some distinctive records of its own unless all present signs most signally fail.

What is the Price of a Good Time? Mildred Harris and Kenneth Harlon are Preparing to Answer this Query. The Picture is a Jewel Production Personally Supervised by Lois Weber

Susanne Willa, Having Decided That Life Isn't Worth Living, Is About to Jump from High Bridge When T. Pastion Intervenes. "Empty Pockets" Is the Play; Brenon, the Director

Bluebirds Arrive Next Week at Century Mark

Feature That Will Mark the Occasion Is Called "The Savage," and Has Ruth Clifford as the Star—Shown at Broadway Theatre

BLUEBIRD No. 100, entitled "The Savage," with Ruth Clifford the star, will be exhibited on pre-release at the Broadway theatre, New York, week starting Sunday night, Oct. 21, beginning then the Bluebird season at that playhouse. There will be further announcements of the proper celebration of Bluebird's first centennial, plans for which are now being formulated by Managing Director Carl Laemmle.

The program was inaugurated Jan. 24, 1916, with the release of "Jeanne Dore," with Mme. Sarah Bernhardt the star. This feature, like several other Bluebird subjects, was purchased on the open market, in pursuance of the policy originally announced by Bluebird and still in vogue. As for the great majority of releases, they were produced at Universal City, excepting the plays in which Violet Mersereau has starred; they were turned out at Bluebird's Leonia (N. J.) Studio, where Miss Mersereau still operates.

Established on the dogma, advanced by Shakespeare, that "The play's the thing," the management progressed consistently with a policy that made the play the principal factor in Bluebird appeal, the leading players being "featured" rather than "starred," as customary with program organizations. But in the natural course of events the "stars," by the merits of their performance and personality, became conspicuously associated with the program announcements. Exhibitors very naturally made the most of their opportunity to profit by the growing popularity of these individually "featured" players and "starred" them in their own advertising.

Thus have stars been created along with the advancing good repute of the Bluebird product as measured from the viewpoint of plays, production and photography; until Dorothy Phillips, Violet Mersereau, Ruth Clifford and Franklyn Farnum have become so favorably associated in the public mind with Bluebird products that a composite of attractiveness and popularity has been greatly created with these players as the moving force in box office effectiveness.

Bluebird's "star-cycle," completed by the engagement of Mae Murray and Carmel Myers, to augment the force of principals in screen artistry, has thus been established—six stars to appear in stated succession, each one arriving every sixth week, in plays that shall be selected to best suit the individual talents of each star. In this way, by gradual process of the fittest surviving, Bluebird ends its first hundred screen accomplishments with a policy that still maintains its original purpose, plus the added benefits of individual personalities that makes both the player and the play "the thing."

Having accomplished the very considerable success these principals have thus far attained, the announcement comes from Bluebird's publicity department that plans for the future embody no newer or larger purpose than to go on with increasing effort to make the next hundred Bluebirds consistently better with every release.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

Grace Cunard Has Sympathetic Role

In "Society's Driftwood" Grace Cunard has been provided with what is said to be her most telling Butterfly vehicle. The story, by Harvey Gates, is dramatic in theme. It relates the life struggles of a sister and brother, whose whole future is darkened by the shadow of a crime of which neither is guilty. Lena Rogers and her brother Paul, a physically frail lad, are operating an amusement tent in connection with county fairs during the summer. Some of its visitors to the grounds are the victims of pickpockets, and a man whose advances to Lena has repulsed, hides one of the stolen purses among her effects. In order to save his sister from the humiliation of arrest, Paul takes the blame of the theft upon himself. The judge before whom the case is tried heartlessly sentences the boy to the penitentiary, despite the pleas of Lena, who knows that the confinement will probably cause her brother's death. Lena resolves to bring the cruel magistrate to a keener sense of responsibility to the unfortunates whom he sends away so nonchantly to death and dishonor. The manner in which she achieves this aim forms the vivid moments in the plot.

Tourneur Completes Elsie Ferguson Film

The last scenes of Elsie Ferguson's second Artcraft picture, "The Rise of Jennie Cushing," were taken at the Famous Players-Lasky studio in Fort Lee last week, under the direction of Maurice Tourneur, who also staged Miss Ferguson's initial photoplay "Barbary Sheep." The new production discloses the star in a role directly in contrast to her previous film characterization.

In selecting the supporting cast, Director Tourneur has assembled a collection of film artists including Elliott Dexter, Fania Marinoff, Frank Goldsmith, Callie Dalatorre, Mae Bates, Edith McAlpin, Isabel Vernon, Blanche Craig, James Cogan and Marie Burk. The film is now being cut and assembled under the personal supervision of Director Tourneur and will be released in the near future.

Irving Cummings Gets Good Role in "Man's Law"

In "A Man's Law," one of the new Berg Productions, released by Harry Berg, Irving Cummings is said to have the chance for some of the best work of his career. The character of Jules La Clerc, the hero, affords Mr. Cummings an opportunity to display that talent which has won him his place in the estimation of the public. The part is that of a man who has lived close to nature, without the veneer of civilization, but who possesses a gentleness of heart and a sterling courage and sense of honor, which might well be adopted by some of his more cultured brethren.

The picture has been described as a photoplay of human events. The cast is a well-balanced one, and the work of all the players is said to be of the highest order. Supporting Mr. Cummings are: Ruth Sinclair, Baby Applegate, Arthur Morrison, and Roy Applegate.

Vitagraph President Replies to Attack on the Industry

Calls Attention to Fact That Producers Are Striving Toward an Ideal in Their Work, and Clearly Vindicates the Business—Best Literature Being Used for Screen Productions

ALBERT E. SMITH, president of Greater Vitagraph, last week addressed a letter to the editor of a New York daily in reply to one that had appeared in the columns of the newspaper containing an attack on the motion picture industry.

The critic who drew Mr. Smith's fire in defense of the industry went to great lengths in his diatribe against motion pictures, attacking producers, directors and the programs offered to the public by exhibitors. His letter was in the form of an indictment against the entire industry, according to Mr. Smith, who recognized the unfairness of the stand and wrote a general defense of the men who are putting millions of dollars into the making and exhibiting of pictures.

Producers Strive Toward Ideal

He called attention to the fact, already known to the world, that producing companies are continually striving towards an ideal in their work—the production of the very best pictures attainable; told of the effort to get the world's best literature for screen adaptation and declared it was the policy of all responsible companies to provide high-class, clean and worthy entertainment for the public. His letter, which is certain to be of interest and value to everyone in the industry, reads as follows:

"My attention was called to a letter which appeared signed by Andrew J. Kane and bearing the caption 'Footlessness of Movies!' In justice to the motion picture industry I think it is incumbent on us to set Mr. Kane right on some things, and I address you with this idea in mind.

"In the first place, Mr. Kane makes the assertion that the intelligence of the spectator is insulted because, when he goes into a theatre, 'he gets the usual privilege of gazing upon five hundred people in various stages of training, a hundred thousand dollars worth "setting" and the usual thirty cents worth of plot!' I do not think this exactly fair, because it is a matter for better stories, better productions. In fact, it is realized that the whole future of the motion picture rests on the stories and their treatment. I know it is true of Vitagraph, and I think it is true of all other responsible companies, that extraordinary efforts are being made continually to obtain the best product of the best writers. They are virtually permitted to make their own prices, so anxious are we to get real plots—real literature.

Sarcasm Is Not Lacking

"In this connection, Mr. Kane makes another statement as follows: 'One bright day a tremendous revelation comes! You marvel that you never noticed it before. You realize suddenly that nine-tenths of the really interesting films you have seen were picturizations of successful plays or books. You resolve to confine your future attention to things that already have a reputation in stage or book form. You appreciate with a rush of sympathy that directors are right, after all—the authors are at fault, and the director must make good films from poor scenarios. He would write a few himself, but he is too good a business man to waste his life on non-revenue occupations!'

"I do not know what he means by non-revenue occupations, because as I mentioned before, we pay liberally for good material and encourage its production. As a matter of fact, we pay for ideas and let our trained staffs of scenario writers work them out.

"As to turning to good books and plays for screen subjects, what is more natural? Good pictures are like good books and good books live forever. In this case of my company, it has been fixed policy to get the best authors to contribute their works for our program and the proof of this is found in the fact that in a period of seven weeks we have on our list works by Robert W. Chambers, Alfred Henry Lewis, Earl Derr Biggers, Frederick Upham Adams, E. Phillips Oppenheim, O. Henry and Cyrus Townsend Brady, all world famous writers. Another frequent contributor to our program is James Oliver Curwood.

Good Productions from Plays

"Speaking of adapting plays from the legitimate stage, so-called to the screen, I have only to mention 'Within the Law,' Bayard Veiller's tremendous success. This play made for its producers approximately three million dollars. It ran virtually two years on Broadway and was acted in practically every civilized country of the world. We obtained the screen rights to the play and that the public appreciates real merit is proved by the fact that this picture has been booked in thousands of cities, towns and hamlets, even in places of 200 and 300 population.

"In conclusion I should like to call to the attention of Mr. Kane and others who are moved to criticise the motion picture industry, that we feel that we have an obligation to the public to perform and that is why we spend thousands of dollars more on a picture than do the producers of stage plays. We pay authors more, we pay players more. And this is done not through any love of extravagance, but simply to obtain the best there is for the motion picture public. (Signed) Albert E. Smith, President, Vitagraph Company of America."

Lina Cavalieri Finishes Scenes in Feature

Lina Cavalieri, prima donna, now a star of Paramount productions, has finished the portion of "The Eternal Temptress," her first Paramount film in which she appears, and has departed for the studio at Fort Lee. Director Emile Chautard is now completing the other scenes which make up the photodrama, principally street scenes in Venice and the poorer quarters of Rome.

After passing the Church of San Marco, which has been reproduced in the studio lot, a turn of the corner presents a disreputable district, with washing of every kind and color flapping in the breeze, children playing in sand heaps, peddlers, washermen, cobblers, vegetable dealers and dozens of garrulous denizens at every hand, and the unsightly heaps of refuse are also abundantly reproduced.

Evart Overton, Agnes Ayres, Adele De Garde and Alice Terry Are Members of a Stellar Cast Which Appears in Greater Vitagraph's Adaptation of Frederick Upham Adams's Novel. It Is Released October 22

Gail Kane Again Comes to Mutual Screens in "Southern Pride," a Product of the American Studios

Pauline Frederick in "The Hungry Heart"

"The Hungry Heart," which was one of David Graham Phillips' most popular stories, and which will be Pauline Frederick's next Paramount vehicle, is an example of his very best work, because it takes up and discusses frankly a problem that is met with frequently in the lives of those about us. This problem in brief is: "Can a man be true to his science and at the same time give to his wife the unadulterated affection she necessarily craves?"

Pauline Frederick in the role of Courtney is said to have outdone herself in portraying the depths of emotional moments with which the story abounds. Howard Hall is the husband and Eldean Stewart plays the child of the couple. Helen Lindreth has a character bit upon which much of the plot hinges.

"The Hungry Heart" is scheduled for release November 5th by Paramount. Meantime, Miss Frederick has completed "Mrs. Dane's Defense" which will be the next release. It is a picturization of Sir Henry Arthur Jones' drama.

Empire All-Star Picturizes "Her Sister"

Having finished filming "The Unforeseen," the five-reel feature to be released October 22, and which will introduce Olive Tell as a motion picture star, the Empire All-Star Corporation is now engaged in making a motion picture from the play of "Her Sister," which Ethel Barrymore starred in under Charles Frohman's management.

Miss Tell showed in "The Unforeseen" that her powers of dramatic expression lose nothing through being portrayed before the camera, and it was decided to hasten the release of her first picture by a whole month.

In "Her Sister" Miss Tell has a difficult dual role.

Alice Davenport and Martha Trick in Keystones

Among the additions to the playing staff at the Triangle-Keystone Studios in Los Angeles this week are Alice Davenport and Martha Trick. Miss Trick will probably do her first picture with Director Reggie Morris. Alice Davenport, who has been identified with Keystone comedies since their inception, is working in a new Triangle-Keystone comedy.

Carlyle Blackwell is Now Producing His Four Hundredth Photoplay

Fox Finishes Studio Scenes in Kellermann Film

Having completed the Bar Harbor portion of the new sub-sea picture, "Queen of the Sea," which Annette Kellermann is making for William Fox, the company is now finishing up the studio scenes preparatory to making the deep sea portions of the film.

In order to find water of the proper temperature in which Miss Kellermann and her mermaids and sirens of the sea can work, it will be necessary for those scenes to be done either in Florida or in California.

Director John G. Adolfi is undecided whether to go to California or Florida. Should he decide upon California "Queen of the Sea" will have been made on both the Atlantic and Pacific Coasts, the introductory part of the picture having been made at Bar Harbor on the Atlantic. Even though he goes to Florida the range of the picture will have been from Maine to the southernmost bit of continental United States.

In the making of the under sea portions of the picture Mr. Adolfi will have the assistance of the officials of the United States Fish Commission, which is interested in the success of the apparatus which has been designed for the photographing of scenes under water.

Spacious Sets Are Feature of Essanay Subject

Some elaborate and expensive sets are being employed by Essanay in the forthcoming drama, "Men Who Have Made Love to Me," in which Mary MacLane, the author, appears in the leading role.

One set represents an apartment in a high class hotel. It contains eight rooms, arranged so that glimpses of all other seven rooms are had when the camera is trained on the spacious library. Where the average set can be erected in a few hours, Director Arthur Berthelet consumed several weeks in completing the apartment. Thousands of dollars' worth of furnishings and pictures are used in this set.

Another interesting scene is staged in the sunken gardens of a Summer resort hotel. It required several florists to supply the palms, ferns and flowers for this scene, which was built on Essanay's big outdoor stage.

Avery Turns Out One Comedy a Week

Director Charles Avery has completed his twelfth Triangle Komedy since the Triangle-Keystone forces started producing at the former Triangle-Fine Arts plant. Avery's latest comedy has for its cast: Harry Depp, Claire Anderson, Blanche Phillips, Martha Trick, Jack Henderson and James Donnelly.

In producing twelve one-reel comedies in twelve weeks, Director Avery has established a record without trying to do so. Efficiency in the erecting of sets and an abundance of good stories have been in Avery's favor, and he says that he has previously spent a month or more on stories that have not compared to some he has turned out recently in one week.

Doris Kenyon Proves to Be Real Heroine

Doris Kenyon, star of the new Pathe serial, "The Hidden Hand," has proved herself to be a heroine in real life as well as on the screen. How she and a man saved two men's lives forms a scene in the new serial which was not filmed strictly according to the script, it is told. As nearly every scene requires a hero, Charles Manning, assistant to Director James Vincent, found himself cast and proved himself equal to the occasion. The Hudson River off Ft. Washington Park was the location. The other actors in the scene were Sheldon Lewis and N. J. Thompson, who have parts in "The Hidden Hand."

Miss Kenyon in a previous episode was trapped in the underground den of "The Hidden Hand." She escapes through an air-lock bolting the steel door. A flood of water pours down the shaft, threatening to drown her. With the water almost up to her mouth, Miss Kenyon turns the lever releasing the air pressure which carries both her and the water to the surface. Sheldon Lewis and Thompson in a boat were waiting on the surface of the Hudson River as Miss Kenyon shot thirty feet up from the bottom. The force of the stream of water which carried her up was so great that Mr. Lewis' rowboat was overturned, and he and Thompson were catapulted into the river. Neither of the two men could swim. Manning, realizing their peril, jumped overboard in his clothes and swam to the scene, where Miss Kenyon, an expert swimmer, was struggling to keep the two afloat.

Louis Taylor, the cameraman, continued to "grind" undisturbed by what was taking place, it is said.

Essanay-Ade Fables Reach Advanced Stage

From General Film Company this week comes the announcement that the work of producing the new series of Essanay-George Ade Fables in slang, for release through General, has reached a well advanced stage. In addition to the six subjects already announced, Essanay has completed three new subjects for release.

In the meantime these comedies, issued in two reels, are being booked with a liberality that is surprising. Many large theatres have made arrangements to feature each of the twelve pictures for runs of from two to six days, and are finding these comedies an admirable asset in enlisting the support of the fans.

The new subjects announced in the second half of the series are: "The Fable of All That Triangle Stuff as Sized Up by the Meal Ticket," "The Fable of the Film-Fed Family" and "The Fable of the Uplifter and His Dandy Little Opus."

Atlas Company in Canada Quits Business

The doors of the Atlas Films of Canada, Ltd., in the Imperial Bank Building, Toronto, have been closed, and the business of the company is being wound up. This will leave Canada without a company actively engaged in the production of dramatic or comedy films.

Herbert Blache Herewith Reveals What He Accomplished on One Day During His Recent Vacation. They Are Rainbow Trout

Fish Stories Still in Season

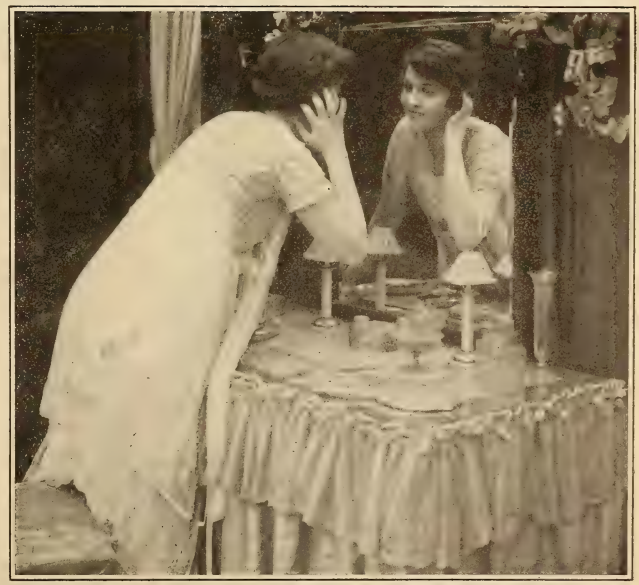
It has just cropped out that after the taking of the Solax drama, "The Peddler," last June, Herbert Blache and A. Lloyd Lack took an auto trip of 135 miles into the Catskill Mountains on a trout fishing expedition, and brought back genuine photos to substantiate their claims that the fish were biting good. The significant thing about the expedition and the fish pictures is that the thing remained secret so long. Lack declares he caught the first fish, and Blache is given credit for landing the biggest one, so honors remain even. The official total count was sixty-five.

Government Approves Suggestion of Ince

The United States Government has approved the suggestion of Thomas H. Ince, producer of Wm. S. Hart-Artcraft pictures, that the use of real food be eliminated from stage and screen productions during the period of the war, as shown in the following official announcement by Herbert C. Hoover, head of the United States Food Administration: "The food administration is asking that the theatrical and moving picture people of the country refrain from using real food in their productions during the war. The administration is of the opinion that in meals on the stage and in the making of films imitations can be used in most cases, and believes that where this is not possible the scenes showing the use of food can be omitted. The amount of food unprofitably used in theatrical performances throughout the country amounts to a much larger bulk than is ordinarily realized. The food administration desires to stop not merely the actual waste of this food material, but to prevent the unconscious bad effect of audiences at this time when every effort is being made to drive home the need of the elimination of every possible food waste as a means of helping to win the war."

Virginia Valli Returns to Chicago

Virginia Valli, the young ingenue who recently joined the Essanay forces in Chicago, has returned to that city from New York after spending several weeks in the metropolis for the purpose of appearing in a forthcoming comedy-drama in which Essanay required several New York scenes.



Speaking Personally, It Is Our Opinion That Madge Kennedy Has About as Good a Reason to Look into the Mirror As Any Girl on the Screen. This Scene Is From "Nearly Married," a Goldwyn Play

An Idle Moment in the Production of "The Judgment House," Which J. Stuart Blackton Is Directing for Paramount

Distinguished Cast for "The Judgment House"

Conway Tearle, Wilfred Lucas, Violet Heming, Florence Deshon and Luciel Hamilton Among the Players—Blackton Produced It

ONE of the exceptionally rare times when the expression "an all-star cast" is not out of place is cited in the case of "The Judgment House," Sir Gilbert Parker's novel of Boer War days, filmed by J. Stuart Blackton for Paramount. Inasmuch as the phrase is so often abused, the exception is greeted with interest by the majority of exhibitors and their patrons.

For example, Conway Tearle plays the role of Ian Stafford, and Rudyard Byng is portrayed by Wilfred Lucas. Tearle will also appear in the next Parker picture, "The World for Sale." He has had an enviable stage career with many of the leading players, and in films has appeared in many productions, including "The Common Law" and "The Foolish Virgin."

Wilfred Lucas is a Canadian and began his career in both light and grand opera and was featured in "Quo Vadis." He also produced a number of noted plays. In motion pictures he has appeared in productions of importance with several companies.

Violet Heming, the English actress, has the leading feminine role in "The Judgment House," that of Jasmine Grenfel. Her career has been a brilliant one on both stage and screen. She is said to be ideally suited to the character.

Florence Deshon, who interprets Al'mah, is an actress of admitted talent who is expected to give a splendid rendition of the role.

Crazy Thunder, the Sioux Indian actor, is to be seen as Krool. He has had much experience and is a perfect type. Paul Doucet, also an actor of ability, is to play Adrian Fellowes.

Lou is played by Luciel Hamilton, and in the minor roles are a number of excellent players, while the extra lists required hundreds of people for the battle scenes and the London society ensembles.

Up to the time that Olive Schreiner gave to the world her tale, "The Story of an African Farm," the South African country was largely a closed book to the outside world. The exploits of Cecil Rhodes brought the country into prominence, and then came the Boer War with its attendant interest for the entire globe. Phrases and names for places and things became common, and into the public prints crept such exotic terms as "kopje," the "veldt," "trek," and so on. It remained for Sir Arthur Conan Doyle to write the history of the war and for Sir Gilbert Parker to embody it in a novel which disclosed some of the inner phases of character and incidents of the parlous times under the title of "The Judgment House." Translated to the screen with all the artistry of Commodore Blackton, with a cast that is, as can be seen, above the ordinary, and with the author's own personal supervision, it can hardly fail to be an extraordinary production.

Another producer than Commodore Blackton might have endeavored to bring the story "up to date" and to inject the present conflict, but as Sir Gilbert Parker himself remarked in effect when this possibility was suggested to him casually:

"A story which may be so changed can have had very little to it in the beginning. A picture might easily be made in such a way, perhaps, but it would not be the author's work."

"The Judgment House" will be released by Paramount November 19.

Charles Ray Makes Paramount Debut October 22

When Charles Ray makes his screen appearance October 22 in "The Son of His Father," it will be his debut under Paramount auspices. The Thomas H. Ince star has, it is said, outdone himself in this new picture, which affords him material for red-blooded, virile action, a portrayal of a typical, young American, the sort that is making this a nation to be respected by the entire world.

None of the weak traits of character such as were frequently given Mr. Ray to interpret in previous productions are embodied in this role, which is one of the most congenial, according to all report, in which he has ever appeared.

The story is by Ridgwell Cullum, directed by Victor Schertzinger, and has as its leading features a fistic encounter, numerous sensational scenes and a plot that is original and full of splendid screen material. The story is based upon the successful effort of a youth, scion of a wealthy family, to turn five thousand dollars into a hundred thousand in six months. This is the task set by his father to prove his mettle.

Vola Vale supports Mr. Ray, and is the only woman in the cast. Davis Slessen, George Nicholls, John P. Lockney, Charles K. French and George Hoffman are the other players.

David Powell on Sixth All-Star Picture

David Powell is at work on his sixth picture for the Empire All-Star Corporation.

In February Mr. Powell was engaged to support Ann Murdock in "Outcast" and to play the part of Geoffrey—a part that he knew by heart, having played it with Elsie Ferguson in the play of that name. Then came "The Impostor," and again Mr. Powell was asked to play the leading role opposite Miss Murdock, with Dell Henderson directing. "The Richest Girl" and "The Beautiful Adventure" then followed in quick succession and Mr. Powell decided to take a few weeks' rest. He remained loyal to the Empire and resumed work there, but with a different star, it having been decided to star Olive Tell in a series of pictures and feature Mr. Powell.

Owing to the Empire's policy of making quite a few pictures before releasing the first, Mr. Powell has not been seen on the screen for some months.

Clayton Joins Metro-Yorke Forces

W. E. Clayton has been engaged as technical and art director by Fred J. Balshofer, president of the Yorke Film Corporation, which is producing Metro wonderplays starring Harold Lockwood. Dan Devlin and Vernon Lawrence have also been engaged. They are to be assistants to Mr. Clayton.

Mr. Clayton comes from the Triangle studios in Yonkers, where he was located for the past year. Previously he was connected with the Reliance-Majestic studios in New York for a period of two years.

At the Metro-Yorke studios Mr. Clayton's duty will be that of supervisor in the matter of settings, properties and locations.

Marie Dressler Springs a Story of Her Career

Marie Dressler has commissioned the publicity department of Goldwyn Pictures to release, for laughing and other mirth-making purposes, some brief stories concerning herself and her career. One of the first of these is captioned "Free List Too Big," and relates: "I have managed to conceal from some people who haven't known me all my life the fact that I got on the stage by way of comic opera. It's a fact. I had a robust voice and I could sing. I got along splendidly until the manager made me mad by asking me to tone down my songs. He said too many passers-by in the streets were hearing the show for nothing."

Ann Pennington Feature on November 5

The Famous-Players-Lasky Corporation last week announced that the enormous amount of labor involved in preparing the settings for "The Antics of Ann," in which diminutive Ann Pennington will star, has delayed the release of the picture by Paramount until November 5. The picture had been scheduled for the last week in October.

Throughout its entire length the production entailed many features calling for sets of the most complicated description, such, for instance, as that depicting a Japanese tea room in a summer hotel, which occupied almost half of the immense Famous Players Studio and in which the star does her terpsichorean specialty.

Director Edward Dillon has been working hard to complete the picture on time, and had it not been for the temporary illness of the star would have done so. However, the delay is only for a week.

The story is by Frederick Chapin and the scenario by Coolidge Streeter.

Anna Nilsson Is Now Co-Starring with Charles Richman in "Over There," a Charles Richman Production

Alex Crouchy, Jr., Mayor of Baton Rouge, La., Paid a Flying Visit to the King-Bee Bayonne Studio on His Recent Visit to New York. He Found That Picture People Were Very Interesting

Goldwyn Standard Brings More Praise from Exhibitors

MORE evidence that Goldwyn's first releases are more than fulfilling the promises made for them and that exhibitors are showing them to advantage throughout the country is contained in telegrams and letters that continue to come into the Goldwyn offices in New York.

It is the nearly unanimous opinion of exhibitors that if the Goldwyn standard pulls up to that set by "Polly of the Circus" and "Baby Mine" there can be no doubt of the success of the company and the complete satisfaction of the men who buy the productions and the audiences who witness them.

John Cooney, proprietor of the Union Square theatre at Pittsfield, Mass., telegraphed to Goldwyn as follows: "Congratulations on Goldwyn's 'Polly of the Circus,' a corking production breaking all box-office records. Strong opposition and mission at biggest church, but turning hundreds away on second night of 'Polly's' engagement. Please extend booking four days instead of three if possible."

J. W. and W. J. Dusenbury, owners of theatres in Columbus, O., wrote: "We did a fine business yesterday and our patrons were much pleased with 'Baby Mine.' There is no question concerning the success of Goldwyn Pictures if they are all up to the standard of 'Polly of the Circus' and 'Baby Mine.'"

Sam Newton, Jr., of the Broadway theatre, Saratoga Springs, N. Y., says: "I am pleased to say that 'Polly of the Circus' has given great satisfaction. If you can turn out such consistent pictures you may well call yourselves 'The best producers of the best pictures.'"

Benjamin F. Pickett, manager of the Keith theatre in Lowell, Mass., is another "Baby Mine" enthusiast. He wrote: "'Baby Mine' went over fine. It is a very good comedy. Kept the audience in laughs throughout and held them till the finish."

H. L. Weil, owner of the Majestic theatre at Port Huron, Mich., telegraphed: "Please accept my congratulations. I ran the first of your releases, 'Polly of the Circus,' today and yesterday to near capacity houses. More power to you, your stars and the splendid corporation you represent. Near capacity means something at Majestic, and naturally your success means my success."

Chicago Judge Writes Story for Paramount

Judge Willis Brown, of the Chicago Juvenile Court, has written an original play entitled "The Spirit of '17" for Paramount, in which the youthful star, Jack Pickford, will have the stellar role. As the basis of his story, Judge Brown has employed a timely theme dealing with the labor agitations that are now causing so much trouble throughout the country. "The Spirit of '17" has its locale in a copper mining district near which is situated a home for veterans of the Civil War.

Another announcement that will no doubt come as a particularly interesting one to all lovers of Mark Twain's immortal stories of boyhood is that there will be two, instead of one, "Tom Sawyer" pictures. The first will follow the lines of the original story, while the second will take up in logical sequence further adventures of this redoutable juvenile hero.

The cast chosen for all three of these Jack Pickford productions are said to be thoroughly adequate, while the locations chosen mirror the scenes embodied in the original stories with remarkable fidelity.

While it has not yet been determined definitely which of these productions will be released first, it is probable that "The Spirit of '17" will be chosen, because of the timeliness of the story.

Mildred Harris Owes Success Wholly to Screen Work

Mildred Harris Has Leading Roles in Lois Weber's Productions

MILDRED HARRIS, the ingenue who will appear in leading roles in Lois Weber's forthcoming productions, owes her present success entirely to her screen work, for she has never had any professional stage experience. Her rise to stardom is said to represent six years of solid effort.

Lois Weber has a penchant for developing the talents of film players and is quick to note the capabilities of persons she sees on the screen, as has been demonstrated many times. It was in this way that she recently ran across Miss Harris, who, although just seventeen years old, had already gained considerable success as a screen player, and forthwith Miss Weber engaged her for the leading part in the feature she was staging at the time, although some two hundred girls had already been interviewed for the role and some half hundred appointments for other interviews were still on the studio books.

The first appearance of Miss Harris under Lois Weber's direction will be "The Price of a Good Time," and this will be followed shortly by her appearance in "K," Mary Roberts Rinehart's story. Before taking up picture work, Miss Harris made several appearances in amateur theatricals for charity benefits and it was her performance at one of these that attracted the notice of Thomas H. Ince. Although Miss Harris was then only eleven years old—that was just six years ago—she immediately began playing principal roles in Ince's pictures and held a stock engagement in that company for more than three years.

Then, after working in several other productions she went with D. W. Griffith to The Fine Arts Company, who featured her in several pictures, among them "The Bad Boy," in which she played opposite Robert Harron, and "The Old Folks at Home," in which she was the principal support of the late Sir Herbert Beerbohm Tree.

Again Miss Harris returned to the Ince studios where she played opposite William Hart and in her latest picture opposite William Desmond. Then came her engagement with Miss Weber. Miss Harris declares herself delighted to work under the guidance of the woman "discoverer" of Mary McLaren and other well known screen players.

Lasky Water Sprites Offer Challenge

Film circles on the Pacific Coast are aroused, as the result of a challenge from members of the feminine contingent of the Lasky organization, which has issued a challenge to the Paramount-Mack Sennett bathing beauties in the following communication: Noticing among the incidental mentions in the public prints that certain members of the Paramount-Mack Sennett organization are posing to the world as "bathing girls" and confronting the public with new and startling innovations in bathing costumes, the undersigned have the vague impression that none of you can swim—and to that length we hereby and herewith challenge you to a swimming and diving contest in *real water*—and not before the camera.

This contest to be held either in the tank at the Lasky Studio, or in your own swimming tank—or in the Pacific Ocean, as you, the challenged parties, may desire.

We, the challengers, will swim in the ordinary bathing costumes popular on the Pacific Coast—while you, the challenged, will be expected to swim in the modiste monstrosities in which you are so frequently photographed.

The losers of this swimming and diving contest are to donate the sum of $100 to the Red Cross Fund.

Marguerite Clark in Third Sub-Deb Story

Having completed "Bab's Burglar," second of the "Sub-Deb" stories picturized from the series by Mary Roberts Rinehart in the Saturday Evening Post, Marguerite Clark, the Paramount star, is at work on the third, which will be "Bab's Matinee Idol," and will be released in November.

Following the reception accorded the first "Sub-Deb" picture, "Bab's Diary," it is expected the second picture will be greeted with equal cordiality by the film-going public. Despite the long list of successes in which she has appeared under the Paramount banner, it is doubtful if Miss Clark has ever achieved a greater triumph than in this role.

"Bab's Burglar," which will be released October 29, like its predecessor was directed by J. Searle Dawley.

Essanay Completes First of New Comedies

Essanay has completed the first of a new series of one-reel slap-stick comedies featuring A. Rastrelli, French film comedian on leave of absence from the trenches.

Rastrelli is widely known in France, having been on the speaking stage there for years both in drama and comedy. He had a part in the first two-reel picture produced by George Melies, the father of the film industry abroad. He has a unique make-up which will be used throughout the series. His first offering, "Hard Luck John," is described as a fifteen-minute scream. He has the support of a staff of artists who helped make previous Essanay comedies, and a most interesting series of "rough stuff" one-reelers is promised.

Rastrelli was formerly associated with Max Linder, and has many tricks in his bag of pantomime and comedy.

Norma Talmadge, Herbert Frank and Niles Welch, Who Participate in Selznick's "The Secret of the Storm Country," Which Is Being Made in an Ithaca, N. Y., Studio

Frieda Hempel Endorses Hesperia's "Camille"

Frieda Hempel, prima donna of the Metropolitan Opera House, who so often has sung the role of Violetta in "La Traviata," Verdi's operatic version of Dumas' "Camille," last week personally viewed, with a party of friends, the super-feature, "Camille," as presented on the screen with Helen Hesperia in the title role. The production is being distributed by General Film.

In commenting upon the production, Miss Hempel said: "I have seen several productions of 'Camille' but nothing which appealed to me so much as this one. Helen Hesperia is wonderful indeed. The artistry, the faithfulness with which she interprets her 'Camille,' makes it one of the most charming productions of Dumas' story imaginable. Indeed, I never supposed that such good results could be obtained in adapting the story 'Camille' for the film. The setting, the atmosphere, even down to the smallest and most insignificant point, leads me to believe that even Dumas himself could not have wished for a finer presentation of his masterpiece.

"Hesperia has given to her love scenes a splendid dignity and such sincerity as one rarely sees. 'Camille' has been overdone and underdone so many times it is a rare pleasure to have seen this screen version. I went prepared to be critical but I came away completely charmed by the work of the emotional actress. Surely no one can make a mistake in taking the time to see such an artistic, beautiful picture as 'Camille.'"

Director Hamilton Begins "Maternal Spark"

G. P. Hamilton, who was recently added to the Triangle's directing force at Culver City, has begun work on his first picture, the working title of which is "The Maternal Spark." Included in the cast are Irene Hunt and Rowland Lee. On the opening day, in which a courtroom scene was shot, Hamilton had thirty stock people and over a hundred extras making "atmosphere" before his megaphone.

The Lens Never Lies. On the Right is a 54½-Pound Tuna. On the Left (Blushing Modestly) is George Beban, the Paramount Star Responsible for Relieving the Ocean of This Much Responsibility

"Thou Shalt Not Steal" May be an Appropriate Name for Virginia Pearson's Next Fox-Play, but it Hardly Does as a Caption Under This Photograph

Fox Selects New Kiddie Feature for Screen

Will Present Francis Carpenter and Virginia Lee Corbin in "Babes in the Woods," Following "Aladdin and His Wonderful Lamp"

ANOTHER motion picture version of an age-old story now rests in William Fox's film vaults and will soon have its screen presentation. The Fox spectacle is a cinema offering of the fairy tale, "The Babes in the Woods," and is several reels more than ordinary feature length.

Francis Carpenter and Virginia Lee Corbin, who created the leading roles in Mr. Fox's "Jack and the Beanstalk" and "Aladdin and His Wonderful Lamp," both of which were exhibited at the Globe theatre, on Broadway, are said to give the same demonstration of dramatic ability that distinguished their first two productions.

Alan Dale says of them: "None of the proud 'movie' stars at colossal salaries can hold a candle to wonderful Francis Carpenter and Miss Corbin. The boy has a smile that is most captivating and that actually lights up his winsome little features. As for the facial expression of the girl, it is almost beyond belief, and a joy to behold. Their performances disarm all criticism, and I assert that theatregoers should make it a point to see them."

C. M. and S. A. Franklin, who directed "Jack and the Beanstalk" and "Aladdin," supervised the making of "The Babes in the Woods." The photoplay spectacle was filmed in the Grand Canyon, Colorado, in the big Fox studio at Hollywood and in the mountains and valleys of California, and in Hawaii.

The charm of the original of "The Babes in the Woods" has been retained in the celluloid version, and not a few of the scenes of the story gain through visualization. Especially fine is the episode in the witch's cottage. The house itself is a structure of gingerbread, stick candy, hot cross buns and such delicacies. The witch makes her entry upon the scene with the immortal lines, "Nibble, nibble, little mouse, Who's nibbling at my little house?"

The story has been invested with a short modern prologue and epilogue.

Kosloff Appears in Artcraft Spectacle

In the Geraldine Farrar spectacle, "The Woman God Forgot," produced by Cecil B. De Mille for Artcraft, the director presents some interesting types, among them Theodore Kosloff, the Russian dancer. Kosloff, Karsavina, Mordkin, Pavlowa, Nijinsky, Revalles, Bolm and Lopokora once formed a group of the Russian Imperial Ballet that is now scattered.

Regarding Cecil B. De Mille, Kosloff says: "He is without doubt a Napoleon of moving pictures; a master painter of these living pictures of art. He has a constructive ideal, the foundation of which he is laying quietly and carefully. He knows that nothing is gained by taking the public by the hair and shaking it into a realization of that ideal; but he has broken the windows of the motion picture house, and is letting in the fresh, sweet air. Nay, more, he is installing a ventilator of new and approved ideas that will revolutionize the art of the screen."

Director Hopper Working on New Triangle

Director E. Mason Hopper has completed the filming of "Blue Blood," his story of New York aristocracy, featuring Alma Ruebens, and is preparing a story in which Walt Whitman, Triangle character actor, will be featured as a hypocritical parson. Mr. Whitman's last screen role was "Tough Luck" Baxter, in "The Firefly of Tough Luck."

One of the First Russian Art Films to be Released by Pathe is "The Painted Doll," in Which These Scenes are Found

New Specially Chosen Stories in Helen Gibson Series

AN announcement that promises to strike a responsive chord in the hearts of motion picture fans who appreciate the daring and thrilling side of the screen drama is made this week by General Film.

Helen Gibson, known far and wide as one of the leading performers of feats of daring, is to return to the screen in a new series of one-reel productions known as "A Daughter of Daring." The Kalem Company, which makes the new series in which the star is featured, has announced five subjects for release in November and December.

Since the close of the last series General Film asserts that both public and exhibitors have asked for more, finally becoming so insistent that Kalem has decided to amplify the series. The first of these to be released will be "A Race to the Drawbridge," which is scheduled for November 7. Others to follow under consecutive weekly release dates are "The Munitions Plot," "The Detective's Danger," "The Railroad Smuggler" and "The Deserted Engine."

These five stories are said to be literally crowded with thrills. Miss Gibson resumed her work with such energy and fearlessness that picture fans are promised a continuous run of sensations.

Miss Gibson established her reputation for daring in the "Hazards of Helen" series produced by Kalem. For several years she continued to amaze the fans with adventures of the daring sort. She chased trains on motor cycles, dropped from bridges into speeding trains and in general performed so many daring feats that she became known internationally as the "Danger Girl." Her latest stunts have been in the "A Daughter of Daring" series which supplanted the "Hazards of Helen" releases, and since that time she has been producing new railroad thrills.

Jewel Takes Great Pains with Universal New Feature

JEWEL Productions, Inc., is taking great pains to make the Universal new special feature production, "The Boss of Powderville," which is nearing completion at Universal City, among the best of its kind yet attempted. Under the direction of Ida May Park action of the exciting and intensely dramatic sort is being injected, and the camera work is said to be such as has seldom been attempted in motion pictures.

The cast, it is claimed, is exceptionally capable. Dorothy Phillips plays the leading feminine role and William Stowell is the hard-hearted boss of the western town. Jack Mulhall appears in the part of a young and adventurous New York newspaper man, and Lon Chaney has opportunities for characterization as an old restaurant-keeper. Evelyn Selbie and Alfred Allen also have important roles.

The story was written by Thomas Addison, and Miss Park prepared her own screen arrangement. No expense has been spared to make this the strongest attraction yet produced at the Universal company's big studios and the incomplete film of the scenes that so far have been staged are said to indicate that expectations will be fully realized.

As a suggestion of what the production promises in a spectacular way, a setting representing the town of Powderville will be burned and a spectacular explosion is planned to occur when the flames reach an extensive powder mill, the principal industry of the place. A large force of carpenters has been busily engaged for the past month in building the town which is put to torch by enemies of the "Boss" after a spirited battle with the sheriff and his men. The scenes of the burning town will be filmed at night and unique lighting and camera effects have been planned by Director Park, aided by Milton Moore, technical director, and Eddie Ullman, superintendent of photography.

Sloman Uses Signal Studio for Scenes

Edward Sloman, American director, took a number of scenes at the Signal studios last week on the West Coast. The Signal studios are the home of the Helen Holmes serials, and is right on the Salt Lake tracks. Director McGowan extended full courtesies to his brother director which were greatly appreciated.

West Point Turns Out for Mme. Petrova

The whole military academy of West Point turned out one bright sunny morning last week to pose as part of a motion picture story. Many films have been taken of the cadets in special exercises, on dress parade and so forth, by various companies, as current news events, but it is said that never before have the students been actually in the plot of a six-reel feature. The privilege granted Mme. Petrova by the commandant is considered a rare one.

In this first of Petrova's pictures since the formation of her own organization, the story has to do with the morganatic marriage of an American girl to the Crown Prince of a well-known foreign country. The Crown Prince, which part is played by Thomas Holding, whom Madame Petrova recently placed under contract for her next four pictures, comes to America on an important mission, and while in this country reviews the officers of the future.

Many views were made on the lawns at West Point of Madame Petrova and the Crown Prince, in addition to the scenes in which they were photographed with the students.

Three New Players with Margarita Fischer

Margarita Fischer, star of the American Film Company, to appear in five-reel features, will have three new players in her forthcoming feature, "A Daughter of Joan," written by Beatrice Vander Pluym and William Parker, and adapted for the screen by Chester B. Clapp.

Jack Mower will play the lead opposite Miss Fischer, and L. C. Shumway and Hal Clements will have important roles.

Mr. Mower was Miss Fischer's leading man in previous productions. Mr. Shumway, as Lieutenant Wilbur, will play his first role in an American Film Company production, while Hal Clements, as Major Kerwood will prove the wisdom of Samuel S. Hutchinson, president of the company, in selecting only the best of talent for his new features.

Barriscale Story Not Yet Named

Bessie Barriscale is now working on what is said to be a splendid vehicle for her talents. The story is not yet named, but was put into its present form by Monte M. Katterjohn, who consulted daily with Raymond B. West, the director, and Miss Bessie. They all think it is a splendid story. There never was a more harmonious company than Miss Barriscale's and they work hard and make a pleasure of it.

Two New Players with Greater Vitagraph

Among the new players who have been added to casts of Greater Vitagraph Blue Ribbon features in the last week are Gladys Leslie and Grace Darmond. Miss Leslie, formerly with Thanhouser, is to appear in support of Harry Morey in "His Own People," and Miss Darmond will appear with Earle Williams in "The Hillman." Miss Darmond, who received her training on the legitimate stage, was last in Astra productions.

Peggy O'Neil (Wholesome Films)

Hard Job to Find Leading Woman, Says "Doug"

At last Douglas Fairbanks has loosened up with some information which he has reserved upon several occasions when the question was put to him. He has given his opinion on leading women—that is, the selection of them for roles in his pictures.

The smiling comedian said: "Selecting a leading woman is even more difficult than finding suitable scenarios. A story might read well, and yet be absolutely worthless for picturization. The same applies to leading women—some may look great, but on the screen they are impossible.

"Personality off the screen is very deceiving. I know of many cases where a girl who had only been given a 'bit' to play with a group of supernumaries was picked out of the crowd in a large scene, because of her screen magnetism, and the result was she was put in line for better parts, later developing into a brilliant leading woman. Many of our present female screen stars started just this way, graduating from the school of 'extras.'

"Recently while we were looking for a leading woman to take West, we interviewed over twenty-five girls from which only ten possible candidates were selected. Photographic tests were made of these same ten girls and only one passed with flying colors, which proved to be Eileen Percy, who made her screen debut in 'Wild and Wolly' with such success. In our newest Artcraft picture, 'Reaching for the Moon,' she is undoubtedly given her greatest opportunity since becoming a screen actress."

Mae Marsh Cast in "Sunshine Alley"

Persons who are aspiring to write scenarios for the motion picture screen should learn a great deal about characterization from the new Goldwyn picture starring Mae Marsh, "Sunshine Alley." This photoplay, by Mary Rider and developed into continuity by Emmett Campbell Hall, was especially written to fit the quaint capabilities of Mae Marsh, and is said to be one of the most close-fitting vehicles that has ever been provided a picture star.

This is considered a tribute to the discernment of the two writers responsible, particularly so because Miss Marsh is known in the world of the motion picture alternately as "the whim girl of the screen" and "the girl of a thousand faces."

Hutchinson Thinks the Industry Has No Limit

Declares That the High Water Mark Can Never Be Reached, in Contradiction of Statements Made by Writers in Trade Journals

SAMUEL S. HUTCHINSON, president of the American Film Company, at Chicago, has put his right foot forward again and has nipped in the bud the attempts of anyone who tries to impress the general public and the motion picture industry with the statement that the industry has reached its high water mark. "It can't be done," declares Hutchinson, and then proceeds to back up his claim.

He said: "The high water mark in the motion picture industry can never be reached, despite the fact that in recent articles in trade journals writers have asserted that it has already come to pass.

"The industry has passed its experimental and spasmodic stage, it is true. The very nature of the business caused it to expand by leaps and bounds and to make for itself a place in the business world that is crowding closer and closer to the front ranks. But as there can be no limit to the motion picture industry, there can be no high water mark that may not be over reached by the next wave of progress.

"The motion picture industry must become as steadily progressive and limitless in its ever changing vision as any other established business. The banking business has no high water mark. Neither has the grocery business or the real estate business. As long as there is no limit to the power and scope of vision of the executive who guides its destinies, there must be a constant expansion in its advancement.

"Every decade will bring with it new possibilities and new demands. The business must expand to meet them. And educationally and industrially, as well as artistically, the motion picture must keep pace with the march of the nation.

"I recall when exhibitors declared that the limit had been reached when they had five-hundred-foot reels. When two reel plays were produced they called that the limit. When we suggested five reel features, they denounced it as the limit—but the five reeler won out as an established feature. When a producer first expended $20,000 in the production of a picture, it was thought that the limit had been a trifle over reached. But how far would an expenditure of $20,000 go in the production of a picture today?

"So the limit of no industry is ever reached.

"The motion picture has pecuniary profits and the commercial man will continue to engage in it and urge its growth. It has educational interest and the educator will demand its steady improvement. It has industrial value and the manufacturer will back it with his money as an asset in his business.

"For its business appraisal is fundamentally a requisite background for its artistic growth.

"There is the producer—or manufacturer. There is the jobber—or distributor. There is the retailer—or exhibitor. And there is always to be considered the demands of the ultimate consumer—or the public—When we learn to regard the industry as any reliable manufacturer regards his business; when we aim to put only the best that we can produce and establish the confidence of the public in our brand of goods, then we will have put the motion picture industry on such a firm and established foundation that its high water mark can be reached only from year to year, always to be submerged and washed away by the approaching higher water mark of the coming year."

Realism Rampant in "Sub-Deb" Adaptation

Maxine Elliott's Theatre became for one afternoon recently a Paramount studio, when Marguesite Clary enacted some of the playhouse scenes in "Bab's Matinee Idol," third of the "Sub-Deb" stories from Mary Roberts Rinehart's series of tales in the Saturday Evening Post. Also some three hundred extra people constituting an audience of "elite" firstnighters, saw Miss Clark act in a theatre which was not, for the moment, a theatre but a studio; and while she acted it was not for the audience but for the camera—or rather for future screen audiences. As a matter of fact the audience was not an audience at all but a company of actors. In fact the entire affair was an involution of contradictions; a paradoxical turning of the theatre upon itself, so to speak.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

Peggy Aldrich Appears in the Role of Orleta in the Peter Pan Film Corporation's Serial, "The Honeymooners"

New De Mille Spectacle Considered Best of His Career

A TELEGRAM received last week by Adolph Zukor, head of the Famous Players-Lasky organization, from Jesse L. Lasky, who is at present at the West Coast studios, expressed much enthusiasm over the forthcoming Artcraft spectacle, starring Geraldine Farrar, "The Woman God Forgot." A private screening of this production was given at the Lasky studio last week to a representative trade gathering and the consensus of opinion among those present was that the new cinema spectacle staged by Cecil B. De Mille in many respects surpasses even "Joan the Woman," last season's De Mille-Farrar success. Jeanie Macpherson, author of "Joan the Woman," is also responsible for the story of the new production, thus offering the same trio in the way of star, producer and author of "The Woman God Forgot" as in the case of "Joan."

Immediately after the private showing in California, Mr. Lasky sent the following telegram to Mr. Zukor: "Just witnessed Cecil De Mille's production of Geraldine Farrar in 'The Woman God Forgot.' I consider it from every standpoint one of the finest motion pictures ever produced. It is an intensely interesting dramatic story and contains the most perfect photography and beautiful lighting effects I have ever seen. The cast are all remarkable. Geraldin Farrar gives a superb performance as does Wallace Reid, Theodore Kosloff, Hobart Bosworth and Raymond Hatton. The consensus of opinion of a large audience who witnessed the running of the picture was that it rivals and in many respects surpasses 'Joan the Woman.' Mr. De Mille in this production has climaxed every other production of his career. Kindly convey to our exhibitors that in 'The Woman God Forgot' we are sending them a picture of mammoth importance that in every sense is good enough for a special release. Besides the points mentioned above it is both elaborate and spectacular.

Sennett Discusses Imagination in Making Pictures

IT seems that Mack Sennett has plenty of ideas beyond the ones which concern exclusively the concoction of new stunts to make people laugh and the producer of the Paramount-Mack Sennett Comedies, which are carrying their good cheer message throughout the land, believes that it pays to philosophize occasionally on the subject in general.

For example, he says: "The business of making motion pictures is, in effect, the retailing of imagination."

He adds that this aspect of the work has always fascinated him and continues in the same vein: "We often hear it said that we live in an unromantic age from which all picturesqueness has vanished. Yet once in a while it occurs to us that the age in which we live is in fact the most picturesque and romantic of all ages. When you come to think of it, modern industrial life is romantic to the very core."

Mr. Sennett agrees with Gilbert K. Cresterton, the English essayist and story writer, who says that the mere mailing of a letter is a drama in itself.

"I never turn on an electric light," says the producer, "at my room at the club that it does not occur to me that, somewhere on the other end of that electric wire is a mountain torrent that comes tumbling over mountain cascades to supply the energy that lights my room.

"In some such way, the making of motion pictures is a task a whole lot more picturesque and interesting than were most of the occupations of the past that we think of as having been romantic.

"An idea strikes you, for example, and soon the echo of that idea will be heard at the ends of the earth. We start a little joke in front of the camera and it goes and keeps on going. Somewhere back of the trenches, I imagine that the soldiers of the Allies will come back from their tour of danger in the flaming hell of No Man's Land shaken and exhausted, and they will laugh at our little jokes in one of the army theatres. Somewhere, out on the prairies, a rancher is plodding into town. Before he begins the long ride back, he will, perhaps, take in the movies—and he will see and laugh at those same 'gags.'"

Having Recovered From His Broken Leg, J. Warren Kerrigan Prepares to Emulate His Good Work in "A Man's Man," by Hitting the Bulls-eye in His Second Paralta Play, "Jimmie Farrell." Lois Wilson is His Leading Lady

Sister Pauline Knits Scarfs for Grateful Soldiers. Miss Frederick Is Working in "Mrs. Dane's Defense" for Paramount

Walthall Lawyer in New Paralta Play

From shyster lawyer to an upright justice of the Supreme Court is the career of Henry Walthall in "His Robe of Honor," the motion picture which will mark Walthall's debut as a Paralta star. The story is by Ethel and James Dorrance and is said to have a strong love interest that does not border the "mushy" kind frequently presented.

The cast selected to support Mr. Walthall in the production is expected to give a good account of itself, as it includes some well-known and popular players. Mary Charleson, who has appeared with Walthall in some of his former successes, will appear in a role that is said to suit her very well. Lois Wilson, who appeared with J. Warren Kerrigan in "A Man's Man," has been cast in the role of a young society girl. Noah Berry, Jr., will have the part of a politician. J. J. Dowling will be seen as a lawyer. Ray Laidlow will be his partner. Fred Montague has a character role, and Eugene Palette, well known for juvenile characterizations, will be the brother of the political boss. Guy Newhard is also in the cast.

First Fun-Art Comedy Progressing Nicely

Work is progressing rapidly at the Thanhouser Studio in New Rochelle, on the first comedy release by Fun-Art Films, Inc., in which the Dooleys, Ray and Gordon, are being featured. The first feature will be called "A Rag, A Bone and a Hank of Hair," instead of "Sunny-Side Up."

Film Specialties

"Hawaiian Trip" Released by Educational

"A Flying Trip Through the Hawaiian Islands," through the Independent Exchanges of the Educational Film Corporation of America, was released on October 8. This picture played for one week at the Rialto theatre, and Mr. Rothapfel thought so much of the picture, said Mr. Hammons, general manager of the Educational Film Corporation, that he featured it in his electric sign outside of the Rialto theatre. Mr. Hammons said that a large number of advanced bookings have been placed and one of these covers the Marcus Loew circuit of theatres.

Building Wooden Fleet Feature of Reel Life

One of the outstanding features of "Reel Life, No. 79," which is scheduled for release on November 1, is the building of wooden ships for freight service.

Southern sawmills are working night and day preparing the four hundred million feet of yellow pine for building the ships during the coming year. Though forty-two carloads are required for each ship, the Southern yards are far ahead of the schedule promised the Government, and will shortly be completely one wooden ship every working day. This subject, which was taken in co-operation with the Southern Pine Association, shows the felling of the monster pines, their conversion into lumber in what is said to be the largest sawmill in the world, the actual building of the ship and the launching of the largest combined freight and passenger ship ever constructed in the South.

Another feature of the reel is "Important Industries of Argentina."

"An Unusual Foster Mother" shows a cat that has adopted some motherless chickens. The two remaining subjects of the reel are "A Dry Land Periscope" and "Had Your Mining Stock Panned Out."

Universal Current Events Features War

Universal Current Events Number 22, released October 12, is dominated by the war atmosphere and spirit, which is reason enough to make it doubly welcome and popular wherever it is shown. Eleven scenes are scheduled, and ten of these deal either directly or indirectly with war.

In the order announced, the scenes are: Carranza's former war minister, Obregon, visits the U. S.; Dutch battleship in Western Port; Mrs. Thomas Edwards makes record, at Oberlin, O., in gardening; Fights and Frolics of Our Sailors; Britain's Jackies chum with U. S. Tars; Columbia University comes through with greatest war hospital; "Teddy" Roosevelt makes speech against LaFollette; Red Cross nurses parade in New York; World series baseball players line up before the camera; Animated cartoons.

More Hints to Housewives in Pictographs

The 89th release of the Paramount-Bray Pictographs, "the-magazine-on-the-screen," contains among other timely features the second installment of the series of "Hints to Housewives" made in conjunction with the New York State Food Supply Commission at Cornell University.

The purpose of this picture is to show American women how they may become practically independent of the iceman by the outlay of but a few cents and a little energy. The principle involved in the iceless refrigerator is that the rapid evaporation of water will cool its surroundings. That is why, on hot days, the sprinkling of the streets is so refreshing. The iceless refrigerator uses this means.

In order that the device may be thoroughly understood, it is made completely in the picture and it will be possible after seeing this film, for any woman to go and do likewise.

In One of Gaumont's Interesting Reels, One of the New Wooden Ships, Which Will Be Used in Combatting the Submarine Menace, Is Shown in Course of Construction in a Shipyard, Somewhere South of the Mason and Dixon Line

The Armored Aeroplane Is Shown in Action in a Current Bray-Pictograph Release

Aeroplane Gun Feature of Pictograph

"The Aeroplane Machine Gun" is a part of the 90th release of Paramount-Bray Pictograph, the magazine-on-the-screen.

It is a fact that no part of the war is so spectacular as that which goes on high above the clouds, and for this reason alone, if for no other, the picture is expected to receive a vast amount of appreciation. It is the aeroplane gun, the fighting machine of the allied armies, that is depicted in animated diagrammatical drawings by J. F. Leventhal of the Bray Studios.

Another subject of this reel is "Humpback Whaling in the Pacific," taken on the outer fringe of the Antarctic.

Quacky Doodles Again in Pictographs

The popular Quacky Doodles family appears again in the 89th release of Paramount-Bray Pictographs to furnish another animated cartoon, and no doubt Paramount audiences will have further occasion for hearty laughter at the antics of these quaintly funny little duckies.

In "The Cheater" old Quacky and little Quacky set about to beat each other in a swimming race, and the means they use to get to the goal first are said to be decidedly novel, to say the least.

World Series Baseball in Hearst-Pathe News

What will probably attract the attention of motion picture fans more than anything else in the Hearst-Pathe News, No. 82, is the picturization in part of the opening game of the world series baseball games in Chicago, when thirty-five thousand people turned out.

Other scenes in the reel are taken at Michell, S. D., where a palace of corn was built to mark a prosperous year; Orange, N. J., with the National Guardsmen off to camp; Kellyville, Okla., where a railway accident took several lives; Niles, O., America pays tribute to memory of President McKinley; Los Angeles, New York, Camp Mills, Charlestown, Mass., and Cleveland, O.

Short Subjects in Review

By Clara DeLissa Berg

THE GAME

Were you one of the envied 32,000 lucky enough to gain admittance to the first of the world's series? The chances are just about three thousand to one that you were not. So be glad that the camera went there for you and (Universal Animated Weekly, No. 93), caught the very most exciting features of the first two games. Here we see Sallee scoring the Giants' first run; Felsch's triumphal arrival at the home plate; McCarty presenting himself with a two-bagger, but coming to grief in a collision with Liebold; and the White Sox stacking up runs in the second game.

In a very pretty 220-yard swim, at Sutro Baths, San Francisco, Miss Dorothy Burns narrowly defeats Miss Claire Galligan, winning in three minutes and a few seconds.

Provision against danger is seen in the new life saving mattress, on which the traveller across the ocean sleeps while crossing the danger zone, and which can be immediately converted into a floating life-preserver at need; and provision for comfort where it is most appreciated is being made by the women of the Navy League, who are sending "good cheer bags" to the boys in France against Christmas homesickness.

GOLDIE SETTLES THE "SERIOUS"

If the gentle deer *must* die at the crack of a rifle, let him always "do it beautifully," as in this latest offering of the Bray Studios, Paramount-Bray Pictograph No. 88. The scenes of the hunt are in the south, in fine wooded land. In true hunting song fashion the party starts on horseback, preceded by eager dogs. A woman has the honor of bringing down the victim with one well-placed shot, but it takes a man to serve up the "fruits of victory" in the shape of succulent steaks eaten sizzling hot between slices of bread.

Uncle Sam is so many kinds of an expert these days that we are not surprised to find him teaching housewives how to convert their "drippings" into serviceable soap. The process is simple and can easily, with the aid of the explanatory titles, be carried out by anyone having to do with matters in the kitchen.

Bobby Bumps undertakes to lead his host to victory in the local "Serious." But bench umpires disagree, and Goldie must be called in. Goldie's methods admit of no question, and the game, as Earl Hurd explains, is called "on account of darkness."

VENICE IN SMILES

A foreign correspondent recently described Venice on the night of an air raid as a darkly romantic city of shadow and mystery. But the camera of the Selig World Library, No. 21, discloses only scenes of sunshine and mid-day beauty. Quite as interesting and attractive as the well-known Rialto and Plaza of St. Mark's are the small canals and by-ways of the residential section. These little glimpses into the more intimate parts of the city give an added charm to a fine picture.

Views of bridge building in the Philippines, of the famous Chinese temples, and some good pictures of the sponge industry in South America complete the reel.

STEEL PLATES, HOT AND COLD

The Pathe Exchange follows up its well taken picture of the making of steel rails with an equally good one showing how "steel plates for our merchant marine" are made. There are striking scenes at the mouth of the furnace, with the molten metal pouring out; of the steel fingers that lift the moulds from the ingots, and of the roller which in a few minutes flattens the thick ingot to a flat plate.

"It's a long worm dot don't turn over," says the captain, when, after one long day of torment at the hands of the Katzenjammer Kids (on reel with above), he allows his self-inflicted smile to vanish and lays violent hands on the offenders.

ANIMALS OUT OF STYLE

"Queerness," after all, is a point of view. Europe, Asia and the other big continents decided, some aeons ago, to change fashions in animals, and adopted horses, elephants, and such like sane and symmetrical creatures as standard types. But Australia had a different idea. She liked the conformation of her early inhabitants and has kept them even to the present day. Consequently, like the peg top trouser and the hoop skirt, they are "queer." Mr. Ditmars, however, seems to enjoy his collection of these island pets, and presents a number of them in "Animals of Australia" (Educational Films Corporation). A weird collection they are. There is the shingle backed lizard, who swallows eggs in the shell, taking the greatest pains to avoid breaking them; the rabbit-eared bandicoot, who can't decide whether it is a bird or a mammal; and the wiry-feathered emu and cassowary, first cousins of the ostrich, and suitable inhabitants of Goblin or Wonder Land.

FOR "EVERY OTHER THURSDAY"

What's the proportion of people with incomes over four thousand dollars? We forget, but it's a safe guess that a fairish number of even these, female *and* male, have to "do the dishes" at least once a week. So female *and* male, they are going to be interested in this latest aid to housework (Mutual Reel Life, No. 77) *an* inexpensive dishwasher that can be attached to any faucet, and which, by means of a revolving brush and a stream of hot water and suds, does the work easily, quickly, and hygienically.

It has been our lot to see a great many "industrials," good and bad. "The Banana Industry in Panama," in this issue of "Reel Life" is one of the very good ones, long enough to convey an intelligent understanding of the whole process, interesting and picturesque. Bananas are so universally eaten and enjoyed that pictures of the tropical land where they grow, of the patient donkeys and the probably equally patient natives who labor to bring them within our reach would have a universal appeal.

TEDDY, AND ANOTHER STRENUOUS ONE

Can't you imagine the Colonel, when he had finished excoriating the "Shadow-Huns" of the Senate (Universal Current Events, No. 22), turning with ready smile and hearty greeting to a patriot after his own heart, Mrs. Thomas Edwards, of Oberlin, Ohio, who at the age of ninety-four won, without assistance a prize offered women for successful farm work? A fine, cheerful old lady she is! Also, we know how Mr. Roosevelt would have rejoiced at the sight of British and American sailors joining in divine service together at Norfolk, Va., with the Union Jack and the Stars and Stripes decorating the church portals.

An innovation which promises to be extremely interesting is the series of animated cartoons by leading newspaper artists of the country. Those represented in this week's issue are Seebel, of the Albany Knickerbocker Press; Brown, of the Chicago News, and Greene, of the New York Telegram.

A NOVELTY IN MUSIC LESSONS

Efficiency has invaded the arts. A violin lesson is no longer a tete a tete between pupil and teacher, but a matter of applied science and group instruction. From the interesting demonstration (Universal Screen Magazine, No. 44) of methods devised and perfected by Dr. Mitchell, of the New York University Summer School, we judge that excellent results are obtained. Dr. Mitchell's pupils learn position on a dummy bow and violin which do not permit of incorrect handling, and they practice holding the violin and bowing in a group. How quickly pupils gain proficiency is indicated by the page of difficult music flashed on the screen, which the pupils had mastered after only four weeks of instruction.

What we owe to skilled handicraft is seen in an interesting section on diamond cutting. Diamond dust and oil, applied by a wheel revolving 3,000 times a minute, transform the rough pebble into a 57-sided gem of double the value.

Van Cortlandt Park is a "Somewhere-in-America" for thousands of boys being trained in the rudiments of soldiering. It is interesting to watch them charging through bushes to the firing line and going through the rapid motions that accomplish the erection of shelter tents.

Fine lighting is a noteworthy feature of the section showing curious deep-sea fish in New York's Aquarium.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

"The Co-Respondent"

Produced by Ralph Ince from the stage play by Alice Leal Pollock and Rita Weiman and now running at the Broadway Theatre, New York.

"The Co-Respondent" will be rightly termed *twice acceptable* because it was accepted first by Jewel Productions and next by the Broadway Theatre.

Acceptance by The Broadway means that everything in valuing a picture that can be done has been done. The box-office then tells the story.

"The Co-Respondent" is an unqualified success. A Broadway Theatre success. Ask the box-office—read the papers.

The appealing character to whom Elaine Hammerstein adds her own natural lovableness is that of a girl agonizingly placed at the mercy of an outraged wife and an unscrupulous husband—while Duty insists on such exposure of her curious misfortune as Love will never tolerate.

"The Co-Respondent" is, in every sense of the word, a box-office play.

FOUR OTHER JEWELS WHICH YOU CAN GET NOW

"The Man Without a Country"
Edward Everett Hale's Patriotic Classic

"Pay Me"
A Big Drama of the West

"Sirens of the Sea"
The Picture Magnificent

"Come Through"
Geo. Bronson Howard's Greatest Melodrama

JEWEL PRODUCTIONS INC.

"The Mystery Ship"

The New Universal Serial With the Wallop

Easily the Biggest Serial Winner of the Season

"THE MYSTERY SHIP," the latest and greatest Universal serial is a sensation—promising Exhibitors the biggest serial box office receipts of the season. Featuring BEN WILSON—NEVA GERBER—with Kingsley Benedict and huge cast—with biggest punches ever attempted in ANY serial, "THE MYSTERY SHIP" is a sure-fire winner.

To prove that it outclasses them all, we are going to urge every Exhibitor to SEE Episode 1 and then pass judgment.

$35,000.00 SPENT

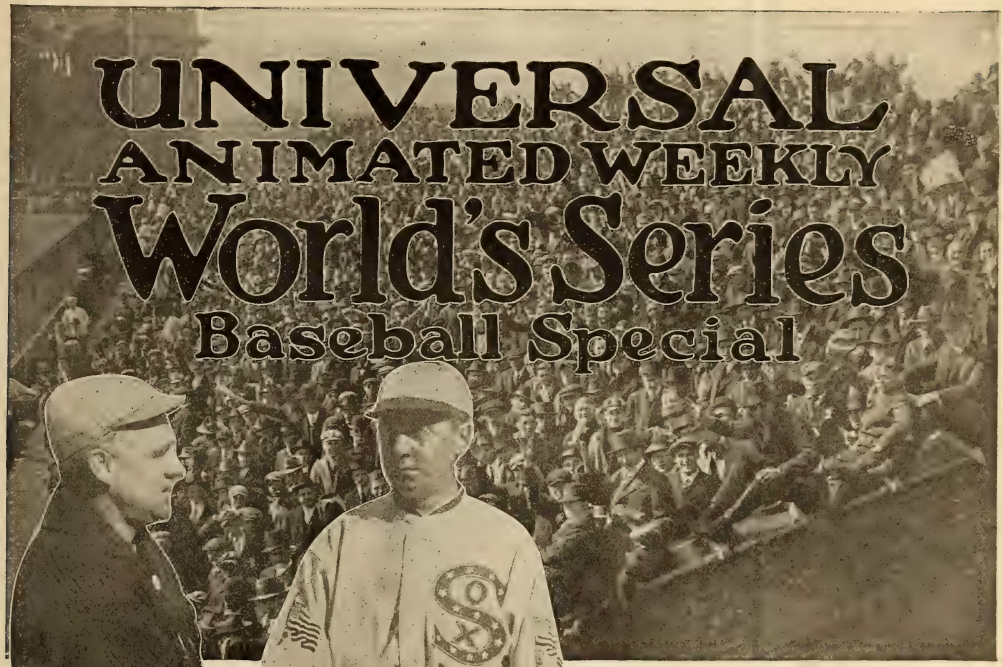
For One of the Punches in the First Episode Alone.

No serial ever filmed contains the positively unheard of punches in Episode 1. Just let your public see the first episode and nothing on earth can stop them from storming your house for the entire 16.

Big advertising campaign book, now on the press, containing every conceivable help for Exhibitors to put over "THE MYSTERY SHIP" in huge style for 16 weeks. Book it NOW. Write or wire your nearest Universal Exchange.

Universal Film Manufacturing Co.
Carl Laemmle, President
"The Largest Film Manufacturing Concern in the Universe"
1600 BROADWAY - NEW YORK

UNIVERSAL ANIMATED WEEKLY World's Series Baseball Special



"Mugsy" McGraw "Giants"

Clarence Rowland White Sox

"The Pennant Winning Managers shake hands before the battle"

10,000,000 Fans

waiting eagerly to see the GIANTS and the SOX in the Universal Animated special Baseball Pictures

Book It and Clean Up

10,000,000 eager fans breathlessly awaiting this great Universal Animated Weekly World's Series Baseball Special, showing all the big doings, crowds assembling, Managers shaking hands, players warming up, players taking the field, and ALL the big thrilling plays of all the world's series games.

Pronounced the finest Baseball Special ever issued. Wonderfully clear, steady and brilliant photography. The FIRST, biggest and finest baseball pictures ever made.

Your town will go wild over this U. A. B. B. Special. It will clean up for you. Don't lose a minute. BOOK IT NOW thru any Universal Exchange or communicate direct with the

UNIVERSAL ANIMATED WEEKLY
1600 Broadway New York

Note To Exhibitors

If you are using the UNIVERSAL ANIMATED WEEKLY, you get this smashing big extra WITHOUT COST, as part of your regular Weekly. Regular subscribers get all these BIG extras with the regular Weekly. Book the U. A. W and get ALL the world's biggest events first.

A magazine's success is measured by its advertising. Look at the News!"

Butterfly Stars

Butterfly Pictures please everyone. Butterfly stories are taken from real life. They are acted by splendid casts in support of the most pleasing stars on the screen to-day. The current release is a beautiful and noble Butterfly, one that will make friends for your theatre. Book thru your nearest Butterfly Exchange, or Universal Film Manufacturing Co., Carl Laemmle, President, "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway New York.

Butterfly Pictures Present

Little ZOE RAE

"The Cricket"

A Romantic Story of Stage Life—
A True Heart Interest Drama with
A Powerful Appeal

DIRECTED BY ELSIE JANE WILSON

ADVANCE OFFERINGS OF THE PROGRAMS

As Walter Maxwell, David Powell Is Suddenly Stricken Blind in "The Unforeseen," in Which Olive Tell Is Starred

Military Booster Distributed by Triangle

Recruits for Training Camps to Be Reached by One-Reel Patriotic Feature, "Who Leads the National Army"—Backed by Camps

IN line with the general effort being made by the film industry to back up the Government in its recruiting and financial activities, the Triangle Distributing Corporation has volunteered to take charge of the distribution of the patriotic one-reel feature, "Who Leads the National Army." The picture was prepared under Triangle supervision in co-operation with the Military Training Camps Association of the United States, which is promoting the picture through a central board of chairmen and small units of half a million citizens throughout the country.

The picture authorized by the War Department shows the intensive training of the officers of the National Army from the time of registration on entering the camps until commissions are granted. It has no old war scenes or any material irrelevant to the actual present-day training and selection of officers. As a direct and forceful stimulant to recruiting, it is expected to exert a powerful influence in bringing men of maturity and real executive ability into the training camps all over the country.

The appeal to exhibitors in the rental of this picture is purely patriotic, the money derived from rentals to be used wholly in furthering co-operation with the Army. The theatre booker is thereby enabled to do a patriotic act without expense to himself or his employer simply by substituting this one-reel patriotic feature for some other one-reeler, such as a scenic, which he must book in order to fill his program. The Military Training Camps Association believes that it will not be difficult to find some patriotic citizen in each theatre community who is interested in the great work of the association and will be glad to pay the exhibitor's film rental, if necessary, in order to have others see the picture.

Forty-two prints of the negative have been made by Triangle for distribution to its exchanges. Artistic paper will be supplied with each print.

The release dates in different sections of the country are as follows: October 22, New York, Buffalo, Boston and New Haven exchanges; October 29, Philadelphia and Pittsburgh; November 5, Chicago and Milwaukee; November 12, Cleveland and Cincinnati; November 19, Detroit, Minneapols, Kansas City and St. Louis; November 26, Atlanta, New Orleans, Dallas and Washington; December 3, Los Angeles, Seattle, San Francisco, Salt Lake City and Denver exchanges.

The week directly following the release date of each exchange will be known as Training Camp Week in all motion picture theatres of that territory. Within a few days members of the Military Training Camps Association all over the country will be busy interviewing exhibitors for the purpose of presenting the advantages of showing "Who Leads the National Army."

Three Pathe Stars Week of October 28

Mollie King, Pearl White and Harold Lloyd Expected to Make the Coin Jingle More Musically at the Box Office

MOLLIE KING, Pearl White and Harold Lloyd are the stars on Pathe's program for the week of October 28.

Miss King stars in the seventh episode of "The Seven Pearls," entitled "The False Pearl," with Creighton Hale and Leon Bary, produced by Astra. A crook named Stayne steals the pearl that Ilma and Harry have recovered. After thrilling adventures they get it back. Stayne and his pals pursue and trap Harry and Ilma on a little point of land on the edge of the Hudson. Harry sees some boys flying a big kite. He and Ilma grab the kite-string and plung into the Hudson. Stayne and one of his men jump into a little boat, raise the sail and pursue, guns in hand, and as the picture fades out, it is inevitable that they will catch the fugitives.

Pearl White is seen in the seventeenth episode of "The Fatal Ring," produced by Astra. By a miracle Pearl is saved when Carslake pulls the lever and the terrific weight of the pile driver falls upon the spot from which Tom has just snatched her. Foiled again, Carslake hatches a clever plot. The former partner of Pearl's father dies and his daughter Bessie, on her way to a finishing school in the East, stops to visit Pearl. In a mysterious manner Carslake is able to trace the Violet Diamond and in a series of thrilling incidents he finally succeeds in waylaying Pearl, Tom and Bessie on their return from a visit to a Chinese theatre in the slums. To Pearl's amazement, as Carslake's head appears in the door of the car, Bessie suddenly whips out a gun and speaking crisply and quietly says: "The Violet Diamond, quickly; no noise," and the film fades out.

Harold Lloyd is starred in "Rainbow Island," a one-reel Harold Lloyd comedy produced by the Rolin Film Corporation. Harold and Snub, ouf for a row, see a bottle floating in the water. Thinking that perhaps it contains a note from an heiress with pink ears and a flock of limousines, they open it, and the result is after a long row they reach Rainbow Island and are ready to see what makes it tick.

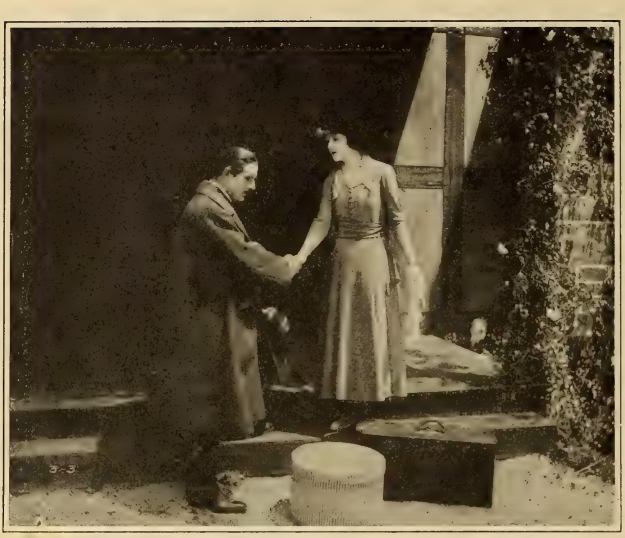
They are received in state by the King of the Cannibals. Life during the fifteen minutes that it takes to look at this picture is said to be just one laugh after another.

"The Mole-Cricket," "Springtime in the Riviera" are the two halves of the Pathe-colored split-reel educational and travel.

An International cartoon and educational Hearst-Pathe News No. 88 and No. 89 complete this program.

Loew Uses Elsie Ferguson Film to Open House

Marcus Loew selected Miss Ferguson's first Artcraft picture, "Barbary Sheep," as the feature film attraction of the opening of his new Victoria theatre, and that he chose wisely was indicated by the unusual amount of applause for a film accorded this production. Many celebrities of the motion picture world attended the opening of the new Victoria, and evening clothes were much in evidence. Among those present were Adolph Zukor, president of the Famous Players-Lasky Corporation; Maurice Tourneur, director of "Barbary Sheep"; Albert Lowe, studio manager of the Famous Players Fort Lee plant; Lewis J. Selznick, C. F. Zittel, Eugen Zukor, Roscoe Arbuckle, Norma and Constance Talmadge, Joe and Nick Schenck, and other well-known filmites.



David Powell Caught in the Act of Saying Au Revoir (But Not Good-by) to Ann Murdock in the Empire-Mutual Play, "The Beautiful Adventure"

Vitagraph Presents Screened Novel October 22

Picturized from Novel of Frederick Upham Adams and Released as "The Bottom of the Well"—In Line with New Policy

ALBERT E. Smith, president of Greater Vitagraph announced this week that the widely read novel of Frederick Upham Adams, "The Bottom of the Well," has been screened for presentation as a Blue Ribbon Feature on October 22. The production of the Adams novel in pictures is in line with Greater Vitagraph's recently inaugurated policy of placing on the Blue Ribbon program screen versions of popular novels by Robert W. Chambers, Alfred Henry Lewis, Frederick Upham Adams, Earl Derr Biggers and Cyrus Townsend Brady.

"The Bottom of the Well," which is said to be replete with novel twists, combines romance, mystery and intrigue to make a photoplay of unflagging interest, culminating in a thrilling climax. It tells the story of a brilliant young lawyer, Stanley Deane, whose lineage is shrouded in mystery and who champions the cause of the oppressed workman in the mills owned by Buckingham, a despotic capitalist, with whose daughter the lawyer is in love. Through his activity in behalf of the workmen, the barrister gains Buckingham's enmity and the latter forbids his daughter's marriage to Deane after a series of cumulative dramatic events in which Buckingham is charged with his own murder, which brings forth the startling denouncement. Deane's cause is vindicated and he claims his reward.

The cast that interprets the numerous characters in "The Bottom of the Well" is aptly termed all-star and embraces such favorites as Evart Overton, last seen in "Soldiers of Chance"; Agnes Ayres, Adele de Garde, whose work in "Within the Law" elicited comment from trade and newspaper critics; Alice Terry, former Washington Square player, Ned Finley, the old Vitagraph favorite; Herbert Pryor, character actor, and Bigelow Cooke.

"The Bottom of the Well" was directed by John Robertson, who was responsible for the direction of "Intrigue," the Blue Ribbon feature starring Marc MacDermott and Bobby Connelly, the juvenile star and hero of the "Bobby Connelly Series."

The story opens in West Indian waters with the capture by a Britisher of an American smuggler. On board the smuggler is "Mascot," a youth presumed to be the son of Captain Stark. All escape but the boy, who is adopted by the military governor of Kingston, and later taken by him to London. Here, several years later, he meets Alice, the daughter of Amos Buckingham, wealthy mill owner of New York City.

Buckingham is having trouble with his workmen, when the story is taken up after a number of years. Violence is demanded by certain leaders of "The Well," a secret meeting place of the workmen. They are controlled, however, by a young lawyer, who sympathizes and works for them. He is "Mascot," now Stanley Deane. Buckingham hates him for his aid to the workmen and turns his daughter against him by telling of his mysterious parentage.

The workmen plan to blow up the Buckingham mansion and kill its master, who unknown to anyone has disguised himself and gained admittance to the well to study the real condition of the men. Just before the explosion Stanley rushes to the mansion and saves Alice but is himself caught in the ruins. Everything is unraveled, and Buckingham welcomes Stalney as his son-in-law.

"Home Defense" Victor Moore's Next

Following the release by Paramount of Thomas J. Gray's latest Klever Komedy based on the high cost of food, starring Victor Moore and entitled "The Cow Jumped Over the Moon," the comedian and his company will next appear in "Home Defense" released October 22nd. The comedy was directed by Chester M. Devonde. D. L. Don appears in the cast.

The plot is something like this: Change-your-Manor is a nice little town, and all the boys there are fond of a good game of cards. This "Indoor Sport" keeps many of them up until the wee hours of the morning and needless to say their wives grow tired of it. They soon begin to investigate and make for the Clubhouse, to find the dear husbands in the midst of a card game. They break it up in double quick time. The husbands meet the next night to devise an excuse for staying out late and decide to form the Change-your-Manor Unit of Home Defense. They figure this will give them an excuse to get out. It does, for the wives fall for it. This would all be very well if the wives hadn't also decided to form a "First Aid Unit." This formed, they decided to go to the Clubhouse to see the dear husbands drill. The husbands get wind of this and immediately start to get uniforms of any kind and anything that will do for guns. The picture ends up with a lot of excitement, but the husbands win out, through a clever ruse of Vic's.

Mutual Announces Next Chaplin Release

"The Adventurer," next of the series of Mutual-Chaplin specials, is ready for release on October 22. The first print of the two-reel comedy was received at the Mutual executive offices early last week. It had been pronounced by the studios as the masterpiece of Mutual's comedian.

Charlie makes his entrance through a pile of sand, garbed in the bestriped uniform of a convict. He creates amusement in his efforts to escape the pursuing guards and finally steals a bathing suit, in which he emerges at the beach just in time to rescue fair Edna's mama. As a reward he is taken to Edna's home where he enters society, but his identity is revealed by jealous Eric and the guards come after him.

Castle-Pathe Feature Released This Week

Much interest in the motion picture industry is concentrated upon the release on October 14 of the first of the new Pathe Plays, starring Mrs. Vernon Castle. Following what can be characterized as an optimistic reception on the part of reviewers, the picture is booking heavily according to reports from Pathe's thirty branches.

The story, by Francis Lynde, has a very strong love interest, the plot dealing with the scheme of an adventurer to maroon a young man and a young woman who are strangers in the wilds together in the hope that they will forfeit an inheritance of which neither is aware. The chief parts are played by Mrs. Castle, Elliott Dexter and Pell Trenton.

Gaumont Men Have Enlisted or Were Drafted

Every male employee of the Gaumont Company between the ages of twenty-one and thirty-one either enlisted or was drafted. Had it not been that some were refused because of dependents, or on account of minor physical troubles, the Flushing studios and laboratory would now be filled with strange faces.

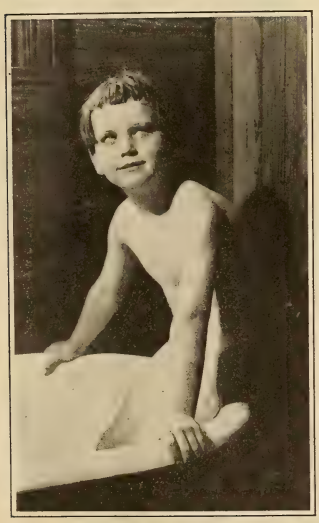
John F. Diviny, head of the shipping department, was the latest man to be called. He is now at Yaphank, praying that his period of training will be short, as he is anxious to see the sunny shores of France.

Edward Guetlein, cameraman, is the only Gaumont employee of proper age who has not been drafted. This is a distinction which Mr. Guetlein does not enjoy. However, as he is a very proficient photographer, and has volunteered his services for the Signal Corps, it is expected that only a short time will elapse before he, too, will be called.

Ince Took Hand in "The Price Mark"

In producing "The Price Mark," which will be released by Paramount October 22, Thomas H. Ince devoted much time to personally supervising the work, though the direction was actually done by Roy Neill. The latter, owing to his having lived and worked in Egypt, was able to bring first-hand knowledge of the country to the scenes laid in Cairo.

There is every indication, based upon reports from the studio of Thomas H. Ince, where the picture, starring Dorothy Dalton, has just been completed, that "The Price Mark" will establish a record in photo dramatic offerings and even in the work of Miss Dalton herself.



Life's Darkest Moment—That Saturday Bath. This Youngster Is in "I Remember, I Remember," a Kay's Latest Walt Mason Picture Poem

Madame Petrova's First Play Under Her Own Management Has Not Yet Been Given a Name. It Has Just Been Completed

Four Stars in Mutual Releases October 22

Charlie Chaplin, Olive Tell, William Russell and Helen Holmes Featured in the Line Up—Comedies Are Also Scheduled

FOUR stars in a variety of pictures make up Mutual's release schedule for the week of October 22, according to a late announcement of the program.

Charlie Chaplin's latest picture, "The Adventurer," a two-reel comedy, is released on Monday, October 22. Olive Tell is presented on the same day in the first of her features picturized from Charles Frohman's stage successes. "The Unforeseen" is the title of her subject. William Russell is the third star to be presented by Mutual on the same day, in "The Sea Master," a drama of the Barbary Coast and the sea.

The sixth episode of "The Lost Express," Helen Holmes's latest photo-novel, is scheduled for release also on October 22. The week's releases include as well two comedies, both of one-reel length, named "And Along Came Mary" and "Jerry's Soft Snap," and two topicals, Mutual Weekly and Reel Life.

Chaplin's forthcoming comedy, "The Adventurer," has been awaited for more than two months by exhibitors. The production is long overdue, owing to the invasion of the Lone Star studios by illness, and Mutual's branch offices have been besieged with inquiries for weeks as to the release date of this mirth maker.

Olive Tell, the well known Frohman stage star, makes her first appearance in Frohman stage plays in "The Unforeseen," a picture presentation of one of Charles Frohman's most successful productions. "The Unforeseen" was originally staged at Mr. Frohman's Empire theatre, New York, in 1903 and experienced a long successful run. Miss Tell is supported by a cast headed by David Powell. The picture was directed by John B. O'Brien. It is from the pen of Captain Robert Marshall.

"The Sea Master," the release of October 22 starring William Russell, provides the athletic hero of American-Mutual dramas with one of the sensational roles of his screen career. Russell is cast as the skipper of a Pacific coast tramp, of doubtful reputation with an ugly and hybrid crew. The opening scenes are laid in the notorious Barbary Coast, where the rough and ready skipper rescues a pretty girl from the clutches of a dive keeper. His efforts to make her his woman failing, he makes her his wife and it is not until the last scenes of the picture that he wins her trust and love.

The sixth chapter of "The Lost Express," the Mutual-Signal photonovel starring Helen Holmes, brings the thrilling mystery picture closer to its climax. Director McGowan has put a big wallop into "High Voltage" and Helen performs a number of her thrilling and death-defying stunts.

"And Along Came Mary" is the fourth of the new series of Strand-Mutual comedies starring Billie Rhodes, supported by Jay Belasco. It is scheduled for October 23. The Cub comedy release of the week, "Jerry's Soft Snap," is scheduled for October 25.

Mutual Weekly comes to the screen October 24 with pictures of the world's latest news, including scenes among the American troops in France. "Reel Life," the weekly film magazine, carries the following subjects: "Queer Trees in Trinidad," "How the American Traveler is Fed," "High Cost of Living Wins the Race" and an animated drawing from life, entitled "The Apparel and Not the Man Guilty."

Alice Brady Feature on November 5

"A Maid of Belgium" is the new World-Picture Brady-Made, in which Alice Brady is the star and which is announced for release November 5. It is also announced that the feature will be seen by prerelease immediately.

There are some war scenes in this drama which are said to be very realistic, showing the ruthless battering down of a Belgian village by an invading army.

That Small Bundle of Exhilaration, Ann Pennington, is Scheduled for a New Paramount Play, "The Antics of Ann."

Triangle Reissues Play to Good Business

Like old wine, films improve with age, at least in the opinion of the Triangle Distributing Corporation concerning its series of Wm. S. Hart and Douglas Fairbanks reissues recently announced for distribution.

Last week H. E. Lotz, manager of the Triangle exchange in Buffalo, sent the following wire to General Manager Freeman: "Strand theatre here playing to capacity on the first Fairbanks reissue. Called on them at seven-thirty and they had them packed to the street. Believe Triangle Fairbanks pictures draw better now than when first released."

Similar reports from other exchanges, Triangle thinks, indicate that the Hart and Fairbanks Triangle pictures are playing to S. R. O. wherever they are booked.

On October 21 "Hell's Hinges," one of Hart's most successful plays under the Triangle banner, will be released again. Included in the cast is Louise Glaum, whose siren wiles are responsible for the downfall of a minister in a Western mining camp. Hart as the "bad man" of the community, has ample chance to display the nerve and repressed emotion which have made him famous.

Olive Thomas Feature Released November 11

"Indiscreet Corinne," the Triangle production which was held up a few days because an ulcerated tooth was bothering Olive Thomas, the star of the feature, has been completed by Director Jack Dillon. It has been announced that the picture will be released November 11. This is Miss Thomas's fourth motion picture under the Triangle management.

Universal Handles English Film in America

Universal has arranged with the Trans-Atlantic Film Company, Ltd., of London, to handle in America "Boy Scouts—Be Prepared," the eight-reel production devoted to the work of the huge army of wide-awake English Boys headed by Lieut.-General Sir Robert Baden-Powell, who are accomplishing so much in the way of home defense and auxiliary service while their relatives are at the front.

Throughout the United Kingdom the production is being released in eight single-reel episodes. It is backed by the entire membership of the Boy Scouts Association. Every boy in this huge organization has been enlisted in the movement to put the series over with flying colors, and as a result exhibitors are reporting good business.

Oriental Atmosphere and a Certain Refined Nudeness are Rife in Theda Bara's "Cleopatra," Soon to Be Released by Fox

Lowry Feature Hailed as Good War Picture

"For the Freedom of the World," Ira M. Lowry's production, which is being released through Goldwyn Distributing Corporation offices, is said to come closer to showing the actual conditions of European warfare than any of the productions ever achieved for the screen.

The several thousands of persons who last week in New York witnessed the parade of 30,000 women nurses in the Red Cross march down Fifth avenue will in "For the Freedom of the World" see the Red Cross nurses under fire, at work in the rear of the battle line, in the field and base hospitals, and fulfilling their errands of mercy under conditions exactly similar to those that confront them in battle.

Trade prints of this production already have been inspected and shipped to Goldwyn Distributing offices in North America and special exhibitor showings will be held next week to facilitate the prompt booking of this war panorama.

New "Ham and Bud" Comedies Still Pleasing

The new series of Kalem's "Ham and Bud" comedies, the first of which have been released by General Film Company, continue to strike a popular chord with the fans. Lloyd Hamilton is doing some of the best work in his three years as a star in comedy pictures, and the same applies to his team-mate, "Bud" Duncan. Ethel Teare and Henry Murdock, also in this series, are demonstrating why they are popular.

The first of the new "Ham and Bud" one-reel comedies released this month is "Politics in Pumpkin Center," which marks the entry of the two comedians into the field of politics for the first time. Other subjects in the current series are: "The Boot and the Loot," "A Whirlwind of Whiskers," "The Onion Magnate's Revenge" and "The Bathtub Bandit." They are from selected scenarios and are handled by two of the best directors in the Los Angeles film colony.

Hoyt Engaged to Cast for Triangle

Arthur Hoyt, the actor, stage manager and director, who has been identified with the profession sixteen years, has been engaged as casting director at the Triangle Film Corporation's Culver City studio. He has been in the motion picture end of the business about eighteen months, having been featured recently in several productions.

While on the legitimate stage Hoyt was identified with Viola Allen, Eleanor Robson, Henry Dixey and Henry Kolker.

Eileen Dennes, Who Appeared in the Russian Ballet, is in the Cast of "The Unforeseen," an Empire All-Star-Mutual Production

Fox's Aladdin Closes Three Weeks at Globe

"Aladdin and the Wonderful Lamp," William Fox's picturization of the Arabian Nights tale, last week closed a very successful three weeks' engagement at the Globe theatre, New York. The filmed Aladdin was pronounced one of the most thrilling stories ever screened, and the Fox kiddies received their full share of appreciation.

New Falcon Feature Released by General

Action of the thrilling sort, which has made the Falcon Features released by the General Film Company popular with filmdom, is promised in "The Clean Gun," the current release. It is described as a mystery story, with Kathleen Kirkham, the Falcon star, appearing to excellent advantage in the four reels.

"The Clean Gun," written by Barr Moses, made its appearance as a story in magazine form, and has been widely read. The picturization will no doubt be looked forward to with interest by the majority of film fans who read the most interesting books and magazines.

Miss Kirkham's work as Mattie is said to be unusually good in "The Clean Gun." She is supported by Stanley J. Preston, Charles Edler and Louise Sothern, and other well-known players are also to appear.

Essanay-Ade Fables in Slang Very Popular

The Essanay Ade Fables in Slang, released through General Film Company, continue to be among the most popular series of two-reel subjects. The demand for the entire series of twelve subjects has been very great. One of the most important bookings of the week was with the Maryland theatre, at Baltimore, a B. F. Keith house, which will feature each of the series for one week beginning October 15.

Mary McAlister (Essanay)

The Blind Milton Dictates "Paradise Lost" in "Conscience," a William Fox Production

Alma Reubens in Triangle Drama October 21

"Cassidy," Featuring Dick Rosson in Larry Evans' Story, Also Released Same Week—Keystone Comedy Is Not Forgotten

THE Triangle program for October 21 will carry two features which should prove to be good drawing cards, one a western play featuring Alma Ruebens, with Charles Gunn, and the other an adaptation of one of Larry Evans's Saturday Evening Post stories with Dick Rosson in the title role.

How a dainty sprite of a cabaret singer is forced by her ne'er-do-well husband to go out to a western mining camp to fill an engagement, gives the opening scenes of "The Firefly of Tough Luck" a touch of human interest which is sustained throughout the ensuing action. Leaving a private train which carried him westward with a party of joy-larking companions, Danny Ward (Charles Gunn) stumbles upon the Firefly (Alma Ruebens) in the desert, near Baxter City, a boom town long past the heyday of its glory, and claiming the faith of only one citizen, its founder, an eccentric character portrayed by Walt Whitman. The old man's hopes are given a sudden impetus by the discovery of pay ore nearby, and with the location of a missing vein, he and his companion become the nucleus of a revived settlement. Just as Danny's love ripens into a proposal of marriage, the worthless husband appears; but by his own self-interest the man is disposed of in a way which makes the final fade-away a satisfactory conclusion to the plot.

In the second release of the week, "Cassidy," an unusual study of derelict types is made. The youth, Cassidy, arrives in San Francisco hungry and broke, a sorry picture of discouragement. Realizing that his health is gone, he attempts to rob the house of the district attorney in order to make his way back home to New York. He is caught, and by an unexpected turn in events, is permitted to save the attorney's daughter from gangsters in return for a freedom which soon liberates his spirit to the "girl back home." Frank Currier, Pauline Curley and Mac Alexander are members of the supporting cast.

The double life of the city editor of a newspaper by day who assumes the role of "Swami Swobodi," crystal gazer, by night to foil his wife and the public, is the plot of "A Hindu Hoodoo," the two-reel Keystone Comedy of the week in which George Binns, Maude Wayne and Dale Fuller lead the merry-making.

"His Busy Day" and "A Modern Sherlock" will also be released October 21 as one-reel Triangle Komedies on the regular program.

"Magda" at the Rialto, New York

"Magda," Clara Kimball Young's first Select Picture, was presented at the Rialto theatre the week beginning Oct. 7. S. L. Rothapfel signed a contract giving him the initial presentation in New York of all the pictures made by Clara Kimball Young and her own company in her series to be distributed by Select Pictures. There are to be eight of these productions during the coming year. Under this contract the patrons of this house will be the first in New York to see all of the new Clara Kimball Young productions.

"Magda" was directed by Emile Chautard, and Miss Young is supported by a capable cast. Her leading man is Thomas Holding, whose work with Pauline Frederick won him distinction, and the part of Major Shubert, Magda's father, is played by Miss Young's own father, Edward Kimball.

Fox Gets Many Sunshine Comedies Ready for Release

THE several companies making Sunshine comedies for William Fox, under the direction of Henry Lehrman, have, after months of work, prepared for release a large group of what William Fox expects will be voted among the best laugh-provokers ever made. Machinery worth into the thousands of dollars and manufactured especially for the Fox studios, was installed on the big lot at Hollywood to help the players' quest for the elusive laugh.

It is announced that the three comedies shown at the Globe theatre in New York as curtain-raisers for "Jack and the Beanstalk," "The Spy" and "Aladdin and His Wonderful Lamp" will be the first releases. They are: "Wedding Bells and Roaring Lions," released November 11; "A Milk-fed Vamp," on November 18, and "His Smashing Career," on November 9.

Each of this group of photoplays evoked appreciation when they were exhibited at the Globe because of the novelty and the ingenuity of the scores of "stunts" they had. As much care has been taken with the two-reel subjects as is devoted to the five or six-thousand-foot Fox screen drama.

"It is needless to cite the tremendous cost of these comedies," says Mr. Fox. "The expense in making them is almost incredible. A laugh is one of the most precious things in the film world, and we use as much celluloid in getting them as we do the longer dramatic subjects. I am confident that Sunshine Comedies will establish themselves a leader in their particular field."

Acting on William Fox's instructions, Henry Lehrman, who is supervising the entire output of the comedy productions, has engaged a dozen of the chief figures in the realm of screen comedy. The first of these to be announced are Gloria Swanson and Bobbie Vernon.

Tom Mix, the cowboy, who has been added to the roster of stars in Fox exclusive features, made one of the comedies in addition to the three named now awaiting distribution. In the cast are Gertrude Selby, Charles Conklin, Victor Potel, Frank Hayes and Tom Wilson.

Mae Murray on Bluebird Program, Middle of November

Mae Murray, Bluebird

EXHIBITORS of Bluebird will no doubt be interested in the announcement that the expected arrival of Mae Murray, as a Bluebird star, eventuates Nov. 12. Carmel Myers, another star new to the series, will be introduced a week earlier, when Bluebird's "star-cycle" gets under way. Franklyn Farnum and Ruth Clifford also contribute to the November offerings and the "cycle" will be completed when Dorothy Phillips and Violet Mersereau appear in December. Hereafter every Bluebird star will contribute to the series at stated intervals of six weeks, in plays especially selected to fit the individual star.

Carmel Myer's offering, November 5, will be "The Lash of Power," a good, old-fashioned melodrama. Her leading man will be Kenneth Harlan. Harry Solter directed the presentation from J. Grubb Alexander's story and Fred Myton's scenario.

Mae Murray will take her place among Bluebirders November 12 in "Princess Virtue" directed by Robert Z. Leonard, who directed Miss Murray in Lasky features whence she comes in transference of her artistry to Bluebirds. "Princess Virtue" was created, in scenario form, by Fred Myton from Louise Winter's magazine story. Wheeler Oakman will be her leading man.

Bluebird No. 100 will be distributed November 19 on the regular program. Ruth Clifford is its star and its title is "The Savage." Before this feature reaches the series it will be exhibited on prerelease at the Broadway theatre, New York, starting the Bluebird season at that theatre. Monroe Salisbury will be Miss Clifford's leading man in this latest of Rupert Julian productions.

The November issues will be completed Thanksgiving week in the appearances of Franklyn Farnum, with Claire Du Brey and Rosemary Theby his leading supporters, in "The Winged Mystery," a comedy drama based on O. D. Stuart's story. William Parker prepared the scenario and Joseph De Grasse directed the offering.

It is likely that Franklyn Farnum, in Joseph De Grasse's production of "The Winged Mystery," will be the third Bluebird to be exhibited at the Broadway Theatre, New York, in the season of full-week showing that begins there October 21, with the prerelease of "The Savage." Ruth Clifford will be star of the opening attraction, produced by Rupert Julian and featuring Monroe Salisbury as leading man. The second offering will be Mae Murray, in Princess Virtue," when the star will be introduced to the Bluebird flock.

Lebensberger Sells for Famous Players

A. C. Lebensberger has joined the sales force of the Famous Players Film Service, Inc., traveling out of Cleveland.

New Director Introduced in "Vita" Comedy

Greater Vitagraph's newest Big "V" comedy, "Riffraff and Rivalry," released on October 15th, introduces a new director in the person of Graham Baker, who formerly confined his time to writing the stories. Baker, besides his directorial activities, will also continue as the author of these short reel subjects, he being responsible for the script of "Riffraff and Rivalry."

The Big "V" riot squad, which has become one of the popular comedy institutions on the screen and which includes Earle Montgomery, Joe Rock and Pietro Aramondo, is again on hand with its display of funny acrobatic antics.

"Riffraff and Rivalry" is a travesty on the old time Western melodrama, with the familiar town bully and general cut-up whose ability to be mean amounts almost to genius. It tells of Snakebite Gideon, who is a blot on the fair name of his home town which boasts of a beanery run by sisters, remarkable examples of nature's capriciousness, in that one is as pretty as the other is homely. The despicable Snakebite delights in making Humble Jake the object of his meanness, and Jake, being of docile disposition, submits. Word reaches the town that the homely sister has been left a large inheritance with the stipulation that she acquire a better half before one o'clock. Gideon sees a chance to live in clover for the rest of his life, but when he tries to find his self-annexed spouse, he learns that she has taken Humble Jake off to a picnic in the woods. From this point forward the story gathers speed and in the end old shoes and rice fly thick and fast.

Hart-Ince Picture Is Booking Very Well

At the New York headquarters of the Artcraft Pictures Corporation last week, Walter E. Greene, president of that concern, expressed satisfaction over the manner in which the initial William S. Hart production, "The Narrow Trail," is booking all over the conutry. "Reports from our exchanges on the large number of bookings on the first Hart-Ince photoplay prove the popularity of this star," said Mr. Greene. "In William S. Hart, Artcraft offers another star of rare drawing powers from a box-office standpoint, which fact is readily appreciated by exhibitors everywhere in the country.

"Bill Hart is a typical American character and his popularity among American people comes as a direct appreciation, on their part, of his talent. Although he is a 'bad man' on the screen, he is one of the best liked characters in the motion picture art. William S. Hart in photoplays that are on par with the Artcraft standard affords the exhibitor a ten-strike in the way of returns. Never before has he appeared in a vehicle more closely identified with his own particular personality than 'The Narrow Trail.' This, perhaps, is due to the fact that he wrote the story himself. No one is better acquainted with Bill Hart's best talents than the popular star himself, so it is only natural to suppose that a photoplay from his own pen will present to best advantage the accomplishments of this beloved actor."

Dorothy Phillips is Starred in the Newest Jewel Production, "The Boss of Powderville"

Two Single Reels from Gaumont Week of October 29

THE first single-reel produced by the Gaumont Company for the Mutual program for the week of October 29 is No. 148 of the Gaumont-Mutual Weekly, which will be released on Wednesday, October 31. Like its predecessors, this number of the Weekly will contain only the latest happenings of interest to the entire country. It will, of course, contain a section devoted to pictures, taken by staff photographers of our soldiers.

The other reel will be the Mutual film magazine, "Reel Life," No. 79, of which will be released on Thursday, November 1. "Building Our Wooden Fleet," which was taken in co-operation with the Southern Pine Association, should go far towards assuring the public that our transportation problem is solved. Southern sawmills paid little attention to the controversy as to whether we should build steel or wooden ships, but ran night and day, and the result is that they are far in advance of the rate promised, and are now ready to complete one wooden ship every working day. As Germany is now sinking only one ship every second or third day, it will readily be seen that if other sections of the country are building in like proportion, the submarine menace is about ended.

The other subject of timely interest is "Important Industries of Argentina." This Southern republic ranks second only to the United States in its production of cattle and wheat, and it is now prepared to do its part towards supplying the nations which will soon be its allies in the war against Germany.

Shorter, but greatly entertaining subjects, describe "A Dry Land Periscope," which will enable a boy to see any ball game, no matter how high the fence; "An Unusual Foster Mother," a cat which mothers chicks, and "Had Your Mining Stock Panned Out," an animated drawing from the humorous weekly, "Life."

Artcraft Has Banner Program for November

Four Super-Attractions, with Mary Pickford, Douglas Fairbanks, William S. Hart and Elsie Ferguson, Are Announced—Record Array

THE largest number of feature productions for release in one month since the inception of the company are scheduled by Artcraft for November in an announcement made last week by Walter E. Greene, president of Artcraft Pictures Corporation. This schedule, which discloses the banner month for Artcraft, includes as stars Mary Pickford, Douglas Fairbanks, William S. Hart and Elsie Ferguson, in features which are said to give them ample opportunities to display to the fullest advantage their respective arts and powers on the screen.

The first release will be Mary Pickford in her new production, "The Little Princess." Staged under the direction of Marshall Neilan, this subject, as in the cases of "Rebecca of Sunnybrook Farm" and "A Poor Little Rich Girl," is an adaptation from a book and play affording Miss Pickford another child part similar to those in the Kate Douglas Wiggin and Eleanor Gates novels. "The Little Princess" was written for both the book and the stage by Frances Hodgson Burnett, author of many stories bearing on child life.

The second Artcraft release in November will be Elsie Ferguson's new screen play following "Barbary Sheep" and staged by Maurice Tourneur, "The Rise of Jennie Cushing." This is Miss Ferguson's second motion picture for Artcraft and is also an adaptation of a popular book. As Jennie Cushing, the Artcraft star appears in a role entirely different from her first screen portrayal.

Douglas Fairbanks' contribution to Artcraft's November schedule is "Reaching for the Moon." This photoplay, it is announced, presents another original idea in the way of screen stories and is now being staged under the direction of John Emerson. It was for this picture that the entire Fairbanks producing organization crossed and recrossed the continent between Los Angeles and New York, in order to spend two days filming scenes in the Eastern metropolis. Eileen Percy again appears opposite Douglas in this photoplay.

William S. Hart, in his second Artcraft picture, "The Silent Man," is the fourth November release now being staged in California under the supervision of Thomas H. Ince. Hart's new production is from the pen of Charles Kenyon. It is a story of the big Western country, providing the star with the role of a miner who has prospected the vast desert for years. As "Silent" Budd Marr, Mr. Hart presents another famous type of the West which it is expected will go down as a classic in film history. In this film Vola Vale appears opposite the star.

In speaking of Artcraft's November array, Mr. Greene said: "This is the first time in the history of Artcraft that we have scheduled for release in one month four super-attractions. Three big stars in master plays per month has been our record heretofore, but in November we give the exhibitor four of the most powerful box office attractions ever released, all in one month.

Hearst-Pathe News Brings Cantonments to the Theatre

UNDER the slogan of "See Your Boy In the Army," the Hearst-Pathe News has announced its plan to show motion pictures of all National Guard and National Army cantonments.

There are more than two million homes throughout the United States that have some relative, husband, son or brother in the military service. As the new contingents of the National Army are called from their homes this number will constantly increase. These pictures, therefore, have an appeal to the hundred million people throughout the United States, the greater part of whom will be directly affected if the war should continue any length of time.

According to the plan of the Hearst-Pathe News, every motion picture theatre that is a subscriber to this film will be enabled to show its patrons pictures of the various cantonment camps to which the boys from their locality have been sent, the conditions under which they are living, and the training which they are undergoing.

With the co-operation of the Committee on Public Information the work of gathering this film was undertaken several weeks ago and cameramen were dispatched to every cantonment camp in the country. This work is now practically completed and the films will be released in the regular editions of the Hearst-Pathe News, each exchange receiving prints that will contain pictures of only the cantonment camps in which the theatres they serve would be interested. This will give the New York theatres an opportunity of showing pictures of the New York boys at Camp Wadsworth, Spartanburg, S. C., while Cleveland and Cincinnati theatres will show the pictures of the boys at Camp Sheridan, Montgomery, Ala.

All pictures of the National Guard cantonments will be shown in the Hearst-Pathe News Nos. 84 and 86, while the pictures of the National Army cantonments will be shown in Nos. 91 and 93.

"Outcast" Brings Letters from Exhibitors

"Outcast," the first of the Charles Frohman plays in motion pictures, and released by the Mutual Film Corporation, appears to be leaving a trail of broken box office records across the continent, according to reports from the offices of Mutual's publicity department this week.

It is claimed that the first of the Frohman productions has set new records in a score of theatres. Exhibitors are writing to Mutual in praise of the picture.

Here is the Cow in "The Cow Jumped Over the Moon," Which Victor Moore Announces as His Next Klever Komedy

Nell Shipman Returns to Greater Vitagraph

Nell Shipman, star of several Blue Ribbon features, has returned to the Greater Vitagraph fold and soon will be seen in five-reel features. She has already begun work on her first one, the name of which has not been announced.

Miss Shipman, who is the author of many photo-dramas, was the star of "God's Country and the Woman," the special Vitagraph Blue Ribbon feature adapted from the story of the Hudson Bay region by James Oliver Curwood, and "Through the Wall." She appeared in other features during her career with Vitagraph and also has been featured in Fox and Lasky productions, having been leading woman for Lou-Tellegen while with the latter organization.

Pauline Curley with Harold Lockwood

Pauline Curley has been engaged by Fred J. Balshofer as leading support to Harold Lockwood, Metro star, in the forthcoming Metro-Yorke production, "Love Me For Myself Alone," a screen version of Francis Perry Elliott's story of the same name. She will have the part of the "wonder girl," Beatrice Forsythe.

Miss Curley recently won approval as the Princess Irene in the Brenon production, "The Fall of the Romanoffs." She has also appeared in numerous Triangle, Fox, Famous Players, Pathe, Reliance, and Pilot features.

Rolin Studios on Coast Make Improvements

Extensive improvements are under way in the Rolin studios at Los Angeles in preparation for the heavy program of Pathe comedies to be taken during the Winter season. Every detail to utilize light has been attended to, and installations are being made for photographing at night.

Second Castle-Pathe Selected from Book

Carolyn Wells, novelist, wrote the book from which the second of the Mrs. Vernon Castle's Pathe plays, "The Mark of Cain," was adapted. This fact, together with that of Antonio Moreno being the male lead to a star so well known as Mrs. Castle, gives special interest to the play. George Fitzmaurice directed the feature, which is in five parts. To Mr. Fitzmaurice's credit are such plays as "New York," "Via Wireless," "At Bay," "Kick In," "The Hunting of the Hawk" and "The On-the-Square Girl."

Off to the War. Willard Vanderveer, former Gaumont Cameraman, is Now Grinding the Crank for Uncle Sam

Vitagraph Changes November 26 Release

Greater Vitagraph announces this week that "Who Goes There," picturized from a story by Robert W. Chambers, will be released on Nov. 26, instead of "The Tenderfoot," the second Wolfville story previously scheduled for that date. In making the change, Vitagraph declares that "Who Goes There" is substituted because of its special appeal and timeliness. "The Tenderfoot" will be released one week later, Dec. 3, it is announced.

"Who Goes There" is a love story set in devastated Belgium, but there is a total absence of battle scenes. Harry Morey is featured, supported by Corinne Griffith, and the cast includes Mary Maurice, Anne Brody and Arthur Donaldson.

This picture was produced to be released as a super-feature, but in line with the Vitagraph policy of putting special features on its regular program at intervals, it will go out as a regular Blue Ribbon feature.

Nazimova Has Good Support in New Feature

Nazimova, who is now working on her first Metro picture, "God's Message," adapted by Ethel Browning Miller from the story, "A Rose-Bush of a Thousand Years," under the direction of George D. Baker, is supported by what is said to be a most capable cast.

Charles Bryant is her leading man, and will play the role of Paul Granville, an American artist. Mr. Bryant was a member of the cast of "War Brides" with Nazimova in both the vaudeville and motion picture versions. Frank Currier will portray the Prior of the Monastery. He has played in many Metro pictures, recently supporting Emily Stevens in her forthcoming production, "Outwitted," and Emmy Wehlen in "The Trail of the Shadow." Bigelow Cooper, for years a player in Edison photoplays, will be seen as De Roche. Fra Augustin, a character role, is in the hands of John Sturgeon. Albert Hall, who plays Pierre, has appeared on the screen for World, Famous-Players, Biograph and Pathe. Mestaire, the inn-keeper, is played by Phillip Sandford and Dave Turner plays the gate-keeper at the monastery.

Mooney Trial Feature of Mutual Weekly

The widely discussed Mooney case, in which the labor man was convicted for the alleged Preparedness Day bomb crime in San Francisco, and which has caused President Wilson to order an inquiry into the trial and conviction, is announced as a feature of the Mutual Weekly Number 146, released October 15. In this subject all the principals in the case, which has become of international interest, are shown, due to some clever and skillful work on the part of a Gaumont cameraman.

The reel is rounded out with news of a war nature, showing scenes at Camp Kearney, a Western cantonment, and with scenes of other topics having more than passing news interest.

Emmy Wehlen Completes Work on "The Outsider"

Emmy Wehlen, Metro star, has completed work on her forthcoming Metro wonderplay, "The Outsider," a six-act production adapted by Charles A. Taylor from the novel, "Nobody," by Louis Joseph Vance. "The Outsider" is said to provide Miss Wehlen with a role suited to her personality, and is filled with color and action. It is presented by B. A. Rolfe. William C. Dowlan directed. This will be his second offering on the Metro program, the first being "Somewhere in America."

In the new production, which will have an early release, Miss Wehlen plays Sally Manvers, a shop-girl who is tired of life as she and her two poverty-stricken girl friends have to live it. Chance takes her into a house full of beautiful and expensive things. Its occupants are away for the Summer. The forlorn girl treats herself to the luxury of a bath in the marble bathroom, puts on some of the handsome clothes she finds in a bardrobe, and then things begin to happen with power and rapidity, and keep on happening right through the picture.

Three leading men support Miss Wehlen in "The Outsider." These are Herbert Heyes, Harry Benham and Jules Raucourt. Mr. Heyes plays the Western millionaire, one of "nature's noblemen," and the other two men have the parts of society adventurers.

Florence Short has the role of an up-to-the-minute adventuress. Ilean Hume, a Metro favorite, plays a girl artist, and Virginia Palmer has the sympathetic role of Mrs. Gosnold, a society leader. Mr. Dowlan has been assisted in the direction of the picture by Benjamin S. Kutler.

Edith Storey's Subject Is Now Under Way

Edith Storey's second starring vehicle under the Metro banner, "The Legion of Death," by June Mathis, is now in the course of production at the West Coast studios in Hollywood, under the direction of Tod Browning, who guided her initial Metro picture. The production is a special feature, with settings of great size.

Charles Gerard, Fred Malatesta and Pomeroy Cannon are the other leading members of the cast. Hundreds of extras will be used in the ensemble and battle scenes.

William Fox Announces New Female Star

William Fox this week announced the acquisition of a new female star, direct—or nearly direct—from Russia.

The star's name is Mme. Markova—given name Sonia—and she has convinced Mr. Fox that she has personality and can act. She has been in the United States but a few months, but it is expected that her work will win immediate favor among the patrons who in the past have appreciated Mr. Fox's screen productions.

The Fox publicity department has placed Mme. Markova's age at twenty-one years, and states that she is in this country as a result of the recent Russian revolution.

Helen Gibson Leads Universal Program October 22

HELEN GIBSON in "The End of the Run," a Gold Seal railroad drama, is scheduled to open the week's Universal program on October 23. In addition to this feature the program will include a Nestor comedy, Universal Animated Weekly, a drama with Lena Baskette, a Victor comedy and a Joker comedy, a two-reel Bison and the second episode of "The Red Ace."

The story in which Helen Gibson is featured was written by T. Shelley Sutton and was prepared for the screen by George Hively. J. D. Davis directed the production and Val Paul, O. C. Jackson and George Williams are prominent in the cast. One of the scenes which promises thrills is when the heroine sets out on horseback to overtake a train and capture a brakeman who does the villainous stunts in the picture.

The Nestor comedy is called "A Fire Escape Finish," and was written by Fred Palmer, directed by Harry Edwards, and features Eddie Lyons and Lee Moran. The release date is set for October 23. The picture is described as being a riotous story of an elopement, culminating in a wedding on a fire escape while the jealous rival dangles from the ladder.

Universal Animated Weekly, No. 95, is released October 24th. That is also the release date of a two-reel L-Ko comedy, "Fat and Furious," directed by Vin Moore and supervised by J. G. Blystone. Merta Sterling and Al Forbes are the leading fun makers.

Lena Baskette is the star of the feature for October 25th. "Little Marian's Triumph" is the title of the play in which she will appear. Lena is supported by many experienced players, including Fred Montague, Lydia Yeamans Titus and Walter Belasco. On this same day William Franey and Gale Henry will romp through a Joker comedy entitled "The Tightwad," written by Tom Gibson and Allen Curtis. Gale Henry as the dutiful wife gives her penny-pinching spouse an object lesson in loosening up that should be good for many hearty guffaws.

On Friday, October 26th, Henry Murdock and Mildred Davis will appear in a Victor comedy of errors known as "What'll We Do With Uncle?" written by King Vidor and directed by W. W. Beaudin. The 42d issue of the Screen Magazine will make its appearance on the same date.

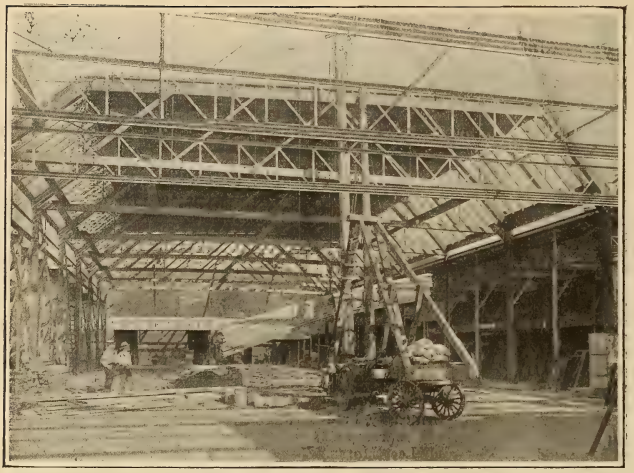
Max Asher and Gladys Tennyson are the featured players of "A Wise Dummy," the Joker comedy to be released October 27th. The 24th issue of Current Events, devoted to the latest happenings in the world of work and play, is also scheduled for release on that date.

Neal Hart and Vivian Rich will co-star in a two-reel Bison drama called "The Getaway," written by Alice McGowan and Harriet B. Brandner and directed by George Cochrane. During the week, the second episode of "The Red Ace," Universal's outdoor mystery serial, will be shown in theatres outside of Greater New York entitled "The Lure of the Unattainable."

Rolin Finishes "Bashful" for Pathe Program

Rolin comedies have just completed a one-reel comedy, entitled "Bashful." It was directed by Alf Goulding and is regarded as one of the best efforts of this clever director. Harold Lloyd and Bebe Daniels are featured with other favorites of the Rolin comedies, including Harry Pollard in the cast. It has been completed for Pathe program.

Ann Murdock, David Powell and an All Star Cast Will be Seen in Mutual's "The Beautiful Adventure," to be Released October 15



The Third Electrically Lighted Studio to be Erected at Universal City. The stage Will be 300 Feet Long and 100 Feet in Width

Pathe Offers Trio of Good Things in New Programs

IN "Lonesome Luke from London to Laramie," a two-reel comedy to be released on October 21st, "Rainbow Island," a one-reel Rolin, on October 28th, and "Lonesome Luke in Love, Laughs and Lather," a two-reel comedy for November 4th, Pathe offers to exhibitors the comedians Harold Lloyd, "Snub" Pollard and Bebe Daniels in three comedies that, it is said, are sure to please every exhibitor and tickle his public.

"Lonesome Luke from London to Laramie" shows Lloyd as the valet to an English Lord, played by "Snub" Pollard. The pair arrive in the untamed West and become very suddenly initiated into the ways of sundry barbarous cowboys, of bucking bronchos and primitive ways of living.

"Rainbow Island" takes the fun makers to the South Sea Islands, where they run afoul of various and sundry brown-skinned natives in deshabille. They escape the perils of the meat pot only to fall afoul of husband-seeking females of peculiar unattractiveness. Their efforts to escape this new and hardly less to be feared danger are bound to produce many laughs.

"Lonesome Luke in Love, Laughs and Lather" shows Lloyd in the new and comical role of a barber. Every man, unless he cuts his own hair and shaves himself, will find this burlesque on a business with which he is in almost daily contact laughable in the extreme. Harold Lloyd shines as the dandified barber, who is less a slave to his profession than he is to the beauty of womankind.

Cabanne to Direct Own Company Beginning November 1

CHRISTY CABANNE, of the Metro directing staff, has branched out into the producing end of the industry, with the formation of a new company to make photoplays, and, beginning about November 1, will start a production work on the initial photoplay of the organization.

The new producing company is known as the Zenith Film Corporation, and has been incorporated under the laws of Delaware. The personnel of the officials of the company is J. Sanford Harger, president; William Christy Cabanne, vice-president; W. John Baird, treasurer, and Robert J. Huntington, secretary.

Executive offices have been opened in New York, and announcement has been made that it is the intention of the officials to produce at least six features of five to eight reels each year. About November 1 production work will begin on "America's Mission," the title of which was suggested by Samuel Gompers, it is said. The story was written by William Atherton Dupuy, now in the service of the United States. It is also understood that the Zenith organization will have the co-operation of certain Government officials in making the production.

Mr. Cabanne wrote and directed "The Slacker" and "Draft 258" for Metro.

Seventh Episode of "Seven Pearls"

The seventh episide of Pathe's "The Seven Pearls" is called "The False Pearl," and in it Ilma, the heroine of the story, portrayed by Mollie King, and the hero, Harry Drake, played by Creighton Hale, continue to find adventure in the search for the pearls.

Pioneer Days in Hart Feature

In "The Narrow Trail," the first Thomas H. Ince production for Artcraft, starring William S. Hart, some interesting episodes of early pioneer days in California are promised. These give intimate glimpses of a phase of American life that has completely passed away.

Current Essanay Releases Look Good to Box Office

CURRENT Essanay productions, released on the Perfection Pictures program through the George Kleine exchanges, include comedy-dramas starring Taylor Holmes, Bryant Washburn, Virginia Valli, Helen Ferguson and little Mary McAlister, and a new George Ade fable.

The comedy-dramas, entitled, "Fools for Luck," "The Fibbers," and "Young Mother Hubbard," contain the two predominating human appeals.

"The Fibbers," in which Mr. Washburn and Miss Valli play the leading roles, deals with the adventures of a young married couple, and is full of amusing situations. At the same time, the picture carries a plot so strong that it is promised the interest of the spectator will be held until the last foot of film.

Taylor Holmes and Helen Ferguson have made a good screen production of Kennett Harris' story, "Talismans," which appeared in the Saturday Evening Post, the title on the screen being "Fools for Luck."

"Young Mother Hubbard" tugs at the heart strings through its dramatic interpretation of the plight of four little orphans, abandoned by their stepfather. Little Mary McAlister plays the role of little mother to the three other orphans. While the picture is of the type that brings tears, it is by no means a gloomy one, and contains many a laugh, timed to relieve the sadder phases of the story.

The Ade fable should be of especial interest to movie fans, for it deals with movie fans themselves. The picture, "The Fable of the Film Fed Family," unfolds the story of a family too proud to visit the movies. They spent all their money on high-priced theatres. Then, one by one, they began to sneak to the movies. They meet each other in the movie theatre, and finally admit that they were wrong in ever condemning the screen as beneath them.

World Series Scenes in Universal Film

A record of the opening games of the world series baseball championship in Chicago, October 6 and 7, is the outstanding feature of the 93rd issue of the Universal Animated Weekly. It was announced by Universal this week that about twenty-eight scenes are shown in this reel, including a large percentage of the crucial plays.

Felsch's fatal homer, which put the first game on ice for the White Sox; George Burns, singling twice as the lead-off man for the Giants, and Lew McCarthy's injury at the plate in the second contest when he attempted to block off Liebold are but a few of the exciting moments promised.

An equally complete series of scenes of the games staged at the Polo Grounds in New York were taken, and were released as one of the features of the 22nd issue of Current Events on Saturday, October 13.

Von Meter to Assist Director Ingraham

Joseph Von Meter has been engaged by the American Film Company to assist Director Lloyd Ingraham with the Margarita Fischer productions.

Romayne Company Makes Preparations for Big Subjects

THE Romayne Superfilm Company, although not a new candidate for favor within the motion picture industry, is launching unusually ambitious plans for the future. According to the announcement made by the company last week, it has grown to such goodly proportions that the launching of something out of the ordinary on a large scale is entirely timely and to be expected.

It is the purpose of Romayne to stage a number of spectacular productions with the idea of making them among the most gigantic ever filmed. The creations will include, according to plans, historical, allegorical, mythological and industrial pageantry. It is estimated that each of these cinema subjects will cost above $100,000.

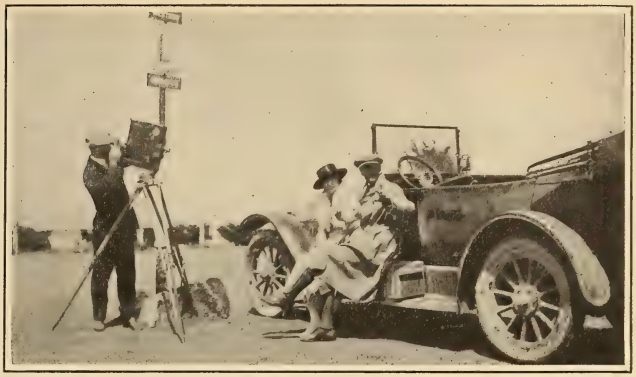
In order that this enterprise may be carried out successfully the Romayne Superfilm Company has closed a contract with George L. Hutchin, who will be supervising director of all his creations in spectacle and pageantry. By his artistry he has marshalled armies of participants in the portrayal of a single theme and has always registered success. His skill as a director of big spectacular events stamps him a Napoleon in his class.

George L. Sargent, one of the best known and most successful directors familiar to the industry, has been given a contract to direct the pictures projected by the Romayne Superfilm Company. Many of the most artistic and masterful photo creations of later years are the result of Director Sargent's great genius. Wishing to attempt even greater work than ever undertaken, he has joined the forces of the Romayne Superfilm management. He is assisted by a corps of cameramen and assistant directors.

Mr. Hutchin received a fundamental training in super-spectacular work at the Mardi Gras that has endured for more than 100 years at New Orleans. He did "his bit" for the Columbian Exposition, Chicago; the Veiled Prophet parades at St. Louis; the Knights of Electra, Milwaukee; the Hudson-Fulton Exposition, New York; the Lewis and Clark Exposition, Portland, Ore.; the Alaska-Yukon-Pacific Exposition, Seattle, and other national events, and for two years he conceived and built many of the most pretentious pageants, parades and spectacular features of the Panama-Pacific International Exposition of San Francisco. Mr. Hutchin conceived and built the Rose Festival at Portland.

The Romayne Superfilm Company, through H. Y. Romayne, president, has closed an option on a twenty-acre tract in Hollywood with the intention of constructing one of the largest and most complete studios in America. The present studios are at Hollywood and the general offices in the Marsh-Strong Building, Los Angeles.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!



Robert C. Bruce of the Educational Films Corporation in a Scene from "Tinkelbottom's Finish," Taken at the End of the Lincoln Highway Overlooking the Golden Gate

Infinite Pains in Petrova Picture to Get Atmosphere

AN announcement from the publicity department of Petrova Pictures this week claims that the first Petrova Picture, which is to be released the latter part of this month, through the First National Exhibitors Circuit, will mark the first time that a motion picture production is being put upon the screen with all the technical detail and requisite atmosphere worked out with the consummate skill of a connoisseur. The story, dealing as it does with court life, calls for several foreign settings of great beauty.

In these scenes, the "business" transacted is said to be absolutely true to locale and national custom—not guesswork. There are scores of officers, diplomats, functionaries and dignitaries of all kinds. The hussar is expected to be hussar all through, not infantry as to trouser legs and naval as to tunic. Baron Dewitz, the regisseur, and Director George Irving have taken infinite pains to comply with Mme. Petrova's desire to have all the details correct.

The diplomat is apparently all diplomat and not 50 per cent nondescript. The Crown Prince is a human being, not an impossible regal automaton, and being a captain in the Royal Navy he is dressed in strict accordance with his rank, while his aide-de-camp is two stripes lower as a sub-lieutenant. Moreover, the Crown Prince is not suffered to prance about in full dress uniform all the time. He only wears gala when the occasion requires it. Otherwise he is arrayed in smart, snappy fatigue uniform or mufti, as the occasion may require. His aide follows suit, of course. Even the royal orders and decorations worn by the Crown Prince are changed according to the uniform he wears. There are a thousand details of this caliber throughout this production.

Nell Shipman, Star of "God's Country and the Woman" and "Through the Wall," Vitagraph Pictures, Has Returned to That Company and Will Appear in Forthcoming Blue Ribbons

"The Tanks" Get a Welcome in Des Moines

Manager Van Dyke, of the Royal theatre, in Des Moines, Ia., has asserted that his theatre broke a record when the war films, "The Tanks at the Battle of Arras," were exhibited there. This installment, which is Pathe's official British Government picture, ran for a week to big receipts, said to be in the neighborhood of a $1,000 for the two days.

Mary Pickford Completes New Picture

The production of Mary Pickford's next Artcraft release, "The Little Princess," adapted to the screen by Frances Marion from Frances Hodgson Burnett's novel, has been finished at the Hollywood, Cal., studio. Once again Miss Pickford will be seen in a child part such as in "Rebecca of Sunnybrook Farm" and "A Poor Little Rich Girl." In characters of this type Mary Pickford always meets with public favor.

CHICAGO NEWS AND COMMENT

By WILLIAM J. McGRATH

LEAKS IN THE LOOP

The remodeling of the Pathe office in Consumers Building has been finished. The work started following the damaging fire which swept through the exchange some months ago. It offered Manager Bunn the chance to rebuild along the most modern and efficient lines, and he now claims to have the most up-to-date exchange in Chicago.

Ralph Proctor of the Standard Film Corporation, spent last week in New York.

Unity Photoplays, whose offices are in the College Building, gave a special showing of the new state rights feature, "I Believe," to a thousand clergymen at the Ziegfeld Theatre on October 15.

Two Universal chiefs were in Chicago last week. Joe Brandt arrived from New York on Wednesday, and President Carl Laemmle made his appearance on Thursday. The object of their visit was not announced.

The last episodes of "The Retreat of the Germans at Arras" being put out by Pathe, was shown last week at the Palace and Majestic theatres. Other war pictures are likely to follow.

Jack St. Clair is doing good work throughout Indiana in selling the Griever-Herz pictures.

Howard Sheehan, brother of Winfield Sheehan, dropped off at the Fox Chicago offices last week, on his way to New York.

By strange coincidence Mrs. Vernon Castle's first picture with Pathe, entitled "Stranded in Arcadia," is to be shown at the Castle theatre on State street beginning the week of Oct. 21.

"Babbling Tongues" and the Rex Beach pictures, handled by Unity Photoplays in this territory, are receiving record breaking bookings.

Max Levy, salesman of the local Metro office, has purchased an auto to aid him in carrying in his contracts for the future. Max is said, however, to have purchased a pair of sturdy automobile gloves before acquiring the machine.

A. Carlos, general manager of the West Coast Fox studios, passed through Chicago on his way to the New York office. He is to go into conference there on the positive film tax.

Among Manager Rozelle's exhibitor visitors at the local World office last week were Chas. Pacinni, manager of the Majestic, Kenosha, Wisconsin; Tom Norman, manager of the Rex theatre, Racine, Wisconsin, and Harry Grampp, manager of the Orpheum at Rockford, Illinois.

S. Abrams of the firm of Abrams & Lamm, well-known central west motion picture exhibitors, announced last week that they have taken over the Orpheum Theatre at Elkhart, Indiana. It is now being remodeled and will open on October 24.

F. W. Fisher, former owner of the Majestic at Madison, Wisconsin, has taken over the direction of the La Salle theatre at La Salle, Illinois. He will open under the new policy on October 20.

Richard R. Nehls, general manager of the American Film company, has been chosen president of the new Motion Picture Club of Chicago. The club will include the prominent motion picture men of the city.

H. W. Berman, manager of the New York Jewel office, is making an extensive trip around the country visiting all the Jewel exchanges. He stopped over in Chicago for a day last week and seemed very much pleased with the splendid results that Eli Van Ronkel, Chicago manager, is getting.

H. K. Somborm, general manager of the Longacre Distributing Company, who purchased the Alice Howell comedies, dropped into town for a few days last week. He is on his way to the Coast and expects to stop at many other cities to meet the exhibitors.

The money getters among the loop theatres last week were Doug Fairbanks in his latest, "The Man from Painted Post"; Marguerite Clark in "Bab's Diary," at the Castle; "Intolerance" on a return trip at the Orpheum; "The Garden of Allah," at the Milford, and Walt Whitman in "The Tar Heel Warrior."

The Wholesome Film Corporation has moved its office from the Consumers' Building to 207 South Wabash avenue, sharing the suite with the Celebrated Players Film Exchange. This is the second new film office to be established in the College Building recently.

Robert R. Ray has been appointed general traveling representative for the American Standard Motion Picture Corporation out of New York. He closed the deal with President Lamb while the latter was on a visit to Chicago last week.

Aaron Jones, of Jones, Linick & Schaefer announces that the Central Film Company has acquired the Italian battle front pictures recently seen here at the Auditorium.

Greiver-Herz Buy Rights to Three Features

The Greiver-Herz Film Company, one of the youngest and most active of the independent film exchanges in Chicago, is commencing its Winter drive with some excellent ammunition. For the Central West territory it has secured three features in the last week that will be exploited greater than anything else the company has ever handled. These features are: "Whither Thou Goest," the rights having been purchased from Klotz and Streimer; "Mother Love and the Law," from the Crystal Photoplays, and "Trooper 44." Mr. Greiver announces that he will start out a special squad of salesmen this week on these pictures and hopes to achieve big results.

Greiver-Herz are handling the Ford Pictorial Weekly in their territory. It is given to the exhibitors without any charge, and there is a growing demand.

Chicago Exhibitors Put Ban on Copyright Music

At an open meeting held by the Chicago branch of the Motion Picture Exhibitors' League last week, all of the exhibitors present voted to use only the music of independent publishers. President Joseph Hopp in an address on the question loudly deplored the fact that many of the biggest and most important exhibitors and owners of theatres in Chicago had signified their willingness to use the music of the American Society of Authors and Composers and to submit to the lately imposed tax that goes with it.

The Chicago exhibitors at the meeting offered to help out the independent composers by advertising their musical wares on programs and screens, gratis.

American Standard President Visits Exchanges

H. W. Lamb, president of the American Standard Motion Picture Corporation, with headquarters now in New York, made a five-day stop-over in Chicago last week while on his way by auto through the Central West and South visiting the company's exchanges and exhibitors.

Mr. Lamb, accompanied by his family, started from New York the first week in October. He does not plan to finish the trip until near the end of the month.

"I already find," said Mr. Lamb, "that this trip with its ability for close observation and heart-to-heart talks with exhibitors and exchange men has been most valuable to me and my company and should also prove very fruitful."

The American Standard is planning a new program policy announcement for the near future, but Mr. Lamb would not say just yet what it is to be.

THE WORLD MARKET

Foreign Territory Opening to Fox Features

Corporation Now Uses Ten Offices for Handling Foreign Trade and as Headquarters for Trade—Spain and Portugal Added

THE recent announcement of William Fox that "A Daughter of the Gods" and other Fox Standard pictures and special features have been contracted for in South Africa and other British possessions throughout the world, emphasizes the growing ramifications of the Fox concern.

Fred Lange is foreign manager of the Fox Film Corporation and his offices on the fourth floor of 130 West 46th street, are a busy place for buyers for the foreign film markets. The department has been recently enlarged and a suite of ten offices is established for the handling of the foreign trade. Trade representatives from all parts of the world make their headquarters in Mr. Lange's office, receive their mail and are made welcome.

Spain and Portugal have been recently opened to Fox pictures. Fox pictures are being shown in Lima, Peru, in Bolivia, and Chile, of the South American coast. In Central America, despite the handicap of delivery, Fox pictures are entertaining the natives of those countries.

The transportation companies will not guarantee the safe receipt of films, and it is necessary in many cases to send them to the inland cities by special messengers.

The Fox forces are negotiating with exhibitors in India, Burma-Ceylon, Egypt and the Straits Settlements—and in countries where there are more denizens of the forests than humans. Fox pictures have been opened to the Fox clientele of world-wide cosmopolitans, emphasizing the fact that Fox films are universal.

Scandinavia and Russia are being sold in part, as are other parts of the civilized world. The attention of the foreign buyer is called to this fact. "Jack and the Beanstalk" is offered the enterprising foreign buyer with all the Fox Standard pictures and special features.

Cromelin Becomes President of Inter-Ocean

Succeeds Henry J. Brock, Who Recently Died in Automobile Accident—"Business as Usual" Is New Executive's Slogan

Paul Cromelin, President and General Manager, Inter-Ocean Film Corporation

PAUL H. CROMELIN, until recently Vice-President of the Inter-Ocean Film Corporation was elected President and General Manager at a meeting of the board of directors held last week. Mr. Cromelin is the successor of Henry J. Brock, who was killed a few weeks ago in an automobile accident while motoring near West Point.

Mr. Cromelin, who is a film man of long experience, told a reporter from MOTION PICTURE NEWS that it is his intention to conduct the affairs of his company along the same progressive lines followed by his predecessor.

"Mr. Brock's death was a severe shock to us all," said Mr. Cromelin, "and a gap exists in our organization which we feel can never be properly filled. Nevertheless, 'Business as Usual' will be our slogan, and we hope to make the Inter-Ocean and its connections greater than ever and carry out the broad plans laid out by Mr. Brock."

The Inter-Ocean Film Corporation, with offices at 220 West Forty-second street, is one of the most important concerns engaged in the foreign trade. Offices of the company are established in London, Paris, Petrograd and other important world centres.

State Rights Sales

It maintains a complete Independent Field department from which the following statement was issued last week:

The state rights department of the Inter-Ocean Film Corporation announce that their attraction, "Enlighten Thy Daughter," has been sold to the Louisiana Enlightenment Company of New Orleans of which George J. Diefenbach is president and general manager. The Louisiana company has purchased the state rights for Louisiana, Mississippi and Arkansas.

Harry Cummins of the Longacre Building has also purchased territory for "Enlighten Thy Daughter" for the following states: Delaware, Maryland, Virginia and the District of Columbia.

The Casino theatre, Washington, D. C., opened with the subject for the entire week of October 8th.

Schlesinger Advertising Manager

An unfortunate error crept into the caption under the photograph of Leon Schlesinger in this department last week. Due to a printing error, the word "advertising" was omitted before the word "manager," so that Mr. Schlesinger was placed in an embarrassing position. There is no such office as "manager" of the Inter-Ocen Film Corporation. Mr. Schlesinger has been, is, and will continue to be the live wire advertising manager of that concern.

Brockliss Arrives in London Safe

J. Frank Brockliss, foreign representative of the Billy West King-Bee comedies, has cabled his safe arrival in London. The trip was not without incident. It took seventeen days to make the trip. The boat was delayed at Halifax to take on three thousand soldiers and one hundred nurses. A submarine was sighted, but did not attempt to torpedo them.

Inter-Ocean Not a Party to Russian Film Suit

The Inter-Ocean Film Corporation's offices are expanding so rapidly as a headquarters for film activities of all sorts that a regrettable slip of the typewriter occurred in last week's NEWS story regarding the court action in the Russian Revolution pictures.

The account gave the impression that the Inter-Ocean was a defendant in the suit started by another company. As a matter of fact M. Epstin, of 729 Seventh avenue, is the promoter of the Kerensky-Russian pictures which were the basis of the action, and Inter-Ocean was in no way a party to the court proceedings.

The error was due to the fact that in many of the negotiations concerning the picture the wide facilities of the Inter-Ocean organization have been used. This did not, however, bring Inter-Ocean into connection with the suit in any manner, the Second Avenue Amusement Company being the defendant in the action.

Allens Distribute Select Pictures in Canada

Jules and J. J. Allen, of the Famous Players Film Company, have secured the rights for Canada for distribution of Select Pictures, according to an announcement from Toronto this week.

HOW PICTURES ARE BOOKING

Essanay Releases Are Booking Very Well

"The Fibbers," with Bryant Washburn and Virginia Valli, and "Fools for Luck," with Taylor Holmes and Helen Ferguson, Essanay's recent comedy-drama releases, are booking beyond expectations, according to reports from George Kleine exchanges all over the country.

Exhibitors are of the opinion that "Fools for Luck" is even better than Mr. Holmes' first Essanay comedy-drama, "Efficiency Edgar's Courtship," which made such a hit everywhere it was shown. Movie patrons, pleased by the subtle wit of Mr. Holmes and the excellence of his first picture, were awaiting the arrival of the second, "Fools for Luck."

Exhibitors generally have expressed their approval of the new Essanay policy of producing comedy-drama instead of the heavier problem pictures. Theatre managers have found that their patrons have responded instantly to the idea, and that their business has increased as a result.

The Essanay Chaplins, of which new prints have been made, and the George Ade fables are continuing as popular as ever, exhibitors report.

McKenny Books More Bluebirds in Canada

J. R. McKenny, manager of Bluebird Photoplays, Inc., in the Toronto, Ont., offices, last week returned to Toronto from a short trip through Eastern Ontario in the interests of his department, and announced that he had succeeded in booking several houses for Bluebird service.

Circle in Indianapolis Books Ade Films

The new George Ade "Fables in Slang," made by Essanay for release through the General Film Company, have been booked for the entire series at the Circle theatre in Indianapolis, Ind.

Branch Manager Theodore F. Holland, who reports this booking, says that the house plays all the Fables from three to seven days per week, the only difference in duration being caused by the length of the feature picture. But the Fables are used at least three days even with the longest feature offering.

Geronimo Books Helen Hesperia's "Camille"

The six-reel production of "Camille," in which Helen Hesperia starred, has been booked by Councilman Geronimo for his Alhambra theatre in Stamford, Conn., the booking being made by Billy Hart, General Film's representative in New Haven. The engagement is for three days. It is said that Mr. Geronimo heard such good reports of this production of "Camille" that he engaged it with promptness.

Elsie Ferguson Certainly a Winner, Says Greene

Elsie Ferguson's first photoplay released by Artcraft, "Barbary Sheep," has captured the country, according to the records at the New York headquarters of the distributing organization. In speaking of Miss Ferguson's initial efforts before the camera Walter E. Greene, President of Artcraft, said: 'The requests for return engagements on Miss Ferguson's first Artcraft picture speak louder than words. Our records show an unusually large number of return dates on this production, which, considering the fact that it is Miss Ferguson's first cinema effort, is out of the ordinary.

"The screen adaptability of Elsie Ferguson was immediately appreciated by all of us who viewed a few hundred feet of film disclosing her first work some two months ago. We anticipated great things from this artist but that her initial production would immediately score such a success could hardly be expected. The work of Maurice Tourneur is also largely responsible for the demand for this production and his artistic touch has had a great deal to do with the success of the film."

Educational Pictures Are Booking Well

E. W. Hammons, vice-president and general manager of the Educational Film Corporation of America, in speaking of how his pictures are booking, made the following remarks: "Our pictures are meeting with the approval of both the exhibitor and the patron. We have a unique way in checking this up which comes from the exhibitor voluntarily. Almost on every bill we receive the highest comments on the showing of the scenic by the exhibitor. One of the recent comments was received from Mr. L. L. Levine of the Regent theatre, Brooklyn, which reads as follows: 'This I consider one of the finest and most interesting reels I have ever seen. The interlocking of a little comedy with the educational subject is the apparent key to the success of the educational subjects. (Signed) L. L. Levine, Regent theatre, Brooklyn.'"

Small Houses Get Goldwyn Films Sooner

One of the reasons given by Goldwyn for the flood of contracts signed with that company by the smaller exhibitors of America is that, owing to the large number of first run prints utilized by Goldwyn for its big first runs, the small houses can obtain the big Goldwyn features a great deal earlier than they have ever before been able to obtain big productions.

During the past few days Goldwyn offices throughout the country have poured into the home offices of the company a deluge of small contracts.

French War Picture Stands Behind Its Bookings

Satisfying engagements are reported throughout the country for Pathe's three-reel French war picture, "In the Wake of the Huns." It played a week in Detroit at the Madison theatre, and other big houses have booked it.

The presentation in Denver was said to be one of the most interesting that has been made, since in connection with the exhibition of the picture, Charles A. Johnson, who recently returned from service with the American Ambulance Corps in France, spoke.

Assistant Manager H. E. Jameyson, of Pathe's Kansas City office, makes an interesting suggestion to exhibitors who want an unusual lobby display on this picture. Getting a big first run in Kansas City, he went to the newspaper office and after a few minutes' search in the "morgue," found a very large number of pictures showing ruined churches, orchards, railroads and bridges. He borrowed them and used them as a lobby display in the first run house.

"Manx-Man" May Establish Booking Record

The Manx-Man Company, which distributes George Loane Tucker's picturization of Hall Caine's story, "The Manx-Man," through Goldwyn Distributing Corporation, is in receipt of contracts for this production from every part of the United States. Mr. Tucker's picture bids fair to establish a booking record of almost unparalleled character in this country.

"Seven Pearls" Pleases the Exhibitors

The verdict of exhibitors who stand with their eyes on the box-office receipts and their ears open for any complaint from their patrons, is setting the seal of approval on "The Seven Pearls," the Pathe serial released in September. Bruce Fowler of the Olympic theatre, Buffalo, after signing up "The Seven Pearls" for a six days' showing of each episode in his theatre wrote:

"A remarkable feat and an illustration of the superiority of Pathe serials is our long list of serial successes. We have shown more serials in conjunction with our regular vaudeville program than any theatre in Buffalo, and each serial has had from a six to seven day run.

"Seven photoplays in serial form is our record, and with the exception of two they have all borne the Pathe trademark, "The Red Circle," "Who's Guilty?" "The Shielding Shadow," "The Double Cross," and now "The Seven Pearls" have all played to capacity business.

"Pathe deserves praise and we are pleased to know we can help give it. Pathe serials mean overwork for the sign of the S. R. O."

AMONG THE EXCHANGES

P. A. Bloch Thorough Student of Conditions

Since his recent appointment as manager of the New York Exchange of General Film Company, P. A. Bloch has been very busy organizing his forces for an enlargement of business by this branch and in establishing contact with the exhibitors in his new field. He comes to the metropolis after a successful regime as head of the Philadelphia branch of General Film, and has been from the beginning of his film career an energetic student of trade conditions in every phase of the industry.

A number of years ago Mr. Bloch was engaged in business in Bay City, Texas, in a line far removed from the film game, by day. By night he conducted a motion picture theatre in that town. He branched out into state rights activities in the Southwest, which he kept up for some time. He was, however, not satisfied with results, and suspending operations, made a point of going to New York to investigate the film game at its very headquarters in order to broaden his outlook upon it. He then went to Dayton, Ohio, where he undertook the management of the new Audubon Duplex theatre. Of this he made a success for the owners. He entered the exchange field then at Cleveland, becoming manager of the World Film office. After a term there he went to Philadelphia for the General, and has been shifted now to New York.

Omaha Exchanges Move into New Quarters

Manager C. A. Calvert, of the Bluebird Exchange in Omaha, Neb., has moved the exchange from Twelfth and Farnam to 214 South Fourteenth street. He has had printed several hundred Bluebird calendars, characteristic of the company he represents, which he will send to his exhibitors about the first of the year.

The Western Supply Company has moved into its new quarters on the lower floor of the Triangle Building. In a part of the basement a miniature theatre has been arranged, with machine, seats, screen and other equipment the company supplies. "We will not only use it for demonstrations, but exchange men wishing to show pictures may have the use of it at any time, free," said F. A. Van Husan, manager of the company.

Canadian Famous Players Supplies Camp

It was learned last week that the Famous Players Film Service, Ltd., at Calgary, Alta., has been and is supplying the Y. M. C. A. Sarcee Camp, without charge. The films sent there by the company are being shown at the Y. M. C. A. to the soldiers in camp, and no charge is made for admission or rental.

P. A. Bloch, New York City Branch Manager of General Film

Monsky Joins Jewel Forces in Omaha

Manager C. L. Booth, of the Jewel Productions Exchange in Omaha, Neb., has added Mayer H. Monsky to his force as assistant manager and booker. Monsky is well known in the Omaha territory.

C. G. Bard has also joined the Jewel exchange as traveling representative in Iowa. "Sirens of the Sea" is the picture that is going best, according to the opinion of Manager Booth.

Triangle Opens an Office in St. John, N. B.

The Triangle Film Service has opened an office in St. John, N. B., from which to serve the Maritime Provinces of Canada. Arthur K. Mundee, a showman of long experience, is in charge and has already mapped out an energetic campaign. Mr. Mundee put over one of the most effective advertising stunts worked at the recent convention of the Motion Picture Exhibitors' League of the Maritime Provinces, held in St. John, when he provided all exhibitors and guests with a lapel button bearing their name, and home town, printed in black over the Triangle crest. It was an excellent medium for self introduction and found much favor.

Longacre to Distribute Howell Comedies

The Longacre Distributing Company, with offices at 1122 Farnam street, Omaha, Neb., has been opened as the sole distributor in the Omaha territory of the Alice Howell-Century comedies. W. A. Walden is manager.

Lloyd Evans Enlists in Army

Lloyd Evans, formerly a very popular member of the Canadian Universal Film Company, Ltd., office staff, has decided to do his bit to make the world safe for democracy. He has enlisted in a very important branch of the service, where his abilities in accounting lines will no doubt be useful to his Government.

Jules Rachman Manages Standard in Omaha

Jules Rachman has been appointed manager of the Standard Film Corporation's exchange in Omaha, Neb., succeeding C. W. Taylor, who has joined the Paramount forces.

Philadelphia Exchanges Making Things Hum

Among the exchanges of the Quaker City all is hustle and bustle, with the result that things are flourishing in great shape. Ben Amsterdam, manager of the Masterpiece Film Attractions, is doing some live work on his King Bee-Billy West comedies by using new and timely ideas. Already 104 contracts are signed for the Billy West films.

Pathe has felt the big impetus given its "Retreat of the Germans at the Battle of Arras" by the booking of the picture for the entire Keith circuit. Every vaudeville house in the whole of Philadelphia is running the film for a week.

The latest Bluebird to fly right close to the hearts of Philadelphia folk is "Mother o' Mine," it having proven the most popular Bluebird in that section recently.

Pathe Makes Changes in Branch Offices

C. W. Perry, Pathe's manager at Detroit, has been made manager at Boston, it was announced this week. At the same time it was made known that G. W. Fuller, formerly manager at Pittsburgh, has succeeded Mr. Perry in the Michigan metropolis.

Perry Joins Canadian Universal Staff

A. W. Perry, who has had considerable experience in advertising agency work, has joined the organization of the Canadian Universal Film Co., Ltd., at Toronto, to assist in advertising work. He will also work in conjunction with Mr. Dunlop, of the accounting department.

Winnipeg Bluebird Office Does Well

Phil Hazza, in charge of the Bluebird department in the Winnipeg office, has succeeded in getting a splendid line up on Bluebird business in the Canadian West.

IN AND OUT OF WEST COAST STUDIOS

By J. C. JESSEN

Davis Returning East

H. O. DAVIS, general manager and vice-president of Triangle, is departing early during the coming week for New York for a conference with officials of the Triangle there. Mr. Davis has been on the coast since shortly after taking his present position with the Triangle, and during this time has supervised the reorganization of the producing forces. Practically all of the units at the dramatic studio at Culver City are new to the Triangle. In addition the producing force is larger than ever before at this studio, and production is continuing in a most successful manner.

What is true with respect to reorganizing the dramatic forces, is also applicable to the Triangle-Keystone plant. Players and directors for this organization have been taken from the former Mack Sennett-Keystone forces, and other studios of the coast. Seven directors and companies are at work here, and have proceeded in production so satisfactorilly that releases are now being made for December.

Within the next week or two, the comedy and dramatic forces of the Triangle will be merged at the Culver City Studios, which is undergoing a great change under the supervision of Mr. Davis. Recently sixteen additional acres were purchased and plans have all been completed for the construction of additional stages, dressing rooms, property storerooms and scene docks. The very large enclosed stage will be completed at Culver City within a week. This is to be used exclusively by the comedy section.

Numerous other plans have been perfected by Mr. Davis, including a survey of the motion picture field of the world, an exhibitors help department, and other features that will greatly aid in the popularizing of Triangle subjects.

Gittins' Story Handicapped

Tides, storms, and an actual fire, caused the Triangle Company under the direction of William Gittins, no end of trouble this week, while they were making scenes for "The Everlasting Mercy." The barkentine "Freemont" was used for the fire scene, and when something went wrong, and the boat actually caught fire, the heroic work on the part of the crew and all members of the producing company, saved the vessel from total destruction, and probably the lives of several of those on the boat who would have been unable to swim to shore. The film secured is reported to have a number of marvelous shots. The "Freemont" was built at Philadelphia in 1850, and first used in slave trade. For a time it plied between San Francisco and Honolulu, but since 1912 has been in use almost entirely as a motion picture "prop." When not in use by the Triangle companies, it is serving as a training ship at the training station at San Pedro.

"Up and Down" is the title selected for the ex-convict story being filmed by Director Lynn Reynolds, with George Hernandez featured. This is a Western drama, the plot of which provides how "Dollar Mike" furnished the "big idea" to an author without an idea.

G. P. Hamilton, the latest addition to the Triangle directing forces, is working on his first subject now, which at the present is known as "The Maternal Spark." Irene Hunt, Josie Sedgwick and Roland Lee have been selected as leads. The story reveals how a woman that was not all bad, saved a matrimonial wreck in which a vain young attorney was the principal. George duBois Proctor is author of the scenario.

Roy stewart, Triangle's Western star, is now working in "The Learnin' of Jim Benton," and the company which includes forty cowboys, is now working at Oceanside, Cal., at the O'Neil ranch under the direction of Cliff Smith. Many of the cowboys of this ranch will take part in scenes for this play. There are about sixty-three thousand head of cattle at the O'Neil ranch.

Work will be commenced by Director Jack Conway on a story, titled "Because of the Woman," which will have Belle Bennett as star. She has just completed scenes for the subject made by Director Walter Edwards, which is titled "The Fuel of Life," in which Miss Bennett was starred.

Director Walter Edwards, Ferris Hartman, Jack Dillon and E. Mason Hopper will begin work on new Triangle subjects during the coming week, titles and casts now being selected.

Arthur Hoyt has been engaged by General Manager H. O. Davis, and will serve as casting director at the Triangle Studio. Hoyt was identified with the speaking stage as actor, stage manager and director for sixteen years, and has been in pictures for the past eighteen months.

The Eugene Manlove Rhodes story, "Prince for Tonight," has been prepared for the screen by Jack Cunningham, and will shortly be produced.

Joseph Roach of the Triangle scenario staff, has passed the physical examination, and is subject to twenty-four hours call for the Liberty army.

Keystoners 'Way Ahead

The seven companies engaged in making Keystone and Triangle comedies at the Hollywood Studio, are now more than two months in advance of release. The first one to be issued is coming out the week of October 8. This means the producing unit has completed eight two-reel subjects, and fully twice that many one-reel comedies since the studio was opened in August. Among those now ready for release are: "Pearls and Perils," which was made by Harry McCoy, who plays the featured part, supported by Lloyd Bacon, Alatia Marton, Kathrine Kirkwood and Lyde Crommie; "His Disgusted Passion," a foreign spy story, with a big cast in which appear the names of Bob Milliken, Fritz Schade, Dora Rogers, Claire Alexander, Joseph Callahan, Jack Henderson, Dave Anderson and James Roe; "Haunted by Himself," a farcical tale of the effect of whiskey on both an automobile and its driver, has been completed by H. Raymaker. The cast for this includes George Bins, Maude Wayne, Dale Fuller, Eddie Gribbon, Blanche Payson, Tom Pearce, Jack Perrin and others. "False to the Finish" is a comedy made by Reggie Morris. Ray Griffith has the important role in this, appearing as the owner of a modish shop. Myrtle Lynn, Martin Kinney, Lullah Hart and Alatia Marton are included in the supporting cast. Another Keystone is "Their Under Cover Paper," a burlesque on a detective story which has a number of unusual situations. Practically the same cast that appears in "False to the Finish," take part in this.

Several additions have been made to the Triangle-Keystone forces. Alice Davenport and Martha Crick have been added to the stock company, and will make their first appearance in pictures now in production by Harry Williams and Reggie Morris. Both players have been identified with Keystone comedies almost since their introduction to the film field.

The scenario department has been increased to eight writers by Production Manager Albert Glassmire. The recent additions are J. Farrell Macdonald and Walter Newman. Both have had a wide experience in the film field. Macdonald has served with a number of companies as director, and has also written many subjects for the screen.

Bert Lund, former assistant to Director Harry Williams has been called to the colors, and Duke Reynolds has been selected as his successor.

Director Charles Avery has established a record by producing twelve one-reel comedies in twelve weeks at the Triangle-Keystone Studio. His latest picture has for its cast, Harry Depp, Claire Anderson and Blanche Phillips.

Mal St. Clair, Alatia Morton, Eddie Gribbon, Alice Davenport, Max Asher, Dora Rogers, Dade Holland and William Irving from the strong cast for the latest Triangle-Keystone Comedy which is being directed by Harry Williams.

New Paralta Plant

Work has been commenced on a new plant for the Paralta Producing Company on Melrose avenue in Hollywood, immediately north of the Clune Film Producing Studio which Paralta has used since beginning production. Ten acres have been secured with option for fourteen additional acres adjoining.

Plans which have been completed for sometime, provide for the erection of five enclosed steel and glass stages with ad-

ministration building, shops, property storerooms, laboratories and all other buildings necessary. An attractive residence which is now on the lot, will be used by the scenario department which has already been moved to this new location.

Prior to the departure of General Manager Robert Kane of the Paralta Studios, who was called to the colors, Nat I. Brown, secretary and general manager of Paralta Plays, arrived from the East to succeed Mr. Kane as executive director of the producing plant. It is reported Mr. Brown and President Carl Anderson of Paralta, will alternately spend several months at the producing studio supervising the same. Robert Brunton, who has been production director since the opening of the studios, will continue in that capacity, being directly in charge of the supervision of all productions.

It is now definitely stated the production of Paralta will be increased to fifty-two subjects annually. Five reels will be the minimum size, and seven the maximum. Six directors are now busy on the filming of productions, and it is probable the staff will be increased later. Reginald Barker is in charge of the Clara Williams Company, Raymond B. West is directing Bessie Barriscale, Oscar Apfel has just started a new picture with J. Warren Kerrigan, Rex Ingram has Henry Walthal and Mary Charleston, Rhea Mitchell and Howard Hickman are co-stars in a subject directed by Wallace Worsley, and Emmett J. Flynn has just completed the direction of "Alimony," starring Joseph Wittell.

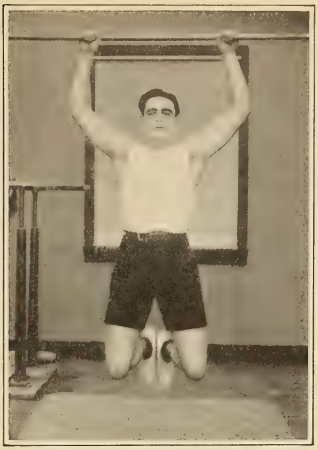
Prior to the departure of Mr. Kane on Thursday of this week the studio staff entertained their chief at a dinner given at the Los Angeles Atlethic Club. A special song dedicated to Mr. Kane, was written by Kenneth O'Hara and Bert Crossman, and sung by Howard Hickman, Raymond B. West, Albert Cody and Mr. Crossman.

Change at Universal

The photoplay colony was all upset this week by the numerous rumors concerning great changes at Universal City. Investigation brought out that ninety-nine and forty-four hundreds per cent were untrue. The management stated there would be practically no change, but the Universal Company was merely carrying out the policy adopted in former years.

The cause of the rumors was the dismissal of a few players, a director or two, and one or more writers. In the past it has been the policy of the Universal to produce pictures during the summer, far in advance of the needs of the several programs. When California days grow short, cloudy, and the weather is unsatisfactory for picture making, the number of producing units is decreased according to the absolute needs of the company. The shorter days have come now, and as a result the production is being decreased, so that the over-production of the past few months can be used up during the winter.

Fire caused a damage estimated at ten thousand dollars by officials of Universal City this week. It started in dry grass and spread to a big western set which was being torn down. From here sparks spread to the open air stages, and setting thereon. The fire started south of the dressing room



Chinning Himself Ninety-six Times Before Breakfast Hardly Warms Up George Walsh, William Fox's Athletic Director-Star

building, and portions of different buildings were found on fire, four or five hundred feet north of there. The prompt response of the company's fire department, and the fifteen hundred employes, saved the company a great loss.

The complete cast has been selected for the western serial which has been given a working title of "The Bull's Eye." Besides Eddie Polo, who is to be the featured player, Vivian Reed, Ray Hanford, Hal Cooley, Frank Lanning, Billy Walsh and Noble Johnson are appearing in important parts. The story for this serial was conceived by Henry McRae, production manager, and Harvey Gates prepared the screen version, or scenario. James Horne is in charge of directing.

Universalites on the Road

Plans have been made for two companies of the Universal to go to Seven Oaks in the Bear Lake Valley for the filming of subjects. One will be under the direction of Rupert Julian, with Ruth Clifford and Monroe Salisbury as leads, and the second will be directed by Elsie Jane Wilson, who in private life is Mrs. Julian, with Ella Hall and Emory Johnson as the featured players. The Julian story is an original one by Elliot J. Clawson, while Mrs. Julian will film one by Waldemar Young. The Elsie Jane Wilson Company has just completed the five-reel Christmas story, titled "Uncle Oliver's Christmas," in which Ella Hall and Zoe Rae play important parts with Harry Holden appearing in the characterization of the uncle.

Douglas Gerrard, who was recently added to the Universal forces as a director, has begun work on his first story which is titled "Madam Spy," and adapted from a story by Lee Morrison. Harvey Gates prepared the scenario. Jack Mulhall and Donna Drew are to be the featured players, with a cast supporting including Claire DuBray, Maude Emory, Clyde Benson, George Gebhart, and Wadsworth Harris.

The past week has been a strenuous one for the Mae Murray Bluebird company, as Director Robert Leonard has been making scenes which required filming at night under the artificial light. These are for the second Mae Murray release, titled "Face Value," which will be completed within the next week. Fred Myton, who wrote scenario for the first Murray production, is also author of the scenario for this, while Leonard wrote the story.

The Richard Harding Davis story, "The Scarlet Car," has been adapted for the screen by William Parker, and the subject is now in production under the direction of Joseph De Grasse. The role of Billy Winthrope is taken by Franklyn Farnum, and Edith Johnson, who formerly appeared in Universal subjects, has been engaged to play the opposite leading role.

Hart to Film "Silent Man"

"The Silent Man" is the title selected for the second William S. Hart production on the Artcraft program by Thomas H. Ince. While making interior scenes at the studio this week, Mr. Hart fell victim to one of the first accidents since he appeared before the camera. The business required that Hart should jump through a window to escape from a court room while trial was in progress. A piece of wood, instead of breaking clear, splintered and made a very painful wound in his breast, and also another portion cut him badly on the forehead. The injury was so painful that Mr. Hart was unable to work for several days. Vola Vale, Bob McKim and Milton Ross are the principals of the second Hart release. During the absence of Hart from the studio, the producing company made a number of scenes on the Mojave desert, fifty miles north of Los Angeles.

Another title selected by Mr. Ince is "The Edge of Sin," which is for the second Dorothy Dalton release. The story and scenario are by Shannon Fife, a member of Mr. Ince's scenario staff. Thurston Hall, William Conklin and Dorcus Matthews take the important parts in support of Miss Dalton, and Mr. Ince will personally direct this subject.

The third Thomas H. Ince company, that, headed by Charles Ray, is working at the Edendale studio recently leased of the Selig Company, where the interior scenes for "The Hired Man" are being filmed. Doris Lee, who made her debut as leading woman for Ray in "His Mother's Boy," is playing opposite in this photoplay which is from scenario by Julien Josephson. The company spent several days of the past week at Bakersfield attending a county fair, where some excellent atmospheric scenes were secured.

Filming of the adaptation from the Al H. Woods play, "The Guilty Man," which is an adaptation from the French production, "Francois Coppe," has been completed at the Thomas H. Ince studios. Space was rented by a company under the management of Mr. Wood, with William Garwood and Vivian Reed taking the leading parts. Gloria Hope and Charles K. French are other members of the cast. Irwin Willat directed.

Sennett Enlarges Staff

Mack Sennett has increased the producing staff engaged in the making of Sennett-Paramount comedies, by the addition

Priscilla Dean is the Universal Heroine Who Suffers All of the Horrors in the Serial, "The Gray Ghost"

of William Campbell as director. Mr. Campbell was formerly identified with the Sennett organization in the making of Keystones, and served there for more than three years in the capacity of writer and director. Mr. Campbell is now working with Manager of Production Hampton Del Ruth on his first story which will have Polly Moran in another "Sheriff Nell" characterization. Ben Turpin is also scheduled to appear in this picture which will be of a decided western atmosphere.

The present title for the comedy being made by Fred Fishback is "An International Sneak." This is a burlesque on wartime profits, and promises a number of thrills, as explosions of various kinds are scheduled. Ethel Teare and Charles Conklin are the principals, and Billy Armstrong has been specially engaged to appear in the subject. Mack Sennett has discovered another dog that is as wise as Teddy, but it's just an ordinary cur dog. This "purp" will make his screen debut in the Fishback comedy by returning the lighted bombs to the parties who threw them.

First Fazenda

The first Louise Fazenda-Sennett-Paramount, "Are Waitresses Safe?" has just been completed by Director Victor Herrmann, and a cast that includes Slim Somerville, Ben Turpin, Glen Cavender, Teddy, the Great Dane, and "Pep," the studio Maltese.

Eddie Klein with Charley Murray, Mary Thurman and Weland Trask are having a lot of laughs every day in the making of "That Night." Whether this refers to a sub-title frequently seen in films, or to something else, the studio publicity department refuses to state. However, Klein is authority that it will be even better than "The Bedroom Blunder," with situations equally as delicate and laughable.

The fifth Sennett-Paramount director, Clarence C. Badger, who filmed "The Pullman Bride," will shortly begin work on a new subject.

Hayakawa Stands Pat

Emphatic denial is made by Jesse L. Lasky concerning the stories of Sessue Hayakawa having contracted to appear in subjects for another program. Mr. Lasky states Mr. Hayakawa is under contract until far into 1918 to appear in Paramount subjects, and that Mr. Hayakawa states he has no intention of leaving the Lasky company or breaking his contract. Mr. Hayakawa is shortly to begin work in a new production which will be the third of a series of eight to be made during the year. The two now completed are "The Call of the East" and "The Secret Game."

Announcement was made at the Lasky plant this week of the engagement of Louis Gottschalk, whose duties will be the preparation of incidental music for all western-made Paramount subjects. Mr. Gottschalk is a very well-known musical director and composer. He was conductor for the original "Merry Widow" company in the United States, and for eight Victor Herbert operas, and three by Reginald De-Koven. For several years he was with the Klaw and Erlanger organization, and left there to serve as musical director for "The Century Girl." He wrote the lyrics for "The Wizard of Oz" and "The Tick Tock Man of Oz." The engagement was negotiated by Jesse L. Lasky, and Studio Manager Milton E. Hoffman is now arranging for a private projection room for Mr. Gottschalk, where he will view all subjects. Mr. Lasky is of the opinion this will prove a great aid to exhibitors desiring the best music possible for their subjects.

Members of the photographic department of the Lasky studio were entertained at a dinner given by Albert Palm in celebration of his signing a two-year's contract to remain with the Lasky company since it was opened. It is now running two shifts and producing twice as many prints as the capacity provides.

Chaplin Vacationing

Charles Chaplin has departed for a vacation of several weeks, which he will spend by taking a trip to Honolulu. He was accompanied by Rob Wagner, Saturday Evening Post contributor, and Thomas Herrington, Mr. Chaplin's secretary. It was the intention to be away from Los Angeles for at least one month, and there is a probability that he may cable for his producing company to follow him to Honolulu at a later date.

Prior to Mr. Chaplin's departure, he made all arrangements for the organization of his company, naming John Jasper, former general manager of the Lone Star Corporation, as general manager of the new company, and Jasper and Sid Chaplin are now completing negotiations for a studio site in Hollywood. They will have a plant ready for production as soon as the star returns. Mr. Chaplin also gave out the information that Edna Purviance, who has been his leading woman in all subjects made during the past two years, is to continue in that capacity. Eric Campbell, the giant of mirth, has also been contracted, together with Henry Bergman. E. T. Mazy will be head of the scenario department, Roland Totheroh, superintendent of photography, and Carlyle Robinson, publicity director.

Selig Starts Two

Two productions will shortly be commenced at the Selig studios. Script is now being prepared by Colin Campbell for a seven or eight-reel children's picture which is of a costume nature. Some of the scenes for this require such large settings that the need of an additional stage, larger than the present ones at the Selig studio, made necessary the building of a new stage. This immediately adjoins the former stages, and will be a big improvement to the Selig plant.

The novel, "The Claim Jumpers," is to be filmed by Director Al Green, who is at present preparing scenario. This story has both an eastern and western atmosphere. The cast has not been selected for either subject.

Kenney with National

Colin Kenney, who played an important part in the first Lois Weber state rights production, has been engaged for a prominent role in "Tarzan of the Apes," which is being produced by the National Film Corporation, under the direction of Scott Sidney. Louis Morrison is another widely known actor to whom has been recently assigned a part. The company is spending three days making water stuff, having sailed from San Pedro on board a schooner.

"Du Barry" Nears Completion

All scenes for the nine or ten-reel Fox Standard photoplay, "Du Barry," in which Theda Bara, the star, appears, will be completed by October 12, for on that date Miss Bara plans to leave for the East in order to be in New York at the opening of her first western-made subject, "Cleopatra." Director J. Gordon Edwards will not be able to complete all of the scenes of the photoplay before Miss Bara departs. Many of these require a large number of extras and will be taken later.

The principals of "Du Barry" are Charles Clary, who appears as King Louis XV, Herschel Mayo as Jean Du Barry, the villain; Genevieve Blinn as the Duchess DeGammon, the villainess. Joseph King takes the role of Duc D'Choiseul, one of the conspirators; Hector Sarno is Le Bel, the king's tool, and Fred Church will be seen as Cosse Brissac, the romantic hero part Scenario for the production was completed by Adrian Johnson.

Mr. Edwards will probably remain at the Hollywood Fox studio for fully another month before returning East to direct further pictures starring Miss Bara.

Manager A. Carlos, of the William Fox studio, departed Friday, October 5, for New York, expecting to be absent from the studio about two weeks.

Cast for the Fox film now being produced by Bertram Brecken, "The Awakening," which has Gladys Brockwell in the feature role, has been announced to consist of Louis J. Cody, Vivian Rich, Colin Chase, Willard Lewis, Gloria Peyton, Fred Whitman and Barney Fury in the principal roles.

Scenes of an electrocution room in a prison were filmed by Director Richard Stanton for "Responsibility," which will offer Enid Markey as star. The company will need at least ten days to complete this picture.

THE EASTERN STUDIOS

WHILE ponderous of person, Roscoe "Fatty" Arbuckle, star of Paramount-Arbuckle comedies, is not lacking in agility of brains and his intellectual gymnastics are always the wonder and amazement of his brother stars. Since poring over the reviews of a recent paper-covered work entitled "Pistols for Two," by Owen Hatteras, in which the author delves into the lives of a pair of editors, Arbuckle bursts forth with the alarming statement that he sees a great similarity between himself and these gentlemen, and he regards the book as a vindication of temperament.

The result of this announcement was that just before boarding a train for California the other day "Fatty" gave imperative instructions that a number of books should be purchased, and also left a list of the names of friends to whom they were to be sent.

GORDON GRAY, who is Commodore J. Stuart Blackton's right-hand man these days at the Brooklyn Studios, where interior scenes for the Sir Gilbert Parker novels are being screened for Paramount, is a busy young man these days. He has the work of the office and studios at his finger tips in addition to assisting in the direction, and as a consequence he is in almost constant demand.

PENDING the completion of the interior fittings of his new Brooklyn offices, Commodore J. Stuart Blackton is finding it difficult to find a quiet corner where he may work undisturbed or indulge in a private chat with important visitors. As he enters the door he is obliged to run the gamut of dozens of men, women and children, seeking employment or information.

With his accustomed courtesy, the Commodore greets each one with his ready smile, but he is a busy man these days, with the productions of the Sir Gilbert Parker novels for Paramount, and can not possibly stop to talk to every one.

But partitions will soon be up and the door with that magic word "private" will soon be in position, and behind its protecting shield the producer may remain undisturbed.

FRANCIS X. BUSHMAN, Metro star, who is insured for almost his weight in gold, has purchased forty acres of land, adjoining his estate of one hundred and twenty-five acres at Bushmanor, Maryland. This makes his place one of the largest in Maryland. It is valued at $150,000, exclusive of the horses and cattle and the planting of this season.

The new land is devoted to the raising of potatoes. To this part of farming, Mr. Bushman has paid especial attention. He estimates that the crop for this season, which will be a late one, will bring him close to $10,000.

MABEL WAGNALLS, author of "God's Message," Nazimova's initial Metro starring vehicle, and Florence Short, who plays Mrs. Standish in support of Emmy Wehlen in "The Outsider," are great chums, and both appear delighted with their association with Metro.

Mrs. Wagnalls' first memory of Florence Short is that of seeing her playing in improvised theatricals in the garden of her mother's home in Asbury Park, New Jersey. Two pins was the price of admission. Florence was leading lady, manager, and author combined. She took the strenuous requirements of her position very seriously. Mrs. Wagnalls' interest in the child of ten has developed into a friendship of years' standing. She has been a helpful guide and critic of Miss Short's career, and this has led to their doing much work together.

Jack O'Brien, Having Completed "The Unforeseen," for Empire-Mutual, is Starting Another, "My Sister," Which Also Features Olive Tell

MAXINE ELLIOTT, the Goldwyn pictures star, whose generous war relief work has drawn praises and thanks from the Kings of England and Belgium and the President of France, makes a plea for generous treatment of the man in khaki.

"Take the boys in khaki to your heart, and make pals of them," pleads Miss Elliott. "They are fighting your battles as well as their own, and the best you can do for them will still be less than theirs.

To the movie fans of the country Miss Elliott has a special word to say regarding the soldier boys.

"Don't forget that the movie is the soldier's entertainment. Never go to the movies alone if you can find a lad in uniform to take with you."

THE long standing friendship between Oscar Hammerstein, the man who gave so much to musical New York in the days of the Manhattan Opera House, and his star, Mary Garden, brought a message of welcome and encouragement to the diva upon her first day in the Goldwyn studios at Fort Lee, N. Y.

Mr. Hammerstein wrote: "Here is to your first appearance on the Goldwyn screen. When you sang 'Thais' first it was a tumult and a joyous scream. Your 'Thais' of the screen will be memorial—an everlasting dream. Both will never be forgotten."

Miss Garden begins work on "Thais" under the joint direction of Hugo Ballin, the artist, who has given his entire attention to picture work since the founding of the Goldwyn Picture Corporation, and Frank Crane, the well known moving picture director. In Miss Garden's supporting cast are Hamilton Revelle, Crauford Kent, Charles Trowbridge and Lionel Adams.

PROBABLY the most indefatigable worker on the screen and stage is the popular and talented Emily Stevens, star of the forthcoming Metro wonderplay de luxe, "A Sleeping Memory." For practically three years this exquisite star has been constantly at work, with scarcely a moment to call her own.

On the screen she has never appeared in anything but Metro wonderplays, but her career on the stage has been shared under the management of several of the best known producers in the world.

WHEN Madge Kennedy signed a contract to appear in Goldwyn Pictures, the officials of the corporation congratulated themselves on the acquisition of a personality. They predicted great things for the star of "Fair and Warmer," "Overnight" and "Twin Beds." But even Madge Kennedy's admirers in the councils of the company were unprepared for the nice things that were to be said about her by critics all over the country, and for her leap to the stature of a universally popular star of the screen in a night.

THREE of the feminine members of the cast selected by George Broadhurst for his revival of "What Happened to Jones," announced to open shortly the new season at the Forty-eighth Street theatre, New York, are players who of late have been active in screen work.

They are Josie Sadler, famous as the original Swedish servant girl on the speaking stage, a character in which she continued her popularity in the movies; Marcia Harris, who in the past two years has supported nearly thirty stars before the camera, and Leila Frost, who since her last stage appearance in "Rebecca of Sunnybrook Farm," has been almost exclusively in pictures, being more recently with the Metro.

JUST FOR FUN

By LONGACRE

Somerville Explains

ROY SOMERVILLE, author of many fiction stories and photoplays, has burst into song with "I Like It" the most popular number in the Anna Held and "Bringing Up Father" shows. The music was arranged by Fred Hutchinson but this story deals altogether with Roy. When cornered in Rector's recently he finally admitted authorship but begged for secrecy.

"I wrote some poetry once and it took two years to live it down," he explained. Then glancing around furtively and lowering his voice to a whisper, asked: "Do you believe in unconscious appropriation—telepathic theft—intellectual larceny, as it were? I can't sing a note—play a note, and yet—these lyrics! I have heard the number a dozen times in rehearsal and can's sing the tune even now. Whence came the inspiration then? I have but one solution—that's why I demand that you keep it dark. You see, when I was out on the coast, Bessie Love tried to teach me to play the ukulele. My fingers got tied into so many knots that I must have held out some notes on her."

JANET HARVEY, of Mayfair, we are told by Fred Beecroft, can pass the buck as well as any advertising manager in the business. And then he adds that she is to be married soon. Not that the two facts are in any way connected.

LOUIS R. REID and Helen Scott Dickey, both of the Dramatic Mirror, are the latest ones, at the hour of going to press, to take the matrimonial plunge. They were married last Thursday evening at Grace Church, New York City, and are, by this time, far away from these parts. Such occasions as weddings always inspire us to coin new phrases of great brilliance, and so, in honor of Mr. and Mrs. Reid, we spring the line, "All happiness on the sea of matrimony," wishing this sentiment upon them whether they appreciate it or not.

BY reason of his two home runs in the fourth game of the world's series, Benny Kauff of the Giants collects a hundred dollars' worth of Liberty Bonds from Clara Kimball Young.

LIGHTNING struck the building housing the Fox publicity department in Los Angeles and Tom Mix was right on hand to extinguish the small blaze which the bolt started. We always entertained the fondest appreciation for the gallant Tom, but such an act as saving a publicity department from destruction seems to stamp him as a villain of the deepest dye.

THE following is one of fifty famous stories which Marie Dressler is graciously offering to the press of the nation through the medium of Goldwyn Pictures Corporation. It is so full of humor, expressing such an unusually clever thought, that we could not bear to keep it to ourselves and so we pass it on to our host of readers. It is entitled "An Army of Supers." Let's go:

"Speaking of London, as somebody was only recently, I am reminded that I once spent a set of Christmas holidays on the estate of Sir Daniel Gooch. When we started out for the hunt there were so many beaters I thought I had run into the rehearsal of a young comic opera."

THE blushing bridegroom of MOTION PICTURE NEWS, Robert Emmett Welsh, is back on the job.

ELISABETH RISDON, appearing in "The Manxman," says that the Manx cats are offspring of a regular cat and a rabbit. Why pick on the rabbit?

Detectaphone Adv.

HAROLD EDEL, manager of the Strand theatre, missed his train from Atlantic City last Monday and was unable to be present at the first concert of the week rendered by the Symphony Orchestra. A detectaphone was placed on the stage, its wires connected with the telephone and Mr. Edel listened to the concert over the long distance wire. A few minutes afterwards Adriano Adriani, the conductor, was surprised on receiving a telegram of congratulations from the manager.

"BABE" Hardy, of King Bee Comedies, has determined to take on fifty pounds more weight. This decision was reached after a conference with L. B. Burstein, president of the company, at the studio. A new contract was drawn up whereby Burstein agrees to pay the comedian two dollars per pound for each additional pound gained by "Babe" after the signing of the contract and also agrees that at the end of six months, if fifty pounds have been gained, he will pay a bonus of $250. At three o'clock yesterday afternoon "Babe" weighed in at 260 pounds, and then proceeded to eat two big custard pies that had been used in the making of the new Billy West comedy, "The Pest."

This story reads very well, except for the fact that the pies eaten were "used." Personally, if we were hungry for custard pie, we would hesitate about absorbing one after it had spread itself all over some comedian's countenance.

THERE is a lady entitled Mrs. Moon in Larkin, Fla., Box 8, who writes in part as follows to the Lucas Supply Company of Atlanta, Ga.: "I have two of the finest birds on earth; you can go the world over and I know you couldn't find just the birds I have. They would make some fine movies and would surprise the world over. The male will chatter and scold and he will crow and he will say "why" when I do, and he will fight me and he will be angry and jealous when I take the female, etc."

Here's a fine chance for some enterprising producer. Talking birds in the silent drama. Maybe the Bluebird company would like to take a chance. At any rate, the opportunity is open.

CONGRATULATIONS

"MR. AND MRS. NED FINLEY wish to inform their friends that they have received from STORK an 8-pound package of MALE via special delivery. This wonderful package was delivered to their apartment, 143 West Eightieth street, in first class condition at 4 a. m., October the eighth, 1917."

The Longacre Lampoon

All the News That Fits, We Print Longacre Square, N. Y., October 27, 1917

EDITORIAL

Another from Pat Dowling:

"Abe McIntosh, who has been a successful plumber on the east side, startled his friends at the Union meeting last Tuesday night by announcing that he was going into the moving picture business. His friends warned him against giving up a lucrative occupation for anything so foolhardy and bade him think of his wife and children. But Abe was obdurate. 'I have made up my mind,' he said, 'and know what I'm doing.'

"Associated with Abe in his new venture are Joe Scott, an ex-butcher, who is going to direct the pictures and hire actors, and Sam Isbery, formerly treasurer of the Teamsters' Guild, who will play leading parts and act as business manager of the concern."

LOCAL NEWS

—The world's series should be over at the time of publication. Congrats. to the winner, we offer.

—Helen Rockwell, the new reviewer on motography, is the prettiest of all the feminine litterateurs, it was voted last wk.

—Walter Hill is being termed "Mugsy" by the rest of the boys these days. He is said to have repudiated several bets on the world's series after realizing his chances were hopeless, although we cannot say for sure.

—Another disgusting trait exhibited by Randel Baremore is his incessant gum chewing.

—Chas. Wagner says Byron wrote "Paradise Lost." Byron is an umpire, we hasten to correct, and Chas. is undoubtedly mistaken.

—Joe Kelley says Harry Revier cast him for a part in his next picture. Must be a wicked willun, we remark.

—Ben Grimm was to town a wk. ago, all dressed up in a uniform, he opining that army life was fine.

—Willard Bradley was to our office one day last wk. Come again, Willard.

—Anna Nilsson appeared again last wk. in "Over There," a fine picture, from all accounts.

—Jack Eaton will have an announcement concerning Town and Country Comedies soon, maybe.

—Chris. Columbus discovered this country 425 yrs. ago last Friday.

—If he hadn't news would have been much scarcer this wk.

SCREEN EXAMINATIONS

"The Mark of Cain"

(World Film—Five Reels)
REVIEWED BY PETER MILNE

MRS. VERNON CASTLE'S second Pathe picture produced by Astra is a murder mystery story, swift of movement like its predecessor and rich in thrilling, melodramatic situations. The first reel is employed in casting suspicion on various characters so that in the second, after the murder has been committed, any one of them might be accused of the crime on grounds of one sort or another. The unraveling of the mystery, which includes proving the innocence of the hero and the guilt of the villain, is done after a clever fashion to the tune of rattling fast action.

If one cares to become analytical it requires no tremendous figuring to place a finger on the murderer, even before the author reveals his identity. The various premature alibis put forward by the judge determine beyond a doubt that he is the guilty man. However, the wealth of fast action covers up any let down in suspense that may occur because of this. There may be some who will wonder why the police failed in locating the hero after his escape from their clutches when he constantly appeared in public, but this, too, is a minor point when the picture is considered as a whole.

The only prominent point that might possibly be cited for adverse criticism is embodied in the fact that the picture moves backward as much as it moves forward. There is a constant supply of evidence produced by various characters throughout the entire five reels necessitating the use of the Pathe traveling disolove. Still, whereas this might serve to lesson the interest in a picture of merely average strength the rapid trend of "The Mark of Cain" serves to discountenance to some small measure, even this bit of technical structure.

Mrs. Castle receives most competent support in the persons of Antonio Moreno as hero, J. H. Gilmour, as expressive as ever, as old Trowbridge, Elinor Black as the housekeeper and John Sainpolis as the judge. The staging given the picture by Director George Fitzmaurice is highly commendable.

THE STORY AND PLAYERS

Trowbridge (J. H. Gilmour) is mysteriously murdered. His nephew, Kane (Antonio Moreno), is accused of the crime, but makes his escape from the police. Trowbridge's adopted daughter, Alice (Mrs. Vernon Castle), bends every effort to free Kane of the crime. After Kane has escaped from the clutches of the law, they work together on the case and soon come upon the fact that the judge, a great friend of the murdered man, and an ardent admirer of Alice, is actually the guilty man. It is not long after this that they confront him with the accusation and he, unnerved, confesses. The picture ends happily for Alice and Kane.

"The Love Doctor"

(Vitagraph—Five Reels)
REVIEWED BY JOSEPH L. KELLEY

FROM a purely dramatic standpoint, "The Love Doctor," a Blue Ribbon feature from the Vitagraph Studios, with Earle Williams and Corinne Griffith in the starring roles, is employing an old familiar term, "bang-up" and will stand the "acid" test with some of the highly touted 'hundred percent productions. Those who demand flashes of real, honest-to-goodness stage dramatic in screen productions, are assured their fill by a review of this Vitagraph picture. It can boast of truly dramatic moments, and these moments come in such logical regularity and are so brim-full of natural action and depict, so realisticly, vital moments in the every-day lives of the present generation, that from the flash of the initial title to the familiar monosylabic notice "End," there is not a moment given any, excepting those whose business it is to look for defects, to debate with him or herself, whether or no the picture should be adversely criticised for presenting for discussion on the screen such a wholly improbable subject. The scientist will say, "all wrong"—and he is right. The student of medicine will rise with the scientist and conclude, likewise. But the person who has come to the theatre for a "corking" good exposition of dramatics on the screen, will rise in opposition and exclaim, "it may be 'all wrong' scientifically but it's a 'corking' good picture even though the author did ascend into the realms of future for means to an end."

The improbability lies in the subject matter presented for discussion. Perhaps there are some over jealous and optimistic medical surgeons who will hold that to transfer brain cells from the brain of one person to the other, thereby implanting the habits of the one in the other, is possible, but the fact remains that it has never been done and therefore the reviewer can safely assume that it is not alone improbable but impossible. And since this point is the foundation of all that goes to make up the plot of the story, the statement is here made that, through it all, runs the improbable. But this fact does not, necessarily, take from a picture the value of entertainment and again it is stated that "The Love Doctor" is an exceptionally good picture, given a good production, and careful, detailed direction by Paul Scardon. The photography is not any better, but it is as good as the best, and the out-door scenes have been chosen with an eye for all that is beautiful in nature and landscape artistry.

Earle Williams, Corinne Griffith, Patsy De Forrest and a girl whose name is not given on the program but whose name should appear in "caps" give exhibitions before the camera that are especially commendable. Miss Griffith's work is super-fine. She portrays the refined, fickle wife of the man she does not love and then the temptress, the vampire who cares not for the eyes of the world so long as she gains the love of the man whom she desires with a subtleness, with a sense of dramatic artistry that few acting before the camera appreciate. Other members of a good cast are Webster Campbell, Evart Overton and Frank McDonald.

THE STORY AND PLAYERS

Dr. Brandt (Earle Williams), noted specialist in brain surgery, loves Rose Deming (Patsy De Forrest). She is cold, passionless and does not enthuse over Dr. Brandt's suggestion of marriage. Blanche Hildreth (Corinne Griffith), the young, vivacious wife of an invalid (Frank McDonald), is madly in love with Brandt. While motoring, Rose meets with an accident and Dr. Brandt concludes that her only chance to live lies in operating. He decides to take advantage of her condition, and secretly, while visiting Mrs. Hildreth, whose husband has died, drops a certain dope into her tea, and after she becomes unconscious, he pronounces her case serious and has her taken to the hospital. He operates and transfers brain cells from the brain of Rose to that of Mrs. Hildreth. The two women recover and Dr. Brandt's theory proves correct. Mrs. Hildreth becomes the cold, passionless woman and Rose the loving, affectionate woman of unrestrained passions. Rose falls in love with a former sweetheart and leaves Dr. Brandt. She goes to the underworld and becomes an outcast. Mrs. Hildreth retires to a life of homely happiness. Rose's mind becomes a blank and another operation is performed, this time the cells from the brain of Dr. Brandt, himself, are transferred to her brain and she recovers. She enters a convent in contentment.

"Bab's Diary"

(Famous Players-Paramount—Five Reels)
REVIEWED BY R. E. PRITCHARD

MARGUERITE CLARK, whose past work has stamped her as the most charming interpreter of young girl roles, scores a new success in "Bab's Diary," the first of the series of Famous Players-Paramount pictures made from the delightful stories by Mary Roberts Rinehart which appeared in the Saturday Evening Post. Miss Clark fits perfectly into the part of "Bab," a seventeen year old girl who belongs to the "flapper" class, made famous in recent fiction.

In most pictures the titles are tiresome, and some producers have arrived at the conclusion that the picture with the smallest amount of reading matter is closest to the perfect picture. Yet one of the strongest points in this picture is the title work, quotations from the "diary." Almost as fast as they appeared on the screen the audience gave the returning laugh. These are mostly quotations from the story as it appeared in magazine form.

J. Searle Dawley has given the picture splendid direction. The continuity is perfect and one never has to "wonder why." The settings are at times brilliant and the situations sometimes highly dramatic. Probably one of the funniest little bits in pictures comes after "Bab" has been taken from the bath in the bachelor flat and the policemen debate whether she is dead or alive. The flash from the diary adds appeal to the laughing force of the cast. Next to the star Guy Coombes supplies the most pleasing work.

Miss Clark herself takes the greater part of the time before the screen, but there is a splendid supporting staff. The same players will appear in all of the "Bab" series. Here is an excellent

opportunity for exhibitors to make a strong appeal. Not only have they the popularity of Miss Clark, second to no one on the screen, but they have the added drawing power of a series of stories which have proved one of the most appealing ever printed in the Saturday Evening Post. These pictures should be advertised heavily by the exhibitor and the result is certain.

THE STORY AND PLAYERS

Bab Archibald (Marguerite Clark), just returned from boarding school, resents the manner in which she is treated by her mother, because her sister, Leila (Helen Greene), is a debutante and entitled to the attention of society. She is not allowed to go to parties or even to wear a dress with a "V" front and back. So Bab determines to invent a romance for herself. She writes herself love letters, sends flowers to herself and finally installs the picture of her suitor, bought on a postcard stand, in her room. Half of the name, "Harold," she, as she says in her diary, "picks from the air" and the last half of it, "Valentine," she takes from the brand name on a malted milk bottle. But in order to cinch the romance, she writes a poem to "her choice." Her mother (Isabel O'Madigan) and her sister are terribly worried by the turns things have taken, and Bab is promised a "V" dress and party privileges. The father (Frank Lossee), understanding the imaginative creations of his daughter, simply stands by to forgive when the time comes. In the meantime, Carter Brooks (Nigel Barrie), suspects that the whole love affair is false and announces that he knows Harold Valentine well, because he has discovered that the picture that Bab has is that of the leading man of a local stock company. He induces the actor (Jack O'Brien) to come to a party to which Bab has been invited, as Harold, and then numerous complications ensue which convince Bab that she is in trouble, because Harold has the love letter which she has written. She then deserts the party and starts for the supposed Harold's apartment to recover the letter, but through a jumble in the numbers she gets into the wrong place. Here she wins Harry (Guy Coombes) and persuades him to go up to the actor's apartment, three floors above, by way of the fire-escape, to find the love letter, but once there Harry finds such an array of love letters that he is unable to pick out the right one. Therefore, he summons Bab, who also comes the fire-escape route, but in opening the window the burglar alarm is set off. Police break in the doors and Bab hides herself by falling in a tub of water, and feigning suicide is taken home as dead. At the door they are met by the family returning from the party, Carter Brooks and Valentine and all is straightened up and Bab goes back to school in disgrace, but only after she has received a bouquet from Harry.

"Camille"

(General Film—Six Reels)

REVIEWED BY GEORGE WORTS

WHAT will be of uppermost interest to the box office man concerning this latest film treatment of Alexander Dumas's romantic tragedy is that "Camille" is immortal, and, it must always be confessed, somewhat immoral. A certain number of people can be relied upon to attend "Camille" however and whenever it is shown, and for several specific reasons this particular version should go over well.

While Helen Hesperia, who appears as Camille, is perhaps not so well known in America as in Europe, the exhibitor can do well to feature her, in the words of the publicity man as "the internationally renowned beauty and emotional star."

The play, judging from the character of the acting, was made abroad, either in France or Italy. Emotionalism of the French or Italian stamp carries the frequent unconvincing parts of the picture where repressed American acting might not have been so sucessful.

"Camille" either has been edited in the cutting room, or else it was made with polite audiences in mind. Several times the word "mistress" creeps into the sub-titles, but none of the scenes are in any way offensive or suggestive, and you can safely let your twelve year old daughter see the play without the slightest danger to her moral outlook.

If Alexander Dumas's masterpiece should be considered solely in the light of contemporary screen productions, one would be compelled to criticise it for lacking surprise. However, the book is so well known, so well read, and it has been so liberally plagiarized by author-admirers of Dumas, that its many trite situations are excusable.

The narrative is told in that style sometimes given the name "frame story." That is to say, one of the participants is supposed to sit down and tell the author what took place, and the author interpolates the action with his own philosophical comment. It is not a new device, but the manner of its use is somewhat effective.

Helen Hesperia took advantage of every opportunity and the supporting cast was well chosen. The photography was rather below average.

"'49-'17"

(Butterfly-Universal—Five Reels)

REVIEWED BY PETER MILNE

"THE OLD WEST PER CONTRACT," the title under which this story appeared in the Argosy Magazine seems much more descriptive of the picture's contents than the abbreviated one given it by the producers. It portrays the manner in which an entire wild [illegible] was hired to populate a deserted town to gratify the whim of a judge who was active in the days of '49 and how, even in this commercialized crew, there turns out to be a villain to endanger the final happiness of hero and heroine.

This type of plot extends many possibilities, both of a humorous and a dramatic order to the picture producer, and Universal has chosen to place almost entire stress upon the latter element. The results are satisfactory though it must be confessed the introduction offered such a rosy prospect that they fail to come up to expectations in every department. The scenes seem to lack a certain snap and sustaining power that, if present, would have welded them into a much more powerful whole. Even as it is, however, "'49—'17" offers entertainment consistent with its companion Butterflies and there are places where the originality of the idea carries it to stronger heights.

There are no star names among those present in the cast, but at least all those who appear in the principal parts give capable performances. The original story was written by William A. Cook, while Ruth Ann Baldwin adapted and directed it.

THE STORY AND PLAYERS

Judge Brand (Joseph Girard), an old Westerner living in the East, commissions his secretary, Tom (Leo Pierson), to revive the town of Nugget Notch as it was in former days. Tom visits a fair and secures the services of Castle's '49 Camp. He shortly falls in love with Ann (Donna Drew), a member of the organization and notices that she resents the attentions of Jim Rayner (Jean Hersholt), who runs the gambling hall. When the judge arrives, he finds a fairly live old-fashioned town ready to greet him. Raynor turns out to be a villain in reality and attempts to make away with all the ready cash in town. He is captured by the judge and Tom and a mystery surrounding the identity of Ann and the hold that the villain has over Ann's parents is cleared by his confession.

"The Trouble Buster"

(Pallas-Paramount—Five Reels)

REVIEWED BY PETER MILNE

VIVIAN MARTIN appears as a newsie again in "The Trouble Buster," a photoplay written by Gardner Hunting and Tom Forman and scenarioized by the former. It is a comedy-drama of an unusual type containing any number of colorful little touches due to the fine performance of the star and her opposite, Paul Willis. This young actor has played boy parts in a number of features, notably "The Fall of a Nation," and his acting throughout "The Trouble Buster" stamps him as a finished player in every respect.

Miss Martin, a wig pulled down over her curls, goes through several scenes dressed in boys rags with a pack of newspapers under her arm. Later, though, she blossoms forth as a full fledged sculptress who refrains from claiming honors for her work because of her love and pity for her one-time playmate, "Blackie" Moyle, another newsie. "Blackie," struck between the eyes while defending her, has been rendered blind and so she allows him to be the hero of the hour, until, his sight restored, he discovers the truth.

The story remains interesting throughout, the skilled performances of leads and support, registering every point with effect. It may be obvious from the first, yet this hardly detracts from the entertainment provided by its incidents. Frank Reicher directed.

THE STORY AND PLAYERS

Michelna Libelt (Vivian Martin), an immigrant, after the death of her father (James Neill) makes friends with "Blackie" Moyle (Paul Willis), a newsie. He shares his piano box home with her and the girl takes up selling papers too. She proves adept at modeling with some clay given Blackie by an artist. Morgan (Charles West), a crook, discovers that "Mike," as Michelna calls herself, is a girl and lures her to a deserted room. Blackie comes to her rescue and in the fight that follows he is rendered blind by a fierce blow between the eyes. While he is in the hospital Mike takes the little statuettes they have modeled to an art exhibit. Hers, which she has called "The Trouble Buster," catches the eye of a dealer who popularizes it a la Billiken. Fame and fortune are Mike's for the asking, but she gives all credit to Blackie. With the money derived from the sales he secures the services of an eye specialist and his sight is restored. In the meantime Mike has been having a hard time with Morgan, who threatens to tell the world that Blackie is not the real sculptor unless she gives him money. The sudden arrival of Blackie puts a crimp in Morgan's plan as the young fellow has told the world the true identity of the statuette's author himself.

Louise Harris, Mary Mersch and Vera Lewis appear in other parts.

"The Lost Express"

(Signal Mutual—Two Reels)

REVIEWED BY F. G. SPENCER

THE fourth chapter of "The Lost Express" serial, "The Oil Well Conspiracy," shows Helen Holmes fully up to form in her unique character. This serial started out well and so far has not flagged an instant, on the other hand new hazards, risks and thrills are being unfolded with each chapter. Helen Holmes has already proven herself a mistress in the art of taking long chances, but in this episode she is shown in a trapper's cabin

which is entirely demolished by a train of oil tanks which have been derailed on a down grade. She also shows great detective ability.

The photography is good in its entirety, both interiors and exteriors being selected with full regard as to their import.

Exhibitors will make no mistake in booking this serial.

"For Sweet Charity"

(Strand-Mutual—One Reel)
REVIEWED BY F. G. SPENCER

BILLY RHODES and Jay Belasco have wonderful opportunities in this latest Strand comedy, and they both take full advantage of the same. Billy is interested in some charitable cause and decides to invade every office in the building where her sweetheart is located. He (Jay Belasco) tries to dissuade her, but she has pledged herself to raise $100 and starts out. In three instances she is grossly insulted and having notified her beau of this he decides to avenge her wrongs. The result is that after having beaten the three mashers to a pulp, he is arrested and fined for his assaults. She then accepts his check for the amount she has pledged herself and quits that branch of endeavor even "For Sweet Charity's" sake.

The plot is well conceived, nicely directed, and doubtless will be met with favor wherever shown.

"Cassidy"

(Triangle—Five Reels)
REVIEWED BY PETER MILNE

"THERE'S many a man with God's own soul who never had a chance," opines Larry Evans, author of "Cassidy," and subsequently proceeds to portray a little slice of the title character's life up to the point where he gets his chance. "Cassidy" is in many respects a remarkable picture. The leading character is drawn convincingly and as true to life as the most exacting might demand. He is a drifter—a good-for-nothing because Fortune has never glanced upon him. He is sick in mind and body, a stranger in a strange city, longing for a sight of his home—New York. His experience with the district attorney, into whose house he walks uninvited with intent to rob and from which he goes having gained a friend and, incidentally carfare home, and the manner in which he returns favor for favor, by saving his benefactor's daughter from disgrace and death at the cost of his own life, form a story of unusual strength, with an abundance of pathos and sincere sentiment.

Yes, we didn't make a mistake, Cassidy dies finally and he hasn't married the girl. Such an ending would have weakened the entire structure as, too, would the introduction of any comedy scene no matter how light. So some may think "Cassidy" depressing but only the very conventional, single track thinkers. Actually it combines strength, realism and pathos to a remarkable degree. The sole drawback to the story is its footage. It is so simple that it demands little space and more than simplicity is needed to meet the demands of five thousand feet of film.

But counterbalancing this, with only the exception of the first reel are the excellent performance of Dick Rosson in the stellar role and the production, rich in atmosphere, given it by Arthur Rosson. The rain stuff is admirable, the new meagre settings typical, the types introduced equally so. John O'Connor as the bartender, Eddie Sturgis as the bull, Mac Alexander as the boss, Frank Currier as the District Attorney and Pauline Curley as his daughter carry their roles with striking effect. And the supporting supernumeraries most of whom appear as bums or gangsters lend an altogether realistic atmosphere.

In fact "Cassidy" is a very fine picture. As an alternate from the week in and week out sugar-seasoned and final-embrace-clutch-and-kiss number it should be heartily welcomed by an audience willing to be entertained by something entirely serious in tone. It was made in the east under the supervision of Allan Dwan.

THE STORY AND PLAYERS

Cassidy (Dick Rosson) drifts into a western city in a drenching rain, penniless and friendless. He finds no welcome at a home of derelicts and going out into the wet again hits upon a house to rob—it happens to be District Attorney Grant's (Frank Currier), who is campaigning against the vice trust. He breaks in, is surprised by Grant who is waiting up for his daughter (Pauline Curley). At first Grant takes him for one of the vice gang but Cassidy explains and the other believes him. He gives him money to go back to New York. Cassidy leaves and goes to the saloon where he left his one companion—a dog. There he discovers Grant's daughter in the hands of the gang. He does the natural thing—makes a tremendous fight for the girl and rescues her. Wounded himself he takes her to the door-step and leaves—not for the New York that he dreams of—but for another world.

"The Seven Pearls"

(Pathe—Seventh Episode)
REVIEWED BY PETER MILNE

A NEW method of escaping from villains is introduced in this number of the serial entitled "The False Pearl." Ilma, closely pursued by Stayne, Kismet and a few others, takes a boy's kite and, jumping in the lake, is towed along by it. Harry in the meantime has a knife fight with one of the pursuers under water, eventually getting the better of him.

No real progress is made during the course of these two reels other than the alliance of Perry (Leon Bary) and the murderer Stayne, in behalf of whom Harry had previously fought. Several of the people change hands more than once but at the end events are located in just about the same place at which they started.

Mollie King continues a charming heroine and Creighton Hale an energetic hero.

"Baseball Review of 1917"

(Presented by Marty McHale—Released by Shepard and Van Loan)
REVIEWED BY PETER MILNE

"THE BASEBALL REVIEW OF 1917" may be obtained either in installments of one reel or as a complete five-reel feature picture. Marty McHale, ex-pitcher of a number of big league baseball teams visited a number of games during the season just past and secured pictures of practically every star player in each of the eight clubs of the American and National Leagues. Such picturues will by no means be amiss at the present time, and there are many fans of both the baseball and moving picture variety in every town who will flock to see it.

The scenes are humorously described in any number of instances by "Bugs" Baer of the New York Evening World, one of the funniest baseball writers in the country. He knows facts concerning every player shown and whenever he has a chance he says something comical about them. These inserts add much to the value of the scenes and will specially be appreciated by the audience familiar with baseball and all the slang terms of the diamond.

It would be useless to run through the long list of players and managers who have been caught by the cameraman. Leading pitchers, leading sluggers, crack fielders, star men of every description have been caught in action. Players from New York, Chicago, Philadelphia, St. Louis, Washington, Cincinnati, Cleveland, Pittsburgh, Brooklyn and Detroit; the managers of each team; stars of the game who have figured prominently in world's series of the past and even in the inter-sectional clash only just completed, are shown.

In this respect it can be added that Mr. McHale and his associates have an unusual opportunity by making a few changes to reap even a greater harvest of dollars than they have if they leave the picture in its present state. The players of the Giants and the White Sox teams should be given featured prominence. Subtitles should be inserted telling what each player did in the recent world's series. Perhaps this portion of the film might be put out as a separate release with more lucrative results. The country over will welcome such a picture within the next two weeks or so—will even jump at it.

And so a picture of Benny Kauff swinging his bat should be preceded by a line telling just how many home runs he made in the series, a closeup of Eddie Cicotte pitching would be much more interesting if his fine pitching record in the series was referred too, to say nothing of the other members of both championship teams who come in for honorable mention. The distributors are overlooking a great chance if they fail to take advantage of the publicity given this recent baseball conflict.

"The Curse of Eve"

(Corona Cinema Company—Eight Parts)
REVIEWED BY PETER MILNE

"THE CURSE OF EVE" is propaganda against the double standard. It would also excuse illegal operations when conditions warranted after thorough investigation.

It opens with a reel of prologue showing the Creation of the world and the expulsion of Adam and Eve from the Garden of Eden. It is rather a materialistic prologue as handled, and will hardly jibe with the generally dim illusion conjured up in the minds of students of the Bible.

Subsequently the story launches forth and so forth. The central figure is a young girl whose mother neglects her. She meets a sad fate when she places confidence in the villain. The doctor

operates against his better judgment, after taking the hero into his confidence. Then comes their conviction, finally their freedom, the reunion of hero and heroine and the ultimate idea that such things shouldn't be.

Decidedly they should not be. Particularly when handled as they are here. Such material is not offensive to most of us although Pa, Ma and The Family would hardly choose it as an evening's diet. But as handled here it is grossly mistreated when it comes to the dramatic angle.

The story is developed with little skill, there are false leads, unconvincing situations, bare and obvious mechanics, and the players with only a few exceptions walk through their scenes with little appreciation of what they mean.

The scenario appears to have been done by an amateur, and the direction shows to little better advantage when staging is considered from all its various angles.

There is to be sure, the typical dope scene, the flashes suggesting the unfortunate predicament of the girl, the cabaret scenes—these are unusual in that they are laid in the resort conducted by a Japanese—the intercepted letters, the relentless adventuress, etc. But such incidents fail to create much of an impression unless provided with a continuity that strings them together logically.

Enid Markey is featured. She does her big scenes well, but these are few and far between. The support, headed by Jack Standing and Ed Coxen, seems to have been overpowered by some strange lethargy, although theirs is hardly the fault after all.

"The Curse of Eve" is by no means a best bet. It could be luridly advertised, but even a preachment or an appeal to the baser sensibilities of an audience must possess a dramatic continuity which is lacking in this case.

The story was written by Wycliffe A. Hill, scenarioized by Joseph Anthony Roach, directed by Frank Beal and photographed by William C. Thompson. The last named does the best of all associated in the picture's production.

THE STORY AND PLAYERS

Eva Stanley (Enid Markey) is engaged to Gilbert (Ed. Coxen), an engineer. He goes West on business and hires Marie (Clarissa Selwynne) as his secretary. She hankers for his attentions and intercepts Eva's letters. Eva writes, breaking the engagement. Finally Gilbert discovers Marie's deceit and returns to explain to Eva. But it is too late. The girl has trusted Spencer (Jack Standing), a profligate, and has paid. She visits Dr. Burton (William Quinn), who only consents to lend his help after the urging of Gilbert. Eva refuses to tell the name of the guilty man. Later Marie, enraged at the hopelessness of her case with Gilbert, tells the story of the operation to Spencer's brother (Raymond Nye), a lawyer. He prosecutes and convicts Dr. Burton and Gilbert. Released from prison, after serving his time, Gilbert returns to Eve claiming her as his own. The lawyer discovers the guilt of his brother.

This is told in the form of a sermon delivered by a minister to his congregation. He advocates some reform for such conditions as a finale.

"Bondage"

(Bluebird—Five Reels)

REVIEWED BY PETER MILNE

"BONDAGE" tells the intensely interesting story of a girl who married an old-fashioned man after taking a big fling at the Bohemian life of New York. Dorothy Phillips acts the part of the girl with that rare skill which has brought her to the front in the ranks of screen stars and William Stowell as the man shines with equal brilliance.

Ida May Park received inspiration for the story of "Bondage" from a suggestion by Edna Kenton and directed the picture as well. She has turned out a most skillful piece of work in every department.

"Bondage" has more than the usual share of dramatic moments. It is told clearly and concisely and beneath the story there is a sound idea that lends force to the many crises of the story.

J. B. McLaughlin is the right type for Bertie Vawtry, editor of a more or less sensational magazine and he handles the part well. The other principals, including Gretchen Lederer and Gertrude Aster acquit themselves commendably.

THE STORY AND PLAYERS

Elinor Crawford (Dorothy Phillips) has gotten no further in the literary world of New York than a job as special writer on a sensational daily. During one of her assignments she meets Kilvert (William Stowell), a lawyer from her home town, who is shocked at her rather free mode of living. She has little but scorn for him and turns her attentions toward Bertie Vawtry (J. B. McLaughlin), editor of a racey weekly. He professes to love her, but before long Elinor hears of his marriage to Eugenia Darth (Gertrude Aster), a rich society woman. Bertie writes her telling her that after his honeymoon he will return to her. This strikes Elinor as being a little bit too broad. In sorrow she leaves her friends. Later she again meets Kilvert and accepts his proposal. After her marriage the conventional existence begins to weary her and she sees Bertie again. She decides to elope with him but, repenting at the last minute, secretes herself in a poorer quarter of the city. After a long time Kilvert again finds her in a poverty-stricken condition. Though believing her cast off by Bertie he again offers her the shelter of his home. Visiting Bertie's apartments, Kilvert proceeds to horsewhip the truth concerning the innocence of his wife from him.

"The Firefly of Tough Luck"

(Triangle—Five Reels)

REVIEWED BY PETER MILNE

HERE is an entirely different type of Western, rich in humor, stirring in its climaxes and generally entertaining from title to finale. It is seldom that an author has assembled such a varying array of characters as are seen in it, weaving about them a drama of such extraordinary interest. The locale, the familiar western town, the heroine a cabaret entertainer from a metropolis, the hero formerly a waster from another metropolis, with two old denizens of the desert to complete the quartette of principals. A masterly characterization of one of these fellows, "Tough Luck" Baxter, is given by Walt Whitman. He brings out the quiet humor of the role to a degree of perfection that will win him heaps of praise.

It is really the humor that is the dominating element of the picture. It is so real, so unaffected that it will make a cynic smile. The scene where the three men watch the Firefly perform in the deserted old opera house has loads of it and pathos, too. Perhaps that is the reason why all the humor registers so well—because it is mixed with just the slightest portion of pathos. At any rate, every point scores a real success and whatever the technical reason they unite to make a mighty pleasing picture.

Alma Reubens as the girl shares honors with Mr. Whitman and Charles Gunn and Jack Curtis run them both close for highest honors. J. G. Hawks wrote the story and prepared it for the screen and E. Mason Hopper has given it a production about which there seem to be no faults to find.

THE STORY AND PLAYERS

Firefly (Alma Reubens), a cabaret entertainer, loses her position in the city and, forced by her worthless husband, Wilcox (Darrel Foss), journeys to fill a long vacant position in the mining camp of Baxter. Arriving at the mainline station she finds not a soul in sight and undertakes to make the trip across the desert on foot. Danny Ward (Charles Gunn), traveling west in the party of the son of the president of the road, gets up from a poker game drunk and proceeds to fall off the train at the same station. Together they arrive in Baxter and fall unconscious from exhaustion.

"Tough Luck" Baxter, mayor of the deserted town of Baxter, arrives with Happy Jack Clarke (Jack Curtis). The four make one of the deserted homes again habitable. Firefly enjoys the new life, as does Ward. When gold is discovered the four are rich. The town fills up again and Firefly entertains in the dance hall. When Wilcox, her husband appears, trouble begins, for he demands all the girl's money. To save it Baxter tells her that the mine has petered out. Wilcox attempts to rob the assayer's office and is caught. Ordered to leave town, Firefly decides that her place is by his side. He deserts her on the desert, taking all the water and money. Baxter, Happy Jack and Ward follow to bring the girl back. Wilcox is poisoned by rattlesnakes and free at last Firefly accepts Ward.

"The Sea Master"

(Mutual-American—Five Reels)

REVIEWED BY WILLIAM J. McGRATH

A PICTURE where William Russell is at his best and doing some superb acting is what my judgment on "The Sea Master" dictates me to say. It is a story of the sea and the men who sail it. It calls for some virile and red-blooded action. Director Edward S. Sloman has seen that it is there.

It has many unusual phases that add to the total of its interest and it is the type of a story that will please just as much as the famed tales of Morgan Robertson in the past. Like all William Russell pictures it is abundant in thrills and tense moments. A fight aloft on the rigging of a yacht between Russell and Pedro is chief among these. The supporting cast is all that can be desired also. Francelia Billington is an excellent opposite to Mr. Russell as the misunderstood young woman. George Ahern, George Fisher, Joe King, Clarence Burton, Rena Carlton, Helen Howard and Perry Banks are the rest of the supporting cast.

THE STORY AND PLAYERS

Bull Dorgan (William Russell), skipper of the Southern Cross, is a master of men. Emma Gordon (Francelia Billington) has been called to the bedside of a dying friend in a notorious dance hall. The owner attempts to keep her there. Dorgan hears her cries, goes to her rescue and carries her aboard his ship in making the escape. Dorgan doubts the girl's story of her presence in the resort. Circumstances work against her proof. He forces her to marry him, but later regrets it when he finds her Bible and note sent by her friend summoning her to the resort. He tries in vain to win her forgiveness. A child is born to them. The baby falls ill. Dorgan suspects his wife's fidelity. A mutiny on board his ship brings out Dorgan's manhood, and because of his great love for the baby the girl throws her arms around his neck and forgives him for the past.

"The Penny Philanthropist"

(Wholesome Films Corporation—Seven Parts)

REVIEWED BY WILLIAM J. McGRATH

THIS production is the best proof of the increasing quality and the sincere desires of the Wholesome Film Corporation to furnish the best they have. It is a dramatization of a well-known story by Clara Laughlin, a Chicago writer of note. The

story as made for the screen is ingenuous, contains the original moral of Miss Laughlin's story and is interesting.

Wholesome showed their initiative and enterprise when they contracted with Ralph Morgan, star of the stage play "Turn to the Right" to play the lead in this film drama. Morgan may not have had much film experience, practically none I think before this, but he just brought his excellent ability to play and the result is that his work is a big part of the picture. Working with him is Peggy O'Neill, another player well known and liked.

The original story has been followed as closely as possible for the screen. The result has been a mirroring of human nature and life that is bound to find an appeal. It is a story of blame for crime misplaced. Tom Oliphant and Peggy, his Irish sweetheart, start to find the guilty one and remove the stigma from Tom's father. Peggy accomplishes most of the results that brings happiness to them all and shows up the villainy and purpose of the guilty and conspiring ones.

"Southern Pride"

(Mutual-American—Five Parts)

REVIEWED BY WILLIAM J. McGRATH

THIS latest Gail Kane screen vehicle is a type of drama that is quaint and likable. It is chock full of southern atmosphere even to the mint juleps, and the plot unwinds itself with increasing interest until the end. There are a few slip-ups in continuity here and there, but none of them are outstanding enough to mar the whole to any great extent.

Gail Kane is just as statuesque and finished in her pose and acting as ever and instilled with the necessary theme of the story —southern pride—she makes a striking figure as she progresses through the picture. There is the usual fine selection of locale and elaborate properties that generally characterizes American Film products to this program and the supporting cast to Miss Kane give her excellent aid. There is Cora Drew, Jack Vosburg, George Periolat and Spottiswoode Aitken who scintillate prominently alongside of Miss Kane.

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A Joint Meeting and Convention of the Motion Picture Exhibitors of New England, under the auspices of the Motion Picture Exhibitors' League of America, will be held at the Copley Plaza Hotel, Boston, Mass., on Tuesday afternoon and evening, October 23, 1917.

The object of this convention is to formulate a get-together spirit and to discuss the different propositions and problems which are daily confronting our industry.

Individual meetings of the six states will be held in the State Suite during the afternoon to which every exhibitor in New England is cordially invited to attend.

A joint open meeting and informal dinner will be held in the Grill Room of the Hotel in the evening, to which any one connected with the industry will be welcome.

At the dinner addresses will be made by Hon. Jas. M. Curley, Mayor of Boston; Wm. A. Brady, Nat'l Pres. N. A. M. P. I.; Lee A. Ochs, Nat'l Pres. M. P. E. L. of A.; Ex-Gov. David I. Walsh, Granville S. MacFarland, Stephen W. Bush, Louis Blumenthal, A. S. Black, C. H. Bean, E. H. Horstmann, and others.

NEW ENGLAND CONVENTION COMMITTEE

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C. H. BEAN, Pres. New Hampshire Br. M. P. E. L., Franklin, N. H.
E. R. HUTCHINSON, Pres. Vermont Br. M. P. E. L., Burlington, Vt.
S. GRANT, Manager, 1918 N. E. Exposition, Boston, Mass.
C. N. HODGDON, Princess Theatre, Wakefield, Mass.
A. GOODSIDE, Modern Theatre, Providence, R. I.
W. E. SPRAGG, Gordon's Olympia Theatre, New Haven, Conn.

The tickets for the dinner which will be held at 7:30 will be $3.00. Please notify E. H. Horstmann, 174 Pleasant Street, Boston, at once if you desire to attend the dinner and state the number of tickets you require.

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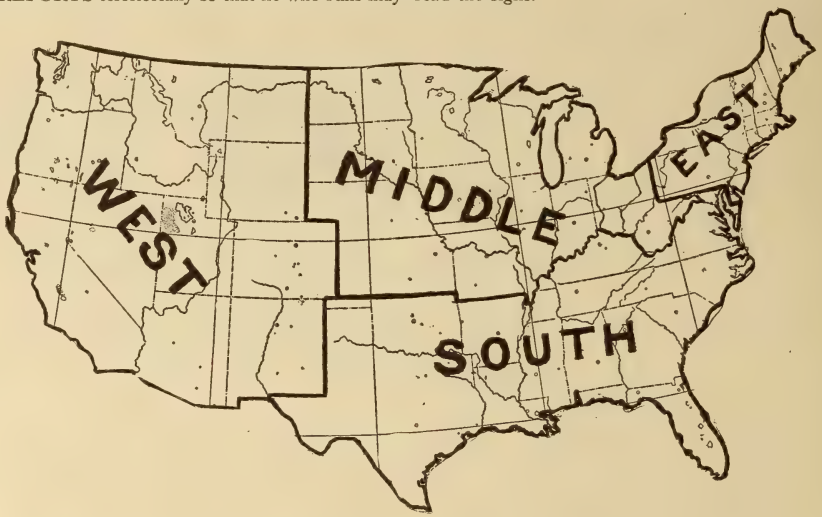
as we have divided it up into sections for classifying MOTION PICTURE NEWS BOX-OFFICE REPORTS territorially so that he who runs may read the signs.



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Announcement of

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Fourth Edition, Out in December

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The New *Service Bureau* of the National Association of The Motion Picture Industry Abolishes Agency and Commission Abuses for Artists, Directors, Assistants, Cameramen and All Other Workers in Motion Pictures.

No longer is it necessary for those seeking employment of producers or distributors of motion pictures to pay exhorbitant or double commissions or put up with any of the evils which have caused them loss and annoyance in the past.

All of the important producing and distributing organizations are now members of the National Association of the Motion Picture Industry and they have organized a *Service Bureau* to protect the thousands of men and women who wish to work for them.

Through this *Service Bureau* you may register without cost and one registration will be known to the entire industry, and each member of the Association will utilize the *Service Bureau* in quest of future employees, players, artists and technical aids.

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The *Service Bureau* will do away with the granting of special favors to agents; of the payment of extra commissions, the insults suffered by feminine artists, and the unscrupulous casting and employment agencies operated outside the control of producing companies.

Mr. Wales Winter, a man of proven reputation and integrity, has been placed in charge of the *Service Bureau* and this important work under strict instructions to conduct his negotiations in arranging for the employment of those registered in the *Bureau* upon a fair and equitable basis.

It is important that all artists and those seeking employment remember that all of the important producing and distributing companies will seek their employees through the *Service Bureau,* **beginning Monday, Oct. 15, 1917. Suite 320-321 Longacre Bldg. 1476 Broadway, New York City.**

The following companies are members of the National Association and active participants in the operation of the *Service Bureau:*

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Admission Boosters Gain Courage—Few Falter

(*Concluded from page* 2881)

Quinn has had a wide experience as manager of Los Angeles theatres. He ran "Hypocrites" for weeks at one theatre at twenty-five, thirty-five and fifty cents, giving six shows daily and reserving every seat in the house. When he opened the Rialto, "The Garden of Allah" was the attraction, and for four weeks he played it to capacity at twenty-five cents and one dollar prices. He is now running Goldwyn pictures every two weeks at twenty cents for the front five hundred seats, and thirty cents for the three hundred in the rear of the house.

Fall business, while it has really not opened in Los Angeles, promises to be better than in the past. The people have not shown any disposition to tire of pictures, according to Manager Quinn, who is of the firm belief that if the producers continue to deliver the goods, there is no cause for alarm of business of motion picture theatres declining.

Failure in Harrisburg

Failure of one or two of the owners of leading theatres in Harrisburg to agree with the others to raise their admission prices above the prevailing ten-cent rate is, in the opinion of many exhibitors, the only reason why prices have not been advanced to 15 or 25 cents in this city.

Peter Magaro, manager of the Regent Theatre, 140-142 Market street, took the bull by the horns and undertook to raise the prices at his house, but none of the others had the temerity to follow suit, mostly because they feared the loss of business to a few who, they knew, would hold out for the existing low rate even if there were to be a general movement in the direction of higher prices.

Mr. Magaro figured that, with all-star programs, he could charge 15 and 20 cents even if all the other houses remained at ten. His experiment lasted six weeks, but today he announced through the newspapers a return to the prevailing ten-cent charge.

In an interview with the MOTION PICTURE NEWS representative, Mr. Magaro explained his return to ten cents:

"While I have been giving all-star shows, and had hoped by that means to be able to keep the crowds, I have found that it cannot be done in the face of ten-cent opposition in all the other theatres. Of course, I cannot control all the first class shows, and although I have stars of the first water all the time, the other houses have first class stars some of the time—just enough of the time to keep the public interested

"Some of the patrons, of course, are discriminating enough to be willing to pay a little more to attend shows in a house where they know that every show is sure to be first class, but the majority of theatre attendants are not so discriminating and will go where it costs them less money even if the standard of the show is not always maintained at the top notch."

Tax as Every Exhibitor Must Meet Its Rigors

(*Concluded from page* 2880)

ber tax, in January for the December tax and so on through the months in which the tax will be taken. REMEMBER on and after NOVEMBER 1, 1917, accurate box-office records must be kept by the exhibitor or theatre manager, in accordance with the above instructions.

The Government has not, at this writing, issued the form which prescribes the penalties for the violations of any part or parts of this act relating to the collection of tax on amusement admissions but it is understood that one penalty, at least, which falls to the lot of the exhibitor or house manager who turns in a false report concerning the box-office receipts, is assured and worthy of more than passing notice by the one who is responsible for the rendition of such report.

Violators Severely Punished

The person whom the law says is liable for such report—and he is the exhibitor or house manager in the case of motion picture theatres—is liable for the crime of perjury, if he be convicted of turning in such false report, the penalty for which crime is twenty years in prison. Various other acts by those responsible for the collection of this tax, with the intent to defraud or embarrass the Government in the collection of its due, are made crimes or misdemeanors. These will all be set forth in the forms which the Goverinment will issue as soon as the Treasury Department at Washington can have them printed.

It is important that the exhibitor impress upon the minds of the public that the admission tax is on the PURCHASER OF THE TICKET. He should make it clear that the tax is not imposed through his (exhibitor's) suggestion but that the law says so—that the United States Government, to defray expenses in the present war, has laid this tax, that the public's representatives in Congress have carefully debated every detail in reference to this tax and that they decided that it would be a proper and fair step for the Government to take and that in view of this fact, a bill was passed by Congress and signed by President Wilson on the third day of October, 1917, and that this bill specifically says tat a tax must be paid on and after the first day of November, 1917, on all amusement admissions.

Purchaser Must Be Told

So that the public may fully realize the fact that the admission tax is on the PURCHASER OF THE TICKET, it has been suggested, that, where practicable, the exhibitor should have printed on his admission tickets, an explanation of this fact. It can be a brief statement, setting forth the fact that Congress has passed a law which says that the tax must be collected from the purchaser of the ticket. If your admission price is ten cents, have it noted on your ticket that on every ten-cent admission charge to a motion picture theatre, the Government requires a tax of one cent. Or if your admission price be fifteen or twenty cents, note on the ticket that the tax on such admission price is two cents and so on up the scale of prices. If this method is followed, it will obviate all questions in the minds of the patron as to your right to collect such tax and will convince them that it is not the exhibitor who is charging the tax but the United States Government which makes it obligatory on your (exhibitor) part to collect such tax.

Another important feature of the law, which although perfectly obvious to the one who has carefully studied the different clauses, might be overlooked by the one who merely considers the outstanding, salient points, is the clause containing the general statement that there is to be no tax on five-cent admissions. This is a clear, plain statement, obvious to everyone. But it may be that in some theatres there are different admission prices for different parts of the theatre. This is not only possible but as a matter of fact, such a course is followed in almost every motion picture theatre. Let us assume that you have a section reserved at a flat rate of five cents. Regardless of the section of the theatre to which this rate applies, there is no tax to be collected from any person paying this admission price of five cents. But in another part of your theatre you may, and in all probability you have, a section reserved for those paying a ten-cent admission price. If so, you have to collect a tax of one cent on all such tickets sold. And, further, you may have a third section reserved at a rate of fifteen cents. The tickets sold for this section will call for a tax of two cents, to be collected from the person buying such ticket. In short, there are many exhibitors who will have many admission prices of five cents, paid by their patrons, for which they will not have to turn in a report—that is for which they will not have to account to the Government, for tax. In all probability the exhibitor will have to show on his report the number of five-cent admissions collected so as not to confuse the report on the other admissions which exceed five cents and upon which a tax is due.

Exhibitor Can Pay

It is well to bear in mind, the fact that the, although the law says that the tax must be collected from the purchaser of the ticket, the exhibitor may continue charging his regular rate of admission and pay the tax himself. But he must remember that if he so decides he must, in making out his report, note this fact. In other words, he must, if his admission price be fifteen cents, report thirteen cents is for admission and two cents for the tax. And he must so notify the public that the flat rate of fifteen cents includes the tax of two cents which is required to be paid on a fifteen-cent admission.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

RELEASES IN THE INDEPENDENT FIELD

For Manufacturers' Addresses, Names and Addresses of Buyers handling films in any territory, or any other additional information write—State Rights Department, Motion Picture News

American News Weekly
One reel each week exclusively on Army and Navy activities.

American Standard M. P. Corp.
May 5. Jones' Jonah Day (Sunshine) C..1 reel
May 7. When Justice Errs, D.....5 reels
May 12. (Educational Subject) .....1 reel
May 14. The Daughter of Darkness, Episode No. 1, D.....2 reels
May 19. Ghosts (Sunshine), C.....1 reel
Sept. 17. My Country First.....6 parts
Oct. 7. The Mystery of the Boule.....5 parts
Oct. 15. Blackmailer .....5 parts

Anti-Vice Film Company
Is Any Girl Safe?.....5 reels

Argosy Films, Inc.
The Celebrated Stielow Case.....6 reels
Where D'ye Get That Stuff.....5 reels
Absinthe (King Baggott), Universal Reissue .....5 reels

Arizona Film Company
Should She Obey.....— reels

Arrow Film Corporation
The Deemster (Derwent Hall Caine)....7 reels

Rex Beach Pictures Co.
The Barrier .....9 reels

Bernstein Film Production
June —. Who Knows? .....6 reels

Bluebird Extraordinary
Sept. 3. Mother o' Mine (Rupert Julian and Ruth Clifford) .....5 reels

Brenon Productions
Lone Wolf.....7 parts
Fall of the Romanoffs.....8 parts
Empty Pockets .....7 parts

Cardinal Film Corporation
Joan the Woman (Geraldine Farrar).....11 reels

Century Comedies
(FEATURING ALICE HOWELL.)
Balloonatics .....2 reels
Automaniacs .....2 reels
Neptunes Naughty Daughter.....2 reels

Benjamin Chapin Productions
(CHARTER FEATURES CORP.)
My Mother.....2 reels
My Father.....2 reels
Myself .....2 reels
The Call to Arms.....2 reels

Christie Film Company
Father's Bright Idea.....1 reel
With the Mummies' Help.....1 reel
The Magic Maid.....1 reel
The Milky Way.....1 reel
His Last Pill.....1 reel
The Fourteenth Man.....1 reel
Down by the Sea.....1 reel
Skirts .....1 reel
Won in a Cabaret.....1 reel
His Merry Mix-Up.....1 reel
A Smoky Love Affair.....1 reel

Cinema Distributing Corp.
The 13th Labor of Hercules.

Claridge Films, Inc.
The Birth of Character.....5 reels
The Heart of New York.....5 reels

Clune Productions
Ramona .....8 reels
Eyes of the World .....9 reels

Corona Cinema Company
The Curse of Eve (Enid Markey).....7 reels

Coronet Film Corporation
LIVING STUDIES IN NATURAL HISTORY
Animal World, No. 1 Issue.
Animal World, No. 2 Issue.
Birdland Studies.
Horticultural Phenomena.

Cosmofotofilm Company
Incomparable Mistress Bellairs.....4 reels
Liberty Hall .....4 reels
The Black Spot.....4 reels
Victoria Cross.....4 reels
O 16.....4 reels

His Vindication.....5 reels
I Believe .....7 reels

Creative Film Corporation
The Girl Who Didn't Think (Jane Gail)..6 reels

Dixie Films
Tempest and Sunshine (Evelyn Greely)...5 reels
Just a Song at Twilight.....5 reels

Frank P. Donovan Productions
July—Billy, the Governess (Billy Quirk)..1 reel
Aug.—Butting in Society (Lou Marks)..1 reel
Aug.—After Her Dough (Lou Marks)....1 reel
Aug.—Bunked in Bunkville (Geo. Ross)..1 reel
Aug.—His Dirty Career (Lou Marks)....1 reel
Aug.—Trying it Twice (Mabel Trinneer)..1 reel
Aug.—Helen of Troy (All-Star Cast).....5 reels
Sept.—His Foolish Way (Geo. Thelian)..1 reel
Sept.—At the Barber's Ball (Lou Marks)..2 reels
Sept.—Was She to Blame? (in prep.).....2 reels
Sept.—In and Out (Tammany Young)....1 reel
Sept.—His Flying Flivver (C. J. Van Duesen and Pearl Shepard).....2 reels

Ebony Film Corporation
A Natural Born Shooter.....1 reel
Dat Blackhand Waitah Man.....1 reel
Shine Johnson and the Rabbit's Foot.....1 reel

E. I. S. Motion Picture Corp.
Trooper 44 ..... 5 reels

Elmont Feature Film Co.
People vs. John Doe.....6 reels
God's Law .....6 reels

Enlightment Corporation
Enlighten Thy Daughter.....7 reels

Eugenic Film Company
Birth .....6 reels

European Film Company
Fighting for Verdun.....5 reels

Exclusive Features, Inc.
Where is My Father?.....7 reels

Export and Import Film Co.
Robespierre .....— reels
Ivan the Terrible.....— reels

Fairmount Film Corporation
Hate .....7 reels

Flora Finch Film Co.
War Prides .....2 reels

First National Exhibitors' Circuit, Inc.
On Trial .....
Charles Chaplin .....

Bud Fisher Film Corporation
July 9. Cows and Caws
July 16. Submarine Chasers
July 23. Cheese Tamers
July 30. Janitors
Aug. 6. A Chemical Calamity
Aug. 13. As Prospectors

Fort Pitt Corporation
The Italian Battlefront.

Fox Film Corp.
(Standard Pictures)
The Spy ....
The Honor System..... ....
Jack and the Beanstalk..... ....
The Conqueror ....
Camille ....
Oct. 14. Aladdin and the Wonderful Lamp.
Nov. 18. The Babes in the Woods..... ....

Fraternity Films, Inc.
The Devil's Playground (Vera Michelena)— reels

Frieder Film Corporation
The Birds' Christmas Carol (Mary Louise) .5 reels
A Bit O' Heaven (Mary Louise).....5 reels

Friedman Enterprises
A Mormon Maid (Mae Murray).....6 reels

Frohman Amusement Corp.
The Witching Hour (C. Aubrey Smith, Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Conness.....6 reels
Conquest of Canaan.....5 reels
God's Man .....9 reels

Joseph M. Gaites
The Italian Battlefront.

General Enterprises, Inc.
The Warrior (Maceiste).....7 parts

Gold Medal Photoplays
The Web of Life (Hilda Nord, James Cruze, George Spencer).....5 reels

Golden Features
A Bit of Life 1 reel

Grand Feature Film Company
Rex Beach On the Spanish Main.....5 reels
Rex Beach in Pirate Haunts.....5 reels
Rex Beach in Footsteps of Capt. Kidd....5 reels

Graphic Features
The Woman and the Beast.....5 reels

D. W. Griffith
Intolerance .....9 reels

Frank Hall Productions, Inc.
(A. H. Jacobs, Prod.)
Her Fighting Chance (Jane Grey).....— reels
The Bar Sinister.....— reels

Hanover Film Company
Maciste ..... — reels
How Uncle Sam Prepares.....4 reels

Hawk Film Corporation
Monster of Fate ..... — reels

Herald Film Corporation
Around the World in 80 Days.....6 reels

Hiller & Wilk, Inc.
The Battle of Gettysburg..... — reels
The Wrath of the Gods (Sessue Hayakawa).5 reels

Hippodrome Film Co.
At the Front with the Allies..... ....

Historic Features
Christus .....8 reels

M. H. Hoffman, Inc.
The Sin Woman (Irene Fenwick, Clifford Bruce and Reine Davies).....7 reels
Madam Sherry.....5 reels
The Bar Sinister (Hedda Nova and Mitchell Lewis) .....8 reels
The Fringe of Society (Ruth Roland and Milton Sills) .....7 reels
One Hour (Zeena Keefe and Alan Hale) 6 reels
The Silent Witness (Gertrude McCoy)....6 reels
A Trip Through China (Brodsky's Art Picture) .....8 reels
Her Fighting Chance (Jane Grey).....6 reels
Should She Obey? (Alice Wilson, Gene Genung and Norbert Myles).....6 reels
Whither Thou Goest (Rhea Mitchell and Orrin Johnson) .....5 reels

Iliodor Picture Corporation
The Fall of the Romanoffs (Iliodor, Nance O'Neil, Ekaterina Galanta, Alfred Hickman and Conway Tearle).....— reels

Inter Ocean Film Corp.
Enlighten Thy Daughter.....

Ivan Film Productions
One Law for Both.....8 reels
Babbling Tongues .....6 reels

Jewel Productions, Inc.
Pay Me.
Sirens of the Sea.
The Man Without a Country.

Juvenile Film Corporation
World War in Kidland.....1 reel
A Chip Off the Old Block.....1 reel
Chip's Elopement .....1 reel
Chip's Backyard Barn-Stormers.....2 reels
Chip's Rivals .....1 reel
For Sale, a Daddy.....1 reel
Chip's Carmen .....2 reels

A. Kay Co.
Twenty Thousand Feats Under the Sea.....
Golden Spoon Mary..... 1 C
Some Barrier ..... 1 C
His Trial ..... 1 C
(Terry Human Interest Reels)
No. 1. Character as Revealed in the Face...Ed.
No. 2. Character as Revealed in the Eyes...Ed.

(Continued on page 2959)

FEATURES—CURRENT AND COMING

Art Dramas, Inc.

Oct. 1. (Undecided) Erbograph..... 5
Oct. 8. Unto the End (Crane Wilbur Horsley 5

Bluebird Photoplays

Oct. 17. Bondage (Dorothy Phillips)..... 5
Oct. 22. The Desire of the Moth (Ruth Clifford) 5
Oct. 29. The Man Trap (Herbert Rawlinson) 5
Nov. 5. The Lash of Power (Carmel Myers) 5
Nov. 12. Princess Virtue (Mae Murray)..... 5
Nov. 19. The Savage (Ruth Clifford)..... 5
Nov. 26. The Winged Mystery (Franklyn Farnum) 5
Dec. 3. The Raggedy Queen (Violet Merserceau) 5

Butterfly Productions

Oct. 1. The Secret Man (Harry Corey Edith Sterling)..... 5
Oct. 8. The Girl Who Won Out (Violet Mersereau) 5
Oct. 15. '49—'17 (Donna Drew, Joe Girard). 5
Oct. 22. Society's Driftwood (Grace Cunard, Joe Girard)..... 5
Oct 29. A Marked Man (Harry Carey, Molly Malone) 5

Fox Film Corporation

Oct. 7. Conscience (Gladys Brockwell)..... 5
Oct. 14. Thou Shalt Not Steal (Virginia Pearson) 5
Oct. 21. This is the Life (George Walsh).. 5
Oct. 28. Miss U. S. A. (June Caprice).... 5

Fox Standard Pictures

Aug. 19. The Spy
Aug. 26. The Honor System
Sept. 2. Jack and the Beanstalk
Sept. 16. The Conqueror
Sept. 30. Camille
Oct. 7. When a Man Sees Red
Oct. 14. Aladdin and the Wonderful Lamp.. 8

Goldwyn Features Corp.

Oct. 7. Fighting Odds (Maxine Elliott)... 6
Oct. 14. The Spreading Lawn (Jane Cowl) 6

Ivan Feature Productions

Mar. 18. Two Men and a Woman (James Morrison, Christine Mayo, Rubye De Remer, Guy Coombs, John Reinhardt and Helen Arnold).... 5
June — One Law For Both..... 9

Kleine-Edison-Selig-Essanay

Oct. 8. A Fool for Luck (Taylor Holmes) (Essanay) 5
Oct. 15. Fibbers (Bryant Washburn) (Essanay) 5

Metro Pictures Corporation

Oct. 1. Paradise Garden (Harold Lockwood) 6
Oct. 8. Life's Whirlpool (Ethel Barrymore) 5
Oct. 15. The Adopted Son (Francis X. Bushman, Beverly Bayne)..... 6
Oct. 22. More Truth Than Poetry (Mme. Petrova) 5

Mutual Film Corporation

Oct. 1. Her Country's Call (Mary Miles Minter) 5
Oct. 1. Queen X (Edna Goodrich)..... 5
Oct. 8. Southern Pride (Gail Kane) (American) 5
Oct. 8. The Girl Angle (Anita King) Horkheimer 5
Oct. 15. The Beautiful Adventure (Ann Murdock) 5
Oct. 15. The Calendar Girl (Juliette Day).... 5
Oct. 22. The Sea Master (Wm. Russell)..... 5
Oct. 22. The Unforeseen (Olive Tell)..... 5
Oct. 29. Peggy Leads the Way (Mary Miles Minter) 5
Oct. 29. A Daughter of Maryland (Edna Goodrich) 5

Paramount Pictures Corp.

Oct. 1. The Ghost House (Jack Pickford & Louise Huff) 5
Oct. 8. Arms and the Girl (Billie Burke) 5
Oct. 8. The Trouble Buster (Vivian Martin) 5
Oct. 15. The Call of the East (Sessue Hayakawa) 5
Oct. 22. The Son of His Father (Charles Ray 5
Oct. 29. The Price Mark (Dorothy Dalton). 5
Nov. 5. The Antics of Ann (Ann Pennington) 5
Nov. 5. The Hungry Heart (Pauline Frederick) 5
Nov. 12. The Clever Mrs. Fairfax (Julian Eltringe) 5
Nov. 12. Jack and Jill (Pickford and Huff) 5
Nov. 19. Molly Entangled (Vivian Martin) 5
Nov. 19. The Judgment House (J. Stuart Blackton's Prov.) 5
Nov. 26. The Thing We Love (Reid and Williams) 5
Nov. 26. Bab's Matinee Idol (Marguerite Clark) 5

Artcraft Releases

(PARAMOUNT)

Oct. 15. The Narrow Trail (William S. Hart) 5
Oct. 22. The Woman God Forgot (Geraldine Farrar) 5
Nov. 5. The Little Princess (Mary Pickford) 5
Nov. 19. The Rise of Jennie Cushing (Elsie Ferguson) 5
Nov. 26. Desert Dust (Wm. S. Hart)..... 5

Pathe Exchange, Inc.

Oct. 7. The Heart of Ezra Greer (Frederick Warde, Leila Frost, George Forth, Thomas A. Curran, Lilian Mueller) 5
Oct. 14. Stranded in Arcady (Mrs. Vernon Castle, Elliott Dexter), Astra D 5
Oct 14. The Torture (Mrs. Sidney Drew, Emmy Linn, F. Genier, E. Tallier, Mr. Gillis) Gold Rooster D..... 5
Oct. 21. The Painted Doll (Ivan Mozukin, Tanya Fetner, Mme. Lesienko)... 5

Select Pictures

The Common Law (Clara Kimball Young).... 7
War Brides (Brenon) (Nazimova)..... 8
Vera the Medium (Kitty Gordon)..... 5
The Foolish Virgin (Clara Kimball Young)... 6
Panthea (Norma Talmadge)..... 7
The Argyle Case (Robert Warwick)..... 7
The Price She Paid (Clara Kimball Young)... 7
The Law of Compensation (Norma Talmadge) 6
The Eternal Sin (Brenon) (Florence Reed)... 6
The Easiest Way (Clara Kimball Young)... 8
The Silent Master (Robert Warwick)..... 7
The Lone Wolf 7
Scandal (Constant Talmadge)..... —
The Moth (Norma Talmadge)..... —
Lest We Forget (Rita Jolivet)..... —
Magda (Clara Kimball Young)..... —
The Wild Girl (Eva Tanguay)..... —
The Barrier ..... —
War on Three Fronts..... —
The Public Be Damned..... 6

Triangle Distributing Corporation

Oct. 14. One Shot Ross (Roy Stewart)..... 5
Oct. 14. Wild Sumac (Margery Wilson)..... 5
Oct. 21. The Firefly of Tough Luck (Alma Ruebens) 5
Oct. 21. Cassidy (Dick Rosson)..... 5
Oct. 28. The Man Hater (Winifred Allen).... 5
Oct. 28. The Stainless Barrier (Triangle Players) 5
Nov. 4. Fighting Back (Wm. Desmond, Claire McDowell) 5
Nov. 4. Up or Down (Geo. Hernandez).... 5
Nov. 11. The Medicine Man (Roy Stewart).. 5
Nov. 11. Indiscreet Corinne (Olive Thomas). 5
Nov. 18. A Case at Law (Dick Rosson)... 5
Nov. 18. Fuel of Life (Belle Bennett)..... 5
Nov. 25. The Regenerates (Walt Whitman, Alma Ruebens) 5
Nov. 25. For Valor (Winifred Allen)..... 5

Vitagraph V-L-S-E.

Oct. 15. Dead Shot Baker (William Duncan, Carol Holloway)..... 5
Oct. 22. The Bottom of the Well (Evart Overton, Adele de Garde, Agnes Ayers, Alice Terry)..... 5
Oct. 29. The Flaming Omen (Mary Anderson, Alfred Whitman)..... 5
Nov. 5. The Fettered Woman (Alice Joyce, Webster Campbell) 5
Nov. 12. I Will Repay (Corinne Griffith, Mary Maurice, Wm. Dunn)..... 5
Nov. 19. Next Door to Nancy (Mildred Manning, Wallace MacDonald) 5
Nov. 26. The Tenderfoot (Wm. Duncan, Carol Holloway) 5

Wholesome Films Corporation

The Penny Philanthropist (Peggy O'Neil and Ralph Morgan), D..... 5
Cinderella and the Magic Slipper (Special Children's Cast), Juv..... 4

World Pictures

Oct. 15. Shall We Forgive Her (June Elvidge, Arthur Ashley)..... 5
Oct. 22. The Dormant Power (Ethel Clayton) 5
Oct. 29. The Burglar (Carlyle Blackwell, Madge Evans, Evelyn Greeley)... 5
Nov. 5. The Maid of Belgium (Alice Brady) 5
Nov. 12. The Alibi (June Elvidge, Arthur Ashley 5
Nov. 19. Her Hour (Kitty Gordon)..... 5
Nov. 26. The Good for Nothing (Carlyle Blackwell, Evelyn Greeley)..... 5

RELEASES IN THE INDEPENDENT FIELD

(Continued from page 2958)

King Bee Comedies

July 1. Back Stage.....2 reels
The Hero.....2 reels
Doughnuts .....2 reels
Cupid's Rival.....2 reels
The Villain.....2 reels
The Millionaire.....2 reels
The Goat.....2 reels
Sept. 15. The Fly Cop.....2 reels
Oct. 1. The Chief Cook.....2 reels
Oct. 15. The Candy Kid.....2 reels

Klotz and Streimer

Whither Thou Goest.....5 reels
The Secret Treaty.....5 reels

Lincoln Motion Picture Company

The Realization of a Negro's Ambitions....2 reels
Trooper of Troop K.....3 reels

Marine Film Co.

Lorelei of the Sea.....— reels

C. Post Mason Enterprises

The Wonder City of the World (Greater N. Y. by Day and by Night).....4 reels

Masterpiece Drama Productions

Who's Your Neighbor ....

Mayfair Film Corp.

Persuasive Peggy .....— reels

Moral Uplift Society of America

It May Be Your Daughter..... ....

Mo-Toy Comedies

Midnight Frolic.
Jimmy Gets the Pennant.
Out in the Rain.
In Jungle Land.
A Kitchen Romance.
Mary and Gretel.
Dinkling of the Circus.
A Trip to the Moon.
Goldie Locks and the Three Bears.
Dolly Doings.
School Days.

B. S. Moss M. P. Corporation

Birth Control .....6 reels
The Power of Evil.....5 reels
Boots and Saddles.....5 reels
The Girl Who Doesn't Know.....5 reels
In the Hands of the Law.....5 reels
One Hour (Sequel to "Three Weeks").. ....

Nevada Motion Picture Corp.

The Planter .....— reels

Newfields Producing Co.

Alma, Where Do You Love?.....6 reels

Ogden Pictures Corp.

The Lust of the Ages.....— reels

Paragon Films

The Whip.....8 reels

(Continued on page 2961)

SHORT SUBJECTS CURRENT AND COMING

Educational Film Corp. of Amer.

SCENICS—EDUCATIONAL
Sept. 5. Land That Doesn't Wiggle Much.
Sept. 12. Tinklebottom Passes Through.
Sept. 19. Fading of Local Color.
Sept. 26. Tinklebottom's Finish.
DITMARS "LIVING BOOK OF NATURE"
Sept. 3. Kangaroos and Their Allies.

Foxfilm Comedies

July 9. Bing! Bang! (Charles Conklin).....2 C
July 23. A Soft Tenderfoot.....2 C
Aug. 6. A Domestic Hound.....2 C
Sept. 3. Tom and Jerry Mix.....2 C
Nov. 11. Wedding Bells and Roaring Lions..2 C
Nov. 18. A Milk-Fed Vamp.....2 C
Dec. 9. His Smashing Career.....2 C

General Film Company

BROADWAY STAR FEATURES
(O. HENRY STORIES)
The Last of the Troubadours (S. E. Jennings, Dan Duffy).....2 D
The Duplicity of Hargraves (J. Frank Glendon, Chas. Kent).....4 C-D
The Lonesome Road (S. R. Jennings, Chet. Ryan) .....2 D
Dry Valley Johnson (Carlton King, Jean Paige) .....4 D
Law and Order (Chet Ryan, Claire Tonge) .....2 D
A Night in New Arabia (J. Frank Glendon, Patsy DeForest) .....4 D
Hygeia at the Solita (Chet Ryan, W. L. Rodgers) .....2 D

ESSANAY
("THE BLACK CAT STORIES")
The Long Green Trail (Virginia Valli, Rodney La Rock).....2 D
Don't Lose Your Coat.....2 C
Star Dust (Margaret Clayton).....C-D

George Ade Fables

The Fable of All That Triangle Stuff as Sized up by the Meal Ticket.....2 C
The Fable of the Film Fed Family.....2 C
The Fable of the Uplifter and His Dandy Little Opus .....2 C

CHAPLIN COMEDIES
The Champion .....2 C
A Jitney Elopement.....2 C

Falcon Features

The Best Man (Margaret Landis, William Ehfe) .....4 D
The Lady in the Library (Vola Vale, Jack Vosburgh) .....4 D
The Clean Gun (Kathleen Kirkham).....4 D
Feet of Clay (Margaret Landis, R. Henry Grey) .....4 D
Brand's Daughter (Kathleen Kirkham, R. Henry Grey) .....4 D

KALEM
(AMERICAN GIRL SERIES WITH MARIN SAIS)
The Man Hunt at San Remo.....2 D
The Door in the Mountain.....2 D
Sagebrush Law .....2 D
("THE FURTHER ADVENTURES OF STINGAREE" WITH TRUE BOARDMAN)
Through Fire and Water.....2 D
A Bushranger's Strategy.....2 D
The Stranger at Dumcrieff.....2 D
A Champion of the Law.....2 D
(HAM AND BUD COMEDIES)
The Boot and the Loot.....1 C
A Whirlwind of Whiskers.....1 C
The Onion Magnate's Revenge.....1 C
The Bath Tub Bandit.....1 C
GRANT, POLICE REPORTER SERIES
The Mystery of Room 422.....1 D
A Deal in Bonds.....1 D
The Sign of the Scarf.....1 D
The Man with the Limp.....1 D
A DAUGHTER OF DARING SERIES
A Race to the Drawbridge.....1 D
The Munitions Plot.....1 D
The Detective's Danger.....1 D
The Railroad Smugglers.....1 D
The Deserted Engine.....1 D

JAXON COMEDIES
From Bad to Worse.....1 C
A Day Off.....1 C
How It Happened.....1 C
Too Much Alike.....1 C
Barnyard Frolics.....1 C
"Breaking In".....1 C

SPARKLE COMEDIES
Week End Shopping (Kate Price, Billy Ruge)1 C
Pals .....1 C
Ambition .....1 C
In High Speed.....1 C
A Bargain, $37.50.....1 C
Monkey-Maid-Man .....1 C

JOHNNY AND EMMA RAY COMEDIES
A Laundry Mix-Up.....1 C
A Peaceful Flat.....1 C
Cheating His Wife.....1 C
"A Bathtub Marriage".....1 C

KLEINE
(GEORGE BICKEL COMEDIES)
A Suit and a Suitor.....1 C
Nearly a Husband.....1 C
Some Statue .....1 C

SELIG
The Law North of 65.....2 D
Vengeance vs. Mercy.....1 D
Training Our Khaki-Clad Heroes.....2 Military
The Angel of Poverty Row.....1 D
The Rustler's Vindication.....2 D
The Witness for the State.....1 D
THREE C COMEDIES
His Watery Waterloo (Lou Marks).....1 C
Fat and Foolish (Hughey Mack).....1 C
A Harem Romance (Lou Marks, Pearl Shepard, Oom Paul).....1 C
His Winning Ways (Lou Marks, Pearl Shepard, Oom Paul).....1 C

HANOVER FILM COMPANY
Camille (Helen Hesperia).....6 D
The Marvelous Maciste.....6 D

CINEMA NEWS SYNDICATE
American War News Weekly No. 25..1 topical
American War News Weekly No. 26..1 topical
American War News Weekly No. 27..1 topical

Inter-Allied Films

July 14. Cine Topics.....1 Ed.

Kleine-Edison-Selig-Essanay

CONQUEST-EDISON
Saturday, September 29, 1917
Paul Revere's Ride (historical drama).....1 reel
One Kind of Wireless (drama), by R. Lovell Combs, featuring Albert Macklin...1 reel
Putting the Bee in Herbert (comedy-drama), by George Weston, featuring Harry Benham and Ethel Fleming.....4 reels
The Healthiest Spot in India (scenic).
Cashmere, the summer resort.....Split reel
The Champion Baby (comedy), by Ray McKee .....Split reel
ESSANAY SERIES—DO CHILDREN COUNT? (Featuring Little Mary McAlister)
Aug. 1. The Sextry of Childhood.....2 D
Aug. 8. The Little White Girl.....2 D
Aug. 15. The Bridge of Fancy.....2 D
Aug. 22. The Kingdom of Hope.....2 D
SELIG-HOYT COMEDIES
Aug. 6. A Man to Manger.....2 C
Aug. 20. A Trip to Chinatown.....2 C
Sept. 3. A Midnight Bell.....2 C
Sept. 17. A Contented Woman.....2 C

Metro Pictures Corporation

METRO COMEDIES
Oct. 1. The Joy of Freedom (Mr. and Mrs. Sidney Drew).....1 C
Oct. 8. His Double Life (Mr. and Mrs. Sidney Drew).....1 C
Oct. 15. The Dentist (Mr. and Mrs. Sidney Drew) .....1 C
Oct. 22. Hist! Spies (Mr. and Mrs. Sidney Drew) .....1 C
Oct. 29. Twelve Good Hens and True (Mr. and Mrs. Sidney Drew).....1 C

Mutual Film Corporation

Wednesday, October 24, 1917
GAUMONT—Mutual Weekly, No. 147....1 Top. Thursday, October 25, 1917
CUB—Jerry's Soft Snap (Geo. Ovey).....1 C
GAUMONT—Reel Life, No. 78: Rocky Mountain Jay; Then and Now; or High Living Cost Wins the Race; Queer Trees of Trinidad; Dining on Wheels—How the American Traveler is Fed; Animated Drawings from Life; The Apparel and the Man Not Guilty.
Wednesday, October 31, 1917
GAUMONT—Mutual Weekly, No. 148....1 Top. Thursday, November 1, 1917
CUB—Jerry's Lucky Day (Geo. Ovey).....1 C
GAUMONT—Reel Life, No. 79: Building Our Wooden Fleet; Important Industries of Argentina; An Unusual Foster Mother; A Dry Land Periscope; Had Your Mining Stock Panned Out (Animated Drawing from "Life")

Billie Rhodes Comedies

STRAND
Oct. 2. Some Nurse .....1 reel
Oct. 9. Firing Father .....1 reel
Oct. 16. For Sweet Charity.....1 reel
Oct. 23. And Along Came Mary.... ....1 reel
Oct. 30. A Two-Cylinder Courtship.....1 reel

Serials

Oct. 1. The Lost Express, No. 3 (The Wreck at the Crosisng..).....2 D
Oct. 8. The Lost Express, No. 4 (The Oil Well Conspiracy) .....2 D
Oct. 15. The Lost Express, No. 5 (In Deep Waters) .....2 D
Oct. 22. The Lost Express, No. 6 (High Voltage) .....2 D
Oct. 29. The Lost Express, No. 7 (The Race with the Limited).....2 D

Paramount Pictures Corporation

KLEVER KOMEDIES (Victor Moore).
Oct. 14. The Cow Jumped Over the Moon...1 C
Oct. 22. Home Defense.....1 C

BLACK DIAMOND COMEDIES
Sept. 17. Susie's Scheme .....1 C
Oct. 7. Susie Slipe One Over.....1 C
Oct. 15. Nearly a Baker.....1 C

ARBUCKLE COMEDIES
Sept. 30. Oh, Doctor! .....1 C
Oct. 29. Fatty at Coney Island.....1 C

BURTON HOLMES TRAVEL PICTURES
Oct. 1. Across Manchuria to Korea....1 Trav.
Oct. 8. The Singular City of Seoul....1 Trav.
Oct. 15. Queer Corean Customs.....1 Trav.
Oct. 22. Tokyo, the Metropolis.....1 Trav.
Oct. 29. Nikko in Snow Time.....1 Trav.

Mack Sennett Comedies

Nov. 4. Pullman Bride .....1 C
Nov. 18. Are Waitresses Safe? .....1 C

BRAY PICTOGRAPHS
Sept. 24. After Mallard on the Carolina Coast, Unmasking the Mediums, In Camp with the U. S. Ambulance Corps, A Submarine Destroyer.
Oct. 4. Higher Education for Army Cooks, A Denishawn Entertainment, Goodrich Dirt, Lunch Detective.

Pathe Exchange, Inc.

Sunday, October 14, 1917
The Fatal Ring, No. 15 (The Dagger Duel), Astra .....2 D
The Seven Pearls, No. 5 (Between Fire and Water), Astra .....2 D
Biarritz, the Fashionable (France), and Warblers of France (Colored) Pathe Trav. and Ed.....1 reel
Bliss (Rolin) .....1 C
Der End of Der Limit (Katzenjammer Kids) International Cart.....Split reel
Making Steel Plates for Our New Merchant Marine (International) Ed...Split reel
Wednesday, October 17, 1917
Hearst-Pathe News, No. 84.....1 top
Saturday, October 20, 1917
Hearst-Pathe News, No. 85.....1 top
Sunday, October 21, 1917
The Fatal Ring, No. 16 (The Double Disguise), Astra .....2 D
The Seven Pearls, No. 6 (The Abandoned Mines), Astra .....2 D
Lonesome Luke from London to Laramie (Rolin) .....2 C
A Corner of the Morvan (L'Yonne, France), Travel .....Split reel
Our Game Birds (The Wild Duck), Educ., Pathe .....Split reel
The Children's House (Educ.) and Boarder Busters (Comedy) .....1 reel
Wednesday, October 24, 1917
Hearst-Pathe News, No. 86.....1 top
Saturday, October 27, 1917
Hearst-Pathe News, No. 87.....1 top

Triangle Distributing Corp.

TRIANGLE COMEDIES
Nov. 4. A Hero's Fall.....1 C
Nov. 4. An Interrupted Honeymoon.....1 C
Nov. 11. A Boomerang Frame Up.....1 C
Nov. 11. His Household Butterfly.....1 C
Nov. 18. War and Matrimony.....1 C
Nov. 18. An Innocent Vampire.....1 C
Nov. 25. A False Alarm.....1 C
Nov. 25. A Tough Turkey Trot.....1 C

KEYSTONE RELEASES
Nov. 4. Haunted by Himself (George Binns, Maude Wayne) .....1 C
Nov. 11. False to the Finish (Myrtle Lind, Aletia Martan) .....2 C
Nov. 18. The Soul of a Plumber (Fritz Schade, Dora Rogers).....2 C
Nov. 25. Won by a Foul (Fritz Schade, Claire Anderson) .....2 C

Universal Film Company

Tuesday, October 29, 1917
GOLD SEAL—The Mysterious Iron Ring (Kingsley Benedict, Betty Schade)....3 D
JOKER—A Bad Little Good Man (H. Murdock, Matty Coment).....1 C
L-KO—Even as Him and Her (Phil Dunham, Lucille Hutton, Billy Bevan).....2 C
UNIVERSAL ANIMATED WEEKLY—Weekly, No. 96.

Thursday, November 1, 1917
NESTOR STAR FEATURETTE — The Shame of a Chaperon (Eddie Lyons, Lee Moran) .....2 C
JOKER—I Quit (Gale Henry, Wm. Franey) 1 C

Friday, November 2, 1917
VICTOR—The Fifth Boy (All Boy Cast) 1 C-D
UNIVERSAL SCREEN MAGAZINE—Issue No. 43

Saturday, November 3, 1917
UNIVERSAL CURRENT EVENTS—Issue No. 25 (Shipping Date Oct. 27)
JOKER—A Devil With the Wimmin (Max Asher, Beatrice Van).....1 C
BISON—Danger Ahead (Helen Gibson, Val Paul) .....2 D
UNIVERSAL SPECIAL—The Leap for Liberty (Third Episode of "The Red Ace" Serial) .....2 D

Vitagraph

BOBBY CONNELLY SERIES
Oct. 15. Bobby's Fairy.
Oct. 22. Bobby of the Home Defenders.
Oct. 29. Bobby and Company.

THE FIGHTING TRAIL SERIES
Nov. 5, Epi. 9. The Bridges of Death.2 parts
Nov. 12, Epi. 10. The Sheriff .....2 parts
Nov. 19, Epi. 11. Parched Trails .....2 parts
Nov. 26, Epi. 12. The Desert of Torture 2 parts

BIG V COMEDIES
Sept. 17. Risks and Roughnecks.....
Sept. 24. Plans and Pajamas.....
Oct. 1. Plagues and Puppylove.....
Oct. 8. Sports and Splashes.....
Oct. 15. Riffraff and Rivalry.....

Favorite Film Features

Oct. 15. Dr. La Fleur's Theory (Clara K. Young, Maurice Costello, Van Dyke Brooke, James Morrison)...1 D
Oct. 15. Terry's Uncle's Namesake (Sidney Drew, Louise Beaudet, Rogers Lytton, Kate Price, Wm. Shea, Ethel Lloyd).....2 C
Oct. 22. The Still Voice (Edith Story, Sidney Drew, S. Rankin).....2 D
Oct. 22. Chumps (Leah Baird, John Bunny, Marshall P. Wilder, Wm. Shea, Wallace Reid).....1 C
Oct. 29. The Lion's Bride (Harry Morey, Julia Swayne, Tafft Johnson).....1 D
Oct. 29. Beauty Unadorned (Clara Kimball Young, Sidney Drew, Templar Saxe) .....2 C

Releases in the Independent Field

(Continued from page 2959)

Peter Pan Film Corporation

(Mo-toy Troupe)
July 19. Little Red Riding Hood.....1 reel
July 26. Puss in Boots.....1 reel
Aug. 2. Jimmie, the Soldier Boy.....1 reel
Aug. 9. Jimmie and Jam.....1 reel
Aug. 16. In Japoland .....1 reel

Popular Picture Corporation

Corruption .....6 reels

Private Feature Film

Ignorance (Earl Metcalfe).....6 reels

Public Rights Film Corporation

The Public Be Damned (Charles Richman and Mary Fuller).....5 reels

Purkall Film Co.

The Liar .....6 reels

Radio Film Company

Satan the Destroyer of Humanity.....7 reels
The Spirit of 1917 (James J. Harkness and Carl Sturmer).....— reels

Renowned Pictures Corporation

In Treason's Grasp (Grace Cunard and Francis Ford) .....5 reels

Select Photoplay Co.

Humanity .....6 reels

Selig Special

Beware of Strangers.....7 reels
The Ne'er-Do-Well.....8 reels
The Garden of Allah (Selig).....10 reels
Who Shall Take My Life?..... — reels

Frank J. Seng

Parentage .....7 reels

Sherman Elliot, Inc.

The Crisis .....10 reels

Sherman Pictures Corporation

I Believe .....7 reels
The Land of the Rising Sun

Signet Film Corporation

The Masque of Life.....7 reels

Standard Newsfilm, Inc.

Demons of the Air.....2 reels

Julius Steger

Redemption .....6 reels

Moe Streimer

A Daughter of the Don.....10 reels

Submarine Film Corporation

The Submarine Eye.....7 reels

Ultra Film Co.

A Day at West Point.....
West Is West.....
The Rustler's Frame-up at Big Horn.....

Unity Sales Corporation

The Bishop's Secret.....4 reels
The Lottery Man.....5 reels
The Marriage Bond.....5 reels

Universal Film Mfg. Company

Robinson Crusoe (Robert Leonard and Margarita Fischer).....4 reels
Hell Morgan's Girl.....5 reels
Come Through .....7 reels

Variety Films Corporation

My Country First.....6 reels
The Pursuing Vengeance.....5 reels
The Price of Her Soul.....7 reels

Victoria Feature Films

The Fated Hour.....6 reels
The Slave Mart.....5 reels

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See Pages 2966 and 2975

Motion Picture News
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HAS THE QUALITY CIRCULATION OF THE TRADE

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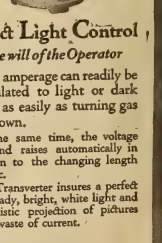
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Accessory News

— SECTION OF MOTION PICTURE NEWS —

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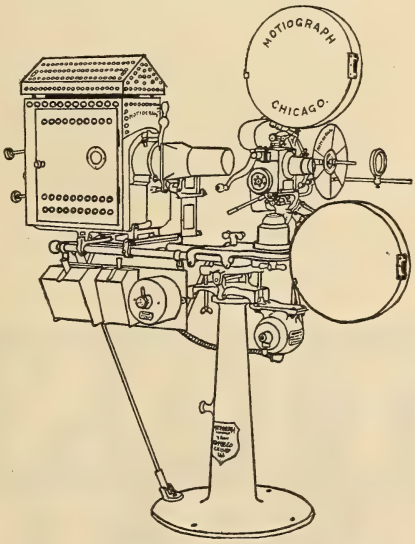

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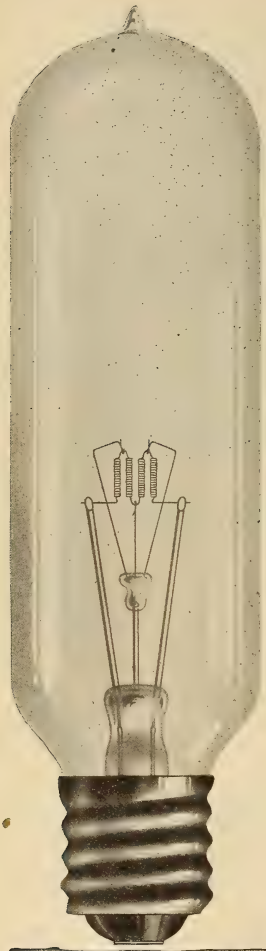

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—*After It's Installed*

When your projecting apparatus has been equipped with this new NATIONAL MAZDA lamp, the operator can run through the entire program *without giving a moment's attention to the light.* Once focused, it requires no adjusting. It leaves "nothing to watch but the film."

The pictures are made doubly enjoyable. The light is brilliant, steady, flickerless. The screen is evenly illuminated to the farthest edges. The pictures are sharper. The eyestrain is gone.

At small expense your machines can be rebuilt to accommodate these lamps. The lowered operating cost will repay the entire investment within a few months.

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NATIONAL MAZDA

THE WAY TO BETTER LIGHT

Accessory News

SECTION OF MOTION PICTURE NEWS

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

Society of Motion Picture Engineers

ON Monday and Tuesday, October 8 and 9, respectively, the latest meetings of the Society of Motion Picture Engineers were held at the Hotel Astor, New York City. The efforts of the Society to standardize cine machinery and cinematographic practice are going steadily forward, and at the Hotel Astor meetings the following were in attendance: C. F. Jenkins, Graphoscope Co.; E. K. Gillett, MOTION PICTURE NEWS; A. C. Roebuck, Enterprise Optical Co.; Max Mayer, M. J. Wohl & Co.; E. F. Murphy, Universal; S. C. Porter, Edison Lamp Works; Dr. Hermann Kellner, Bausch & Lomb; H. A. Campe and H. M. Wible, Westinghouse Electric & Manufacturing Co.; J. C. Moulton, General Electric Company; Henry Joy, Urban Spiroraph Company; A. S. Cory, MOTION PICTURE NEWS; Dr. C. Akeley, Akeley Camera Co.; W. R. Rothacker, Rothacker Film Company; W. C. Kunzman, National Carbon Co.; J. T. Caldwell, National Lamp Works; C. L. Gregory, Motion Picture World; W. C. Smith, Nicholas Power Company; J. E. Robin, American Standard Motion Picture Machine Co.; R. L. Dennington, Westinghouse Lamp Company.

The morning session, October 8, was opened by President C. Francis Jenkins, who drew attention, in his address, to the fact that the Society was now one year old.

Sundry business was then disposed of, an important amendment of the by-laws being that applicants for membership in the society require the endorsement of only one member upon their application, instead of two, as formerly. The classification "associate member" has also been abolished by the society so that all members are now "active members," and, as such, are entitled to vote and take part in the society's proceedings. This move reflects credit upon the class of technicians represented by the membership of the society.

AT the Monday afternoon session the election of officers was taken up with the following result: President, C. Francis Jenkins (*re-elected*); Vice-President, Max Mayer; Secretary, E. Kendall Gillett (*re-elected*); Treasurer, W. C. Smith. Messrs. H. A. Campe and J. C. Moulton were elected to the Board of Governors for the term of two years, while A. C. Roebuck was elected a governor for one year to fill a vacancy.

The committee on cameras, represented by C. L. Gregory, reported progress and promised a paper for the next meeting. Mr. D. J. Bell, chairman of the committee on cameras, was detained in Chicago.

Dr. Hermann Kellner, of the Committee on Optics, reported on the accuracy with which projector lenses should be marked. It was pronounced feasible and recommended by the Society that "approved projection objectives shall have the equivalent focal-lengths marked thereon in inches and quarters or halves of an inch, in decimals, with a plus or minus tolerance not to exceed 1 per cent. of the designated equivalent focal length, also indicated by the proper sign following the figure."

Following further suggestion by Dr. Kellner the lens tube diameters of 38, 46, and 65 mm., adopted at Chicago, were eliminated from the recommendations of the society, and following a suggestion of the President a lens-holder forming part of the machine-head and having an opening $1\frac{1}{8}$ inch diameter was recommended as a standard to replace the three diameters of lens-tube which had been proposed at Chicago. The proposed built-in jacket or lens holder of $1\frac{1}{8}$ inch diameter is practical because it corresponds with the diameters of numerous lens tubes, while tubes of small diameter may be readily provided with an adapting collar. This recommendation was adopted.

The subject of a standard projection screen surface, to which other screens could be referred for purposes of comparison, was introduced by the President, but was laid over pending further and more detailed investigation.

The Society decided that the most efficient type of film reel, for 1,000 foot lengths of film, should conform to the following dimensions: Diameter 11 inches, interior width $1\frac{1}{2}$ inch, diameter of hub 5 inches; center hole $\frac{5}{8}$ inch wide provided with a key-way $\frac{1}{16}$ x $\frac{1}{8}$ inch extending all the way through the reel.

A standard take-up tension was also recommended, this being, for 1,000 foot reels of film, not to exceed a pull of 15 ounces at the end of a five-inch lever (*the 5-inch lever representing the radius of a 10-inch, or 1,000 foot, film reel of common type.*)

ON Tuesday morning, October 9, the Auditors' report for the past year was read, and showed the Society of Motion Picture Engineers to be in healthy financial condition. It was decided to purchase and distribute to all members in good standing, gold buttons bearing the insignia of the Engineers.

After Committees on Auditing, Publicity, Cameras, Projecting Machines, Optics and Electrical Devices had been appointed, the question of the next meeting place of the Society was considered, and Rochester, N. Y., was selected by popular acclaim. Dr. Kellner will therefore be the guardian angel of the Engineers upon the occasion of their next meeting (in March or April).

During the course of the Tuesday morning session further recommendations as to standardized apparatus were approved by the Society. Standard reels of film were described as having black film leaders and tinted (*red, green or blue*) trailers, and it was, moreover, recommended that in the case of multiple reel productions, each reel should end with a sub-title and that the following reel should commence with the same sub-title. These similar titles can be simultaneously screened when "changing over" from one projector to another, and, in fact, this recommendation of the Engineers is one of the best solutions of the elimination of the "punch-mark" evil.

Action was also taken on the standard dimensions for the apertures of cinematograph cameras, and after extensive consideration it was decided to adopt, for the dimensions of a standard camera aperture, the same dimensions as were recommended by the Engineers at Chicago for the Standard projecting-machine aperture. These dimensions are, as is well known, 0.906 inch by 0.68 inch. The dimensions finally decided upon for the apertures of positive printing machines will probably be different from the above, for practical reasons, but this subject does not come up until next year.

AS good progress had been made at the Monday sessions and the Tuesday morning session, the Tuesday afternoon session was occupied with the reading and discussion of papers. The first paper, read by J. T. Caldwell, Engineering Department of the National Lamp Works, covered the subject of screen brilliancy and Mazda projection lamps. Mr. Caldwell had the subject at his finger tips, and demonstrated his points with the aid of a shadow-box equipped with lights of various powers. He also demonstrated a portable photometer, or illumination meter, which has proven of great value in investigating the lighting conditions in theatres and factories. Some important points in Mr. Caldwell's lecture were illustrated by lantern slides.

Although Caldwell's paper was very comprehensive he did not exhaust the subject of Mazda projection globes, for Mr. Dennington, Westinghouse Lamp Works, who spoke next, was able to bring out some more points in connection with this subject.

A most important communication was next read, this being the report of the Committee on Electrical Devices read by Chairman Wible of that committee. This committee consisted of Messrs. Wible, Campe and Moulton, and the compilation of their report,

(*Continued on page* 2970)

EQUIPMENT OPERATING

PROJECTION

By I. G. SHERMAN

QUESTIONS ANSWERED

National Anti-Misframe League

Pledge

AS a motion picture operator who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the operating-room, I promise that I will to the best of my ability return films to the exchange in first-class condition. Furthermore, I will when it becomes necessary remedy all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

Roll of Honor

MAX D. BRYANT, Lincoln, Neb.
GEORGE E. KAMMERER, Chattanooga, Tenn.
R. W. BERRY, Lansing, Mich.
F. B. BETTENCOURT, San Mateo, Cal.
GEORGE H. WHEELER, Muskegon, Mich.
MARION WHITSELL, Muskegon, Mich.
G. CORTLAND RANTHENBERG, Geneseo, Ill.
EUGENE SULLIVAN, Texarkana, Ark.
R. H. HYDE, Anadarko, Okla.
JOSEPH F. LYONS, New York, N. Y.

Members previously recorded..... 461
Members registered this week..... 10

Total membership to date..... 471

Notice! Anti-Misframe League Members

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Member's name.....
Home address .....
Name of theatre where employed.....
Address of theatre and name of manager.....
.....

This notice does not apply to those who have already sent in this information, but it is for those who have neglected doing so, many of whom have merely given their name and name of city, without any street address, making it impossible for the post office employes to deliver the letters addressed to them. Now let us all get together and raise our "Army of 1,000," and show that we are sincere in our efforts to better conditions in general. I. G. S.

Outside Shutter for Simplex

LEAGUE MEMBER 246, writes: "I believe the Anti-Misframe League if rightly encouraged will be the means of saving the industry many dollars each year due to the great loss now sustained by the careless handling of film. The worst condition we have to face now is the condition of the reels on which the film is sent out by the exchanges. Some day they (the exchange) will wake up and see where they are wrong in sending out one hundred and fifty dollars' worth of film on a broken-down reel, when a new reel, which would cost not more than twenty-five cents, would insure against film damage due to the scratching, scraping etc., which occurs when reels that are not in first-class condition are used. Now for a little question that has been worrying me of late. I have in operation an old model Simplex with the enclosed type of shutter, and I want to know if it would be practical to install the new type of outside shutter on this machine. It seems to me that by installing new shutter driving gears this should be an easy matter. Of course, a new shutter and spider would have to be installed also. Thanking you for any information you may give, I will close with best wishes to the National Anti-Misframe League."

ANSWER: It is indeed a sad commentary, that the film exchanges WILL send out a valuable product, such as a feature film, on reels that are in such a condition as to totally unfit them for service. An instance of this kind was my experience one evening recently, when I and another operator were putting on a show in a private residence "somewhere in Connecticut." The picture was a first run and the emulsion was still green; machine was hand driven, and of course, when we struck the bad reel there was nothing to do but turn the crank with one hand, while turning the take-up reel with the other, and that was not fun, I can tell you, especially when the current was A. C. If the operator had been alone, it would have been almost an impossibility for him to have shown that reel of film. In the city he could not have done so, for it is against the fire department regulations to operate a projector with the doors of the magazine open. The laxity on the part of some film exchanges in this respect is only equalled by their lack of inspection of the film itself. But there will be, as there *must be*, a change for the better, and this change can be made possible by the earnest co-operation of every member of the N. A. M. L.

Regarding the installation of an outside shutter on your old type Simplex projector, it is not only practical, but possible. However, it is too difficult a job for the operator to attempt, as tools which he does not possess are required to perform the operation. I would suggest if you want this change made that you send in your mechanism to the Precision Machine Company, and let them do the job right. They will, I think, loan you a mechanism to use while the change is being made. I think it is false economy to keep a machine in service for so great a length of time, especially when we consider the various improvements that are being made in all kinds of projection machines. Figuring that the average admission charged by the theatre is ten cents, it is only necessary that ten admissions per day be taken and laid aside for the purchase of *an entirely new projector* at the end of the year; while, if we figure closer, this can be reduced to five admissions per day, for each machine is sent out with a one year guarantee, and there is no projector on the market today that will not live up to its guarantee if given any care at all in the hands of the operator. At, or just before the expiration date of guarantee, the machine may be returned to the factory for a general overhauling, without charge, when the machine will perform satisfactorily for another year. At the end of the second year, however, a new machine should be purchased if a theatre is to keep up-to-date, and the money that has been placed in the "fund," together with that obtained from the sale of the old machine, for which a purchaser can always be found, will be found more than enough to purchase an up-to-the-minute equipment.

Ye Towne Knocker, by I. G. S.

OPERATORS
* * *
ARE no less
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PATRIOTIC than
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ARE exhibitors
* * *
AND OTHER people.
* * *
OPERATORS
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LIKE to fight.
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OPERATORS
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WANT to fight.
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MANY OF them,
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HOWEVER, ARE
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"GO OVER THERE"
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BUT yet they
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CAN SHOW their
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THEIR COUNTRY'S
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CALL and subscribe
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TO THE second
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LIBERTY LOAN.
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IF YOU can't go
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SEND some of
YOUR DOLLARS.
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AND IN this way
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A PATRIOTIC
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FOR A RAINY DAY.
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THOSE WHO have
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WE would like
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TO HEAR from.
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THOSE who haven't
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SHOULD DO SO.
* * *
I THANK YOU.
* * *

(With apologies to K.C.B.)

Power's Incandescent Outfit at Safety and Sanitary Exposition

THE Nicholas Power Company was the only motion picture manufacturer to install an exhibit on the floor of the Fourth National Safety and Sanitary Exposition, held under the auspices of the American Museum of Safety and the National Safety Council, at the Grand Central Palace, New York, during the week of September 10.

One of the drawing features of the Exposition was the program of motion pictures, given twice daily, illustrating safe and unsafe industrial methods and practices.

These pictures were projected by a Power's Cameragraph No. 6B, equipped with the new incandescent lamp equipment. The excellence of the projection, and the ease with which the machine was operated demonstrated the suitability of the new outfit for use under all conditions.

In the Nicholas Power Company's booth in the Exposition hall, a duplicate Power Cameragraph with transformer and switchboard was set up in conjunction with an atmospheric screen, to show the illumination of the incandescent system of lighting.

The 110 volt 7 ampere current at the supply line was transformed to 25 volts 30 amperes, giving 750 watts consumption at the lamp. The switchboard was equipped with an ammeter showing current consumption and permitting the interested observer to see how the outfit was drawing on the supply when the proper illumination was registered on the screen.

The Nicholas Power Company advises the use of the new system for a throw of from 75 to 85 feet and a picture of from 14 to 15 feet in width. The outfit as shown evoked much interest from visiting manufacturers who are contemplating installing projecting outfits in their plants as an adjunct to their educational system.

Being Able to Help You Is Our Thanks

MR. J. E. THOMAS, Wisconsin, writes: "I am after some information and am willing to pay for it if you will let me know the cost of same. I am showing a 12-foot picture, throw 65 feet, using 60 amperes through an economizer. I have been told that with this size picture and the distance which it is being projected, I should use 70 amperes, which is of course impossible with the outfit now being used. Can you tell me if direct current will in all cases reduce the flicker and give better satisfaction in general than will alternating current? I shall be pleased to have your opinion on these two points, and, as I said before will pay you for your trouble."

Answer: Before I attempt to answer your questions, I first want to say that MOTION PICTURE NEWS pays me a salary to answer questions, procure information and give that information to our readers *without cost to them.* Our being able to help you is all the thanks necessary, and now that I have gotten that off my mind here goes to try and answer your questions. It is a common thing for operators all over the country to use all the amperage they can get, and in many cases they use entirely too much current. In your case, with a picture as small as 12 feet, it seems to me that 60 amperes is sufficient; if you are using a reflecting type of screen then the amperage could be cut down to a considerable degree, and when I say "considerable" I mean within ten or fifteen amperes. With 45 or 50 amperes and using the proper carbons there should be no difficulty in obtaining and keeping a well illuminated picture upon the screen. If, however, the screen is of muslin or plaster then you will need every bit of 60 amperes, although it is a question in my mind as to whether there would be any great advantage in going over this amount with such a short throw. Undoubtedly direct current is superior to alternating in so far as the projection of pictures is concerned, as with D. C. there is a purer and softer tone to the light than there is with A. C. You evidently confuse the word "flicker," for in your case I believe you mean to say fluctuations or the alternations of the current cycle which is not so noticeable with a current of high frequency, say 120 or even 60 cycles as it would be with a 25 cycle current. Flicker is directly traceable to the action of the revolving shutter on the projector. It should, then, become a part of your work to see that the shutter is properly apportioned and adjusted. If you were to strike your arc, open the gate of the mechanism and turn the crank very slowly, without a film in and projecting only the white light to the screen you will see where the "flicker" enters. With the machine in operation at a higher speed, say 50 or 60 revolutions per minute, there should be an absence of all flicker, if as I have said before, the shutter is properly apportioned and adjusted. For your kind wishes, which modesty caused me to omit, I thank you.

Enterprise Progressiveness

TWO noticeable factors have been responsible in the last three years in placing the Enterprise Optical Company, of Chicago, on the motion picture map and brought about astonishing popularity and demand for their main product in this field—the Motiograph. First has been the quality of that machine and secondly the organization and executive ability of O. F. Spahr, the general manager of Enterprise Optical.

It was an impossible task in a recent interview to persuade Mr. Spahr to talk at any great length. He predicted the future of the motion picture; talked of the qualities of the Motiograph, and of the condition of the supply field.

"There is an unlimited and unguessed field for motion picture machines and supplies," said Mr. Spahr in discussing the outlook. "New possibilities are showing themselves every day and we at Enterprise Optical are seeking out these new fields all the time. The manufacturer of motion picture machines and supplies no longer has to depend on the theatre for the bulk of his sales.

"Schools, churches and manufacturing plants are coming to see the need and value of the motion picture method in their educational and propaganda work. The latter, especially, are taking up the motion picture means to create efficiency. Now Uncle Sam through the Y. M. C. A.'s all over the country is creating a demand for machines in the numerous military training camps and cantonments. In the last several months we have placed about 350 Motiographs in military cantonments. And there are more orders coming in every day. The outlook is proving itself and there will be plenty of orders and increasing demand for all the makers of motion picture supplies for many days to come."

The Fifth Reel

Does it find your patrons sleepy and tired-eyed from hazy pictures? Or do you use

Bausch and Lomb Projection Lenses

These lenses are unexcelled for clarity of image. They furnish that sharp, even definition which makes the details of the film stand out in bold relief.

These lenses are part of the regular equipment of Edison and Nicholas Power Machines. Doesn't that attest their superiority?

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New York Washington Chicago San Francisco

Leading American Makers of Photographic and Ophthalmic Lenses, Microscopes, Projection Lanterns (Balopticons), and Other High-Grade Optical Products.

REBUILT MACHINES

We have on hand a number of rebuilt machines which we guarantee to be in A 1 adjustment, all worn parts having been replaced by NEW GENUINE PARTS MADE AND GUARANTEED BY THE MANUFACTURER of the particular machines.

All orders subject to prior sales.

POWERS No. 6, complete with lenses and Rheostat	$100.00
Motio, 1909 Model, complete with lenses and Rheostat	75.00
Motio. 1908 Model, complete with lenses and Rheostat	50.00
Powers No. 5, complete with lenses and Rheostat	50.00
Edison Exhibition Model, complete with lenses and Rheostat	50.00
Vinscope, complete with lenses and Rheostat	40.00
Monarch, complete with lenses and Rheostat	25.00

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Canada Sets a Record

FROM Brandon, Manitoba, Canada, comes a letter as follows: "I have been reading MOTION PICTURE NEWS for some time now and am very much interested in the Anti-Misframe League, and would be very glad if you will accept my application for membership in same. I may say I am a member of Local 299, Winnipeg. I never permit a mis-frame or bad patch to pass through my machine the second time, but should I attempt to cut out *all* the punch marks I have found in some films, I really do not believe I would have enough film left to give a show. Punch holes every few feet! I cannot imagine why they were ever put in the middle of a reel as I have oftentimes found them. However, I do not get so many now; and I believe the A. M. F. L. has had something to do with the extinction of this menace that has visited so many operating rooms—namely, "Punch Holes"—which have ruined many good films. I have been reading the Projection Department for some time now, but of late I am sorry to say have not seen very muuch on real projection troubles. I presume, however, that the League is becoming thoroughly organized before other things are dealt with in regard to projection problems, and I also believe the League will be a blessing to many good operators who are constantly experiencing trouble with films that are in bad condition, and, believe me, there are many such films up here in Canada. Some of us make as many as sixty or seventy-five patches in a five-reel feature and sometimes we go over the mark [That's a bad enough record, I should say—Ed.] and make one hundred or more. This, however, depends considerably on the exchange from which film is received."

ANSWER: You have been made a member of the League, and I want to compliment you on putting your film in first-class condition after the first showing, which every operator who has any interest in his work whatever will do. It was my pleasure to meet, the other day, a man who had just returned from an extensive trip through the provinces, and with what he told me and what you have written I can well believe that you boys are the sufferers at the hands of the film exchanges. We flatter ourselves that the League has played no small part in the bettering of those conditions in various parts of the country. As to the projection troubles, if you remember, some time ago I began a series of articles under the heading "A. B. C. of the Operating Room," and I am frank to admit that I started off half cocked; those articles were commended by many operators, but unfortunately I had not sufficient data on hand with which to continue them. As you will note by the copy you now hold in your hand, I am taking up the topic again, and as I have received much data I believe the series will be of great value to the operator who is really desirous of qualifying for a better position, by increasing his knowledge and brushing up on the fundamental principles of his profession.

Question and Suggestion

LEAGUE Member No. 34 writes: "What size condensing lenses would you advise me to use with an 80 foot throw; size of picture about 9:6 x 13:6 and a 5½ inch focus objective? I am using a 6½ and a 7½ combination. Kindly instruct me how to use the Anti-Misframe labels. I have a suggestion to make for the "change over," and that is to "cue" the picture as you would cue stage performances or acts using a spot light. I don't believe in putting gummed paper or anything else *on the film.* It is just as easy to watch for the movement of some person on the screen as it is to watch for a peeper or punch hole."

IN REPLY: I would suggest that you use two 7½ inch condensers, placing them in the mount so that they are separated about ⅛ of an inch. Also, see that the lower carbon is slightly in advance of the upper, and that you have a good crater. *It is absolutely necessary that a perfect crater be formed if perfect results are to be obtained,* no matter what condensers are used. In using the labels of the N. A. M. L., it is recommended that one be placed upon each single reel can; the several reels then placed in the shipping case for return to the exchange. The suggestion you make, while practical, is not always practicable. It is sometimes impossible to catch the "cue" quickly enough to make the "change over" without its being noticeable, and that is what all operators are after. However, I am passing your suggestion along for the consideration of those who may possibly agree with you. Thanks for the names of new members you sent in.

White A. C. Special Carbon

FOR MOTION PICTURE WORK

GIVES PURE WHITE LIGHT AND NOISELESS OPERATION, REQUIRES MINIMUM OPERATING ADJUSTMENTS

THE introduction of the new White A. C. Special Carbons for motion picture work has meant much to those operators who have been looking forward to such an improvement for many years. Hitherto, A. C. operation has always meant an inevitable and annoying accompaniment of flickering light, roaring noise, and a generally dissatisfied audience.

The White A. C. Special Carbon changes all of this. By a patented process the light is held absolutely steady—so steady in fact, that many operators have been sure that the lamp was operating on direct current. Not only is the light steady and flickerless, but the old roaring noise is gone. And with it has gone the dissatisfaction of the audience. With White A. C. Specials at work, no operator need fear that his screen definition will not be perfect—both in intensity and steadiness.

The quiet burning and steady white light of this carbon reduces the necessary adjustment during operation to a minimum. In more ways than one operators are unanimous in feeling that the White A. C. Special will give alternating current a new lease of life in the motion picture industry.

Write for our new booklet describing these White A. C. Special Carbons.

FOR D. C. OPERATION

the National-Silvertip combination is the standard everywhere. Silvertip means perfect projection the country over.

With these two carbons, both unique in their fields, and designed especially for use with A. C. and D. C., we can fill every requirement in the motion picture industry!

National Carbon Company, Inc.

CLEVELAND, OHIO

AN NOUNCEMENT

We have just purchased the entire supply department of the Mutual Film Co. In order to acquaint you with our service and other bargains which we are constantly offering the trade, we have decided to resell this entire stock of the Mutual Co. at a great reduction. It will pay you to write now for prices.

Take Advantage of this Announcement and

Save Money

Other Bargains

2 POWERS 6a Motor Driven Machines, used two nights for exhibition purposes... $235.00

1 POWERS 6b Motor Driven Machine, complete, used five months.....$190.00

1 SIMPLEX Motor Drive, latest model, 12" magazines $235.00

SPEER ALTERNO CARBONS ARE HERE

Sample packages of 25-12" upper Carbons and 25-6" lower Carbons

5/8 Combination $2.85
3/4 Combination $3.45
7/8 Combination $4.95

F. O. B. New York. Cash to accompany order

INDEPENDENT MOVIE SUPPLY CO.
729 Seventh Ave., New York. 6th Floor

Society of Motion Picture Engineers

(*Continued from page 2965*)

which described the efficiency of various rectifier and motor-generator sets, represents a great deal of time and labor. When its text is published some valuable data on electrical devices will be available to operators and others, and the gentlemen of the Committee on Electrical Devices are deserving of the best thanks of the industry in addition to the high appreciation in which their work is held by the Society of Motion Picture Engineers.

THE concluding paper was the report of the Committee on Booths, prepared and read by the President, C. Francis Jenkins. Mr. Jenkins made the radical suggestion that projection machine booths should be *made of glass*, so that the audience can keep tabs on the carefulness with which the operator fulfils his work. This, it is stated, will be instrumental in securing decreased insurance rates, as well as increasing the safety of the audience. Coming from such a student of affairs as is Mr. Jenkins, the suggestions contained in his paper are certainly worthy of consideration.

All papers read at the meeting will be published, complete with diagrams, etc., in the forthcoming printed Transactions of the New York Meeting of the Society of Motion Picture Engineers, and, upon the publication of the Transactions, attention will be drawn to the same in these columns.

N. C. R. Shows Films to Employees' Wives

MOVING pictures were used this week at the plant of the National Cash Register Company in Dayton, O., when the wives of the selling force of the company were entertained. The company, for the first time in history, took the wives into the confidence of their husbands' employers. The expense of all the women were paid by the company.

Two new films recently released by Essanay, "The Troubles of a Merchant and How to Stop Them," which was made at an expense of $10,000 and "The Functions of a Cash Register" were shown for the first time. The pictures were shown in the company schoolhouse which has a seating capacity of 1,200.

INDISPENSABLE

IS THE WORD NOW ATTRIBUTED TO

SPEER ALTERNO CARBONS

Pictures projected with Speer "Alterno" Carbons give positive assurance of Intense Illumination—Noiseless Projection—Wanderless Arc—A Bright, Flickerless, Eye-Resting Light and the Elimination of all A.C. Difficulties.

No necessity of buying new housing, new holders—or in fact—any additional equipment. Speer "Alterno" Carbons produce a pure white light and steady burning with the use of the apparatus you now have in your booth.

The results are almost unbelievable. For that reason all A. C. operators and exhibitors should investigate the wonderful possibilities of Speer "Alterno" Carbons. A. C. houses can now assure their patrons that "ghosts," "dark-spots" and "aggravating shadows" are all eliminated. It means a complete transformation of former alternating current conditions.

Write today for the folder describing Speer "Alterno" Carbons

"THE CARBON WITH A GUARANTEE"

SPEER CARBON COMPANY ST. MARYS, PENNSYLVANIA

Projection with MAZDA Lamps

The New Type I Compensarc Developed especially for use with Mazda Lamps.

After many months of experiment the General Electric Company now introduces projection equipment which has for its lighting unit the well known Mazda Lamp.

The control equipment consists of the new Type I Compensarc illustrated herewith. This device is very compact (dimensions 20 by 9 by 6 inches) and can be mounted on the wall close to the projection machine, giving the operator instant control.

A *three point* starting switch limits the rush of current, and a multi-point rheostat and ammeter enable the operator to keep the current adjusted accurately at all times.

The Type I Compensarc is rated at 750 watts, 110 to 120 volts, alternating current, and will operate either the 20 or 30 ampere Mazda lamps that have been developed especially for this work.

Get the Control that was developed especially for Mazda Lamps.

Ask your dealer or our nearest office about the new Type I Compensarc.

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7435

THE CAMERA

Sensitometry

THE relative rapidity, or sensitiveness, of various brands of photographic plates and films is a subject of interest to all users of such materials, but beyond the "speed numbers" (*so called*) printed on boxes of plates, and the tables of comparative plate and film speeds supplied with the various exposure-meters, very little data on the sensitiveness of his materials is within the hands of the average photographer.

While it is a common thing to hear photographers speak of the H. & D. speed of a given film or plate, the fact remains that they do not know how this value has been derived, nor is it generally known that the speed numbers given out by the various manufacturers are not comparable, one with another, because most every maker of sensitive photographic goods employs speed testing methods which, while similar in principle, are modified in practice.

The quantitative investigation of the sensitiveness and other characteristics of photographic emulsions is known as sensitometry, and modern methods of scientific research have made possible the intimate investigation of photographic materials and the theory of photographic processes.

Into all phases of the subject we do not at present enter, but in response to numerous requests we shall endeavor to present in concise and non-technical manner an outline of the modern methods of film or plate speed determination.

In the earlier days of the gelatine dry plate the rapidity of various batches of plates was specified by saying that they were so many times faster than wet collodion plates, but in 1881, or thereabouts, devices were invented by Spurge, and by Warnerke, wherewith the sensitiveness of photographic plates could be compared. Spurge's sensitometer consisted of a bundle of miniature cameras, containing diaphragms or holes of increasing size, the plate being exposed with this device in contact and the deposits beneath the various sized openings examined after development. Such a device has its limitations, for exposures can only be made to diffused light.

The Warnerke sensitometer consisted of a glass plate bearing numbered squares of increasing density. This was placed in contact with a photographic plate and exposed to the light emitted by a phosphorescent tablet which had been previously excited by burning before it a given length of magnesium ribbon. Upon developing the exposed plate, the highest number visible (*the numbers increased with increasing density of the squares on the sensitometer plate*) was taken as the speed of the emulsion tested.

It is obvious that this method could not well be standardized, but the Warnerke principle of observing the least visible deposit in the developed plate was incorporated by Scheiner into his method of sensitometry (1894).

In the Scheiner system a plate is given a series of varying exposures to a constant light source by exposing it behind a revolving sector-wheel having 23 steps or openings which increase in angular extent in the ratio of 1:1.27. After exposure behind this sector-wheel, and subsequent development, the plate shows a series of exposures of decreasing density, and the least perceptible deposit, when the plate is laid in contact with a piece of white paper, is termed the "Schwellenwerth" or threshold value of the plate. Although it was considered for a time that the Schwellenwerth represented the very faintest light action detectable in a photographic emulsion, this method of observation must naturally vary with different observers, and it has further been proven by microscopic examination of developed test plates that light-action occurs far below the so-called threshold exposure. The Scheiner method of sensitometry has been employed by Dr. J. M. Eder in his elaborate researches, and still remains the standard in Europe.

In 1901 H. Chapman Jones introduced a modification of the Warnerke sensitometer, which has become well and popularly known, and is termed the Chapman-Jones Plate Tester. It consists of a glass plate bearing a series of 25 squares of increasing density; a series of four colored squares and a gray strip, all of equal luminosity; a further series of colored squares transmitting various spectral regions; and a square containing portions of a line and a half-tone negative. With the Chapman-Jones Plate Tester the sensitiveness, range of gradation and chromatic qualities of plates are compared by placing photographic plates in contact with the device, exposing to a standard candle at 1 foot distance, and examining the developed results. Exact speed determinations are not possible by this method, however, nor is any strictly scientific method of plate-speed testing in use today except the Hurter and Driffield system, which was proposed in 1890, and, with suitable improvements, is the method now employed in England and the United States. The literature on the Hurter and Driffield system has been reviewed in the Camera Department[1] and may be consulted by those desirous of going thoroughly into the subject.

For the benefit of Camera Department readers we proceed to outline the Hurter and Driffield system of plate and film speed testing as practised by the modern maker of photographic materials. It was proven by Messrs. Hurter and Driffield's investigations that there is a definite relationship between the opacities of a correctly exposed photographic plate and the light intensities which formed them. They therefore proposed the following terminology and definitions whereby to describe the action of light and development on the photographic plate:

OPACITY is the optical property of a substance (*the silver image in the case of a photographic film or plate*) which impedes the passage through it of incident light. The mathematical expression for opacity is, therefore:

$$O = \frac{\text{Intensity of Incident Light}}{\text{Intensity of Transmitted Light}} = \frac{I}{I_t}$$

TRANSPARENCY is the inverse of opacity, and is measured by that fraction of the incident light which the substance transmits.

$$T = \frac{\text{Intensity Transmitted}}{\text{Intensity Incident}} = \frac{I_t}{I}$$

DENSITY is the relative quantity of silver deposited per unit area and is expressed as

$$D = -\log_{10} T = \log_{10} O$$

The relationship between density and opacity is defined by saying that the density is the common logarithm of the opacity. (*In practical work common logarithms, to base 10, are used, but in theoretical researches hyperbolic or Napierian logarithms are sometimes employed.*—ED. Camera Dept.).

The term density is loosely and sometimes inappropriately used in describing the appearance of a photographic negative. It should be here emphasized that a "dense negative," according to the foregoing terminology, is one on which the "opacities" are so great that it possesses very slight "transparency." The "density," according to Hurter and Driffield's notation refers, as above stated, to the amount of silver per unit area, a point upon which the scientific value of the H. & D. system of measurement is based and which should be kept in mind.

An opacity of 10 (*transmitting one-tenth of the incident light*) is therefore represented by a density (*weight of silver deposit*) of 1.0, because 1.0 is the common logarithm of 10. If, for example, we have a plate with light of intensity 100 incident upon it, the foregoing definitions will be represented as follows:

I	I_t	T	O	D
100	100	1	0	0
100	10	.1	10	1
100	1	.01	100	2
100	.1	.001	1000	3

From this we see that

$$I \div O = I_t$$

and

$$I \div I_t = O$$

[1] "Photographic Bibliography," Camera Dep't., April 28, 1917, pages 2708-2709.

(Stock solutions must be kept in dark).

now by putting $\frac{I}{I_t}$ into logarithms we have

$$\log I - \log I^t = \log O = D, \text{ or density.}$$

Taking as an example a plate which transmits half of the incident light:

$$\frac{I}{100} \div \frac{I_t}{50} = \text{Opacity } 2$$

$$\log I - \log I_t = \log O = \text{Density}$$

$$\log 100 = 2.000$$

$$\log 50 = 1.699$$

$$0.301 = \text{Density or D}$$

$$\log I - D = \log I_t$$

$$\log I_t + D = \log I$$

In a correctly exposed negative, which faithfully reproduces the tonal gradations of the subject photographed, the density, or amount of silver per unit area, should be proportional to the logarithm of the light intensity if the foregoing definitions hold true.

As we have now outlined the theoretical basis of Hurter & Driffield's system, we must next see how the method is carried into practice when determining the speeds of photographic films or plates. In the practice of sensitometry by the H. & D. method the following instruments are essential:

(1) Some form of standard light for making exposures.

(2) An exposing machine, used in conjunction with the standard light to impress upon the photographic plates a series of exposures of known value.

(3) A thermostat, or other suitable means, for keeping the developing solutions at constant temperature.

(4) Some form of photometer for reading the densities of the developed test plates made in the exposing machine.

For their standard light source Messrs. Hurter & Driffield used the British Standard candle, burning 120 grains of spermaceti wax per hour, and having the height of the flame regulated to 45 mm. from its tip to the point where the wick begins to blacken. The candle flame is subject to severe fluctuations, however, and its spectral quality shows a preponderance of yellow, orange and red rays. It is obvious, therefore, that the standard candle is only suitable for speed-testing with ordinary non color-sensitive of emulsions, and that it would give inaccurate values in the case of orthochromatic and color-sensitive plates.

Various standard light sources have been used in dry plate sensitometry, but the one now in use by photographic manufacturers is the acetylene flame. This was formerly produced with a Bray "Elta" burner, giving a flat flame, but the most suitable type of flame is a cylindrical flame and the latter has now come into use[2]. The maintainance of a steady flame of constant intensity requires extensive precautions as to the pressure at which the gas is supplied, but by the use of a manometer the intensity of the flame may be controlled to within 1 per cent of absolute constancy. In common with most other light sources which have been employed in sensitometry, the acetylene flame is richer in red and yellow rays than in blue rays, so in precise work its spectral composition must be made to approximate daylight, which is accomplished by placing light-filters of appropriate color between the light source and the sensitive plate. The exact construction of these filters will vary with the acetylene generating equipment and burner used; as an example of the type of filter required to make the spectral quality of the acetylene flame approximate daylight we give the consistency of those used by Mees and Sheppard[3]. They found that two screens were required to reproduce the spectral characteristics of daylight with the acetylene flame. The screens were composed as follows:

1.	(*a*) Gentian violet	2 grams
	Distilled water	1,000 ccs.
	(*b*) Acid green	1 gram
	Distilled water	1,000 ccs.
	(*c*) Mandarin orange	1 gram
	Distilled water	1,000 ccs.
	(*d*) Rose Bengal	4 grams
	Distilled water	1,000 ccs.

[2] For a description of the type of light source used in accurate sensitometry, consult L. A. Jones's article: "A New Standard Light Source," Trans. Ill. Eng. Soc. No. 8, 1914.

[3] "Investigations on the Theory of the Photographic Process," pages 311-316.

Naturally such productions as The Birth of a Nation, Intolerance, Joan the Woman, and A Daughter of the Gods, were made on

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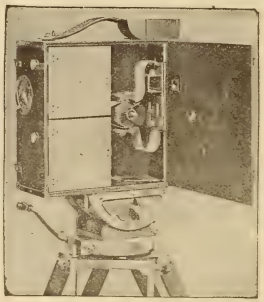

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Screen 1 is composed of

(a)	solution	1 cc.
(b)	"	1 cc.
(c)	"	1 cc.
(d)	"	1 cc.
	Distilled water	100 ccs.

To be used in a cell of 1 cm. internal width.

2. Copper acetate filter to be used in conjunction with filter No. 1:

Pure Copper Acetate	15 grams
Glacial Acetic Acid	.5 gram
Distilled water to	1,000 ccs.

Likewise used in a cell of 1 cm. internal width.

(*To be continued next week*)

A New Handbook

"The Guide to Kinematography," by Colin N. Bennett. Publisher, E. T. Heron & Co., Ltd., Tottenham street, London, W.1. Price, $1.50.

This handy treatise is a successor to Bennett's well known "Handbook of Kinematography," and is a rather more concise volume than its predecessor.

While some of the material which appeared in Bennett's earlier treatises has been omitted, much new data and numerous illustrations of recent British apparatus are presented in the new volume.

As in the case of the previous editions, a variety of subjects are considered, *e. g.*, camera work, laboratory work and projection; each of these subjects being treated in a concise manner designed to be well understood by the novice or student.

Of particular interest are the illustrations of British cine cameras, laboratory devices, projectors and accompanying accessories, a large number being described, including some types which have appeared since the publication of Mr. Bennett's previous handbooks.

In a series of diagrams toward the end of the book are illustrated and tersely described a considerable number of handy devices and attachments for projectors and operating rooms, which the operator can readily construct for himself.

We note, in connection with Fig. 228, Page 240, Bennett's observation that some of the light which passes through the film image at the projector aperture is diffusely scattered beyond the limits of the aperture, in its passage to the rear surface of the projection lens. In connection with this (Page 148-149) Bennett states that an objective of increased aperture will transmit this scattered light, thereby increasing the illumination at the screen. Since a number of American writers upon cinematographic projection have arrived at similar conclusions, a few words on the subject may not be amiss.

It is true that an objective of increased aperture will collect and transmit a percentage of this widely diffused light, but any light which has spread beyond the aperture boundaries is, at most, only slightly specular in character, and when it is projected to the screen it will illuminate the shadows, as well as other parts, of the projected picture, thereby veiling the screen image and lessening its contrast.

This is but a small point to take issue with (*although an important one in the optics of projection*) and in no way detracts from the interest and value of Mr. Bennett's latest work, which will find a ready welcome amongst the students of cinematography and motion picture projection. A. S. C.

Colorado City to Get Fine New Theatre

MAJESTIC THEATRE, Grand Junction, Colo., long one of the most popular houses in that section, is soon to give way to a new show place which will cost $100,000. Announcement is made that the Rex Amusement company, owners of the Majestic, has acquired the additional ground leases necessary. William H. Swanson and H. T. Nolan are the heads of the Rex company and Charles Decker the manager.

According to the plans as prepared the auditorium will occupy a space 67 by 125 and will have a spacious balcony, giving a seating capacity of 1,400. It is said that the front of the house will be similar in design to the decorative effects of the Rialto and Strand theatres in Denver.

Special attention will be given to the seats and it is said that these chairs involve a contract for $8,400. There will be a $10,000 pipe organ installed, indirect lighting system and every modern appliance will be brought into use.

MUSIC AND THE PICTURE

Opportunities for Small Publishers

THE present time offers splendid opportunities for small publishers with good songs, for the big houses have their eyes peeled to grab anything that looks like a hit. A short time ago, "Long Boy," a rube war song, was purchased from a small firm out West, and the New York house that acquired the publishing rights is reported to have paid out $5,000 advance to get it.

While New York City is the ideal spot for a music house, still one does not have to be here to win success. Your goods count for more than your location. Take Fred Vandersloot, for instance. He did business in New York about fifteen years ago, where he published "On a Saturday Night" and other hits. Then he gathered up his belongings and returned to Williamsport, Pa., and ever since then he has been doing a flourishing business, his "I Wonder How the Old Folks Are at Home" having sold over a million copies up to date.

Pace and Handy, another out of town firm, has been making barrels of money from their Blue songs. This pair of writers appears to have a corner on the "Blues" market, and as yet the firm has no New York office. What it could accomplish with an office here is problematical.

The average small publisher does not appear to know enough about the song game to get his numbers going. He looks for national sales on a little local advertising, and except in few cases is not prepared to meet the demands of performers and musicians with proper orchestrations. Performers and musicians are your salesmen, they exploit your wares gratis (now) and you should be ready to supply them with what they need.

The little publisher does not understand why he cannot get listed with the five and ten-cent syndicates and why the phonograph companies do not use his songs. The five and ten-cent stores care nothing for songs for which there is no demand. They do not exploit music, and they do not wish to have their shelves stocked with music that they will not be able to sell, any more than a grocer cares to stock up with a cereal for which there is no call. And this applies to the photograph companies. But occasionally the phonograph companies will use a song that is not being exploited simply because it makes a good record, and in order to have the phonograph firms use your songs you will have to send something out of the ordinary.

Just now the little fellows in the publishing business make the mistake of putting out songs that appeal to them personally rather than the kind that will fit the needs of performers. And it is a sheer waste of time and money for them to try and popularize songs having to do with the obvious titles like "U. S. A." and "Old Glory," for performers as a rule steer clear of this type of song, fearing that the public will think they are trying to bolster up weak acts with patriotism. Surely the war offers other angles besides patriotism, and the small publisher has just as good a chance to dig up a novelty title as the big writers and publishers, and it is the novelty number that will bring performers flocking to your office and dimes to your coffers. If you doubt it just ask Harry Von Tilzer.

E. M. WICKES.

American Songs Popular in France

EVERY song "plugger" that you meet these days will swear by all that is holy that his firm has the biggest war song hit in France, and if these statements were true there would be at least fifty American hits in France. But they are not, and a musician just back from the other side said that the songs that have won popularity in France are: "Good-by, Broadway, Hello, France," "Over There," by George M. Cohan; "Joan of Arc," "Where do We Go from Here, Boys?" and one of L. Wolfe Gilbert's jazz numbers.

"But the soldiers don't buy music," a "plugger" from a house without a hit on the other side remarked, when told of the real winners in France.

Maybe they do not; and it isn't likely that they purchased many copies of "Tipperary," but it is mighty nice to have reports coming back to this country through the Associated Press saying that your numbers have hit the public's fickle fancy across the big pond; and besides, there is a class in France and England that do buy sheet music, and like to buy the kind that has become popular, but hits are not made in America or France by raving about them—it's hard work that lands them.

Leo Feist intends to make an international hit of "When It's All Over," which he just puruchased from another New York firm, and it will be interesting to note what he does with it, in view of the fact that two other firms could do nothing. And if he turns it into a winner it will be cogent proof that his method of doing business has a lot to do with his success.

The fact that Feist always has one or more hits does not mean that he is constantly blessed with the best songs on the market, and no one knows this better than Leo Feist. Only the other day Mr. Bitner, the general manager, said: "If we had some of the songs that are dying on the shelves of other publishers we could clean up a fortune."

"Then why don't you buy them?" he was asked.

Mr. Bitner smiled and shook his head.

"If we were to go after them the publishers would want more than they would be worth to us. The mere fact that Mr. Fiest wanted the song would tend to jump the price far beyond reason. Had we been fortunate enough to get them from the writers in the beginning or be able to buy them for a reasonable sum we could make a nice profit, for we feel that some of them are really big numbers."

"THE WARRIOR"

1. This "Music Cue Sheet" is not intended to solve every musical requirement of the film, but it should serve as a help and guide to the "Motion Picture Musician." It divides the film into various sections—according to character and action, and gives the musician an opportunity to get acquainted with the film from a musical standpoint.

2. These Music Suggestions comprise a selection of compositions obtainable wherever music is sold.

3. To enable the musician to follow the suggestion without the necessity of purchasing any music (unless he wishes to do so) we have in every case mentioned "a substitute" for the music number mentioned—and in many instances we simply quote the character of music to be used such as "Battle Hurry," "Agitato," "Galop," etc., and we leave in such cases entirely to the musician to select a number out of his library.

4. This "Music Cue Sheet" is issued to help you all—and is not intended as an advertising medium for any of the music publishers.

1—"America" (National Song) until—T: "May 23rd, 1915."
2—Good Overture (Maestoso) Opening until—T: "Italy our Country Forever."
3—"Garibaldi March" (Italian Characteristic) until—T: "The Spirit of Patriotism."
4—"Violetta" (Allegretto Giocoso) by Herman until—T: "Otto, I will make you a corporal!"
5—Hurry to action until—S: "After the fight."
6—"Grazielle" (Valse Italienne) until—T: "After a day of cruel marching."
7—"Dramatic Tension No. 1" by Reissiger until—T: "The night of his guards."
8—Moderato Agitato until—S: "Crowd running out of prison."
9—Hurry to action until—T: "It proves to be the castle, etc."
10—Continue pp until—T: "May this flag, which my needle, etc."
11—Italian National Hymn until—S: "Maciste knocking at door."
12—Finale from "Ariele" (Allegro) by Bach until—T: "Changing the guard."
13—Galop to action until—T: "What can we do to save? etc."
14—Hurry to action until—T: "Fortunately the rope was old."
15—Continue pp until—T: "Italy!"
16—Italian National Hymn until—S: "Soldiers running after Maciste."
17—"Lion Chase" (Grand Galop) by Koelling until—T: "And so Maciste dons the uniform."
18—"Admiration" (4/4 Moderato Grazioso) by Jackson until—T: "In the trenches with the sons of Italy."
19—"Ein Maerchen" (Dramatic Fantasia) by Bach until—T: "And every night, etc."

20—"Erl King" (Dramatic Agitato) by Schubert until—T: "Pluffer goes on a hunger strike."
21—"Vanity" (Allegro Caprice) by Jackson until—T: "Maciste's regiment receives an order."
22—Royal Italian March by Gabetti until—T: "Above the clouds, etc."
23—"Romance" (Andante Sostenuto) by Karganoff until—T: "Maciste obtains leave of absence."
24—"L'Adieu" (12/8 Heavy Dramatic) by Favarger until—T: "And in the night a shadow passes."
25—"Rustles of Spring" (Dramatic Agitato) by Sinding until—T: "Discovered." *Note—Watch explosions.*
26—"Olympia" (Heavy Dramatic Allegro Overture) by Ascher until—T: "Maciste returns to camp." *Note—Watch explosions. Tympany Rolls during scene—"big stone rolling down the mountain."*
27—Good Characteristic Italian March—until—T: "Where one must go in single life."
28—Continue pp and slow until—T: "In the fearful void."
29—"Sieste" (Characteristic Melody) by Laurens until—S: "Italian flag in view."
30—Italian National Hymn until—T: "And the Austrian slopes."
31—"Dramatic Tension No. 44" by Borch until—T: "On the Move."
32—Battle Hurry until—T: "The old count suffers."
33—Pathetic Cello Solo until—S: "Flashback to trenches."
34—Battle Hurry until—S: "Flashback to girl."
35—"Presto" (for duels) by Lake until—T: "We are fools, Fischer!"
36—Battle Hurry until—S: "After the battle scenes."
37—"After Sunset" (4/4 Dramatic Moderato) by Pryor until—
* * * * * END.

"NORTH OF 53"

(Fox Production)

Theme: Prelude from Eva (4/4 Lento) by Massenet

1—"My Ideal" (Characteristic) by Tobani until—T: "At the edge of town."
2—"Over There" (Popular Song Hit) William Jerome Ed. (Violin, Piano and Drums) until—T: "The stranger from the States."
3—Piano improvise to action (Barroom Scene) until—S: "The fight."
4—"Heavy Agitato" to action until—T: "You're a fine bunch of squareshooters."
5—Continue pp until—T: "My lungs are gone."
6—"At Sunset" (4/4 Moderato) by Brewer until—T: "Little dreaming of the man, etc."
7—Theme until—T: "Mrs. Catt's collection of boarders, etc."
8—"Romanze Op. 50" by Beethoven until—T: "Mr. Bush sent the flowers."
9—Continue ff until—T: "Far up in the mountains."
10—"Forest Whispers" (Gavotte) by Losey until—T: "So he tries out the snowshoes."
11—"Ein Maerchen" (Dramatic Fantasia) by Bach until—T: "You were right, kid."
12—Continue pp until—T: "Later—down in Fairlawn."
13—Theme until—T: "Fate having nicely prepared, etc."
14—Short (4/4 Moderato) until—T: "We Indians, we think, etc."
15—"Short Agitato" to action until—T: "And so the story spreads."
16—Orchestra Rest—Organ improvise to action (about four minutes) until—T: "After dark, Bill makes himself, etc."
17—"Blissful Dreams" (Intermezzo) by Meyer Helmund until—T: "As far as Bill is concerned."
18—Hurry begin pp until—S: "Bill enters the girl's room."
19—Theme until—T: "Get on your duds."
20—Hurry to action until—T: "The next morning."
21—"Woodland Whispers" by Czibulka. *Note.—Tympany Rolls during scenes—girl rolling down the hill* until—T: Bill's nearest neighbors."
22—"Romona" (Indian Intermezzo) by Lee Johnson until—T: "And so Hazel Weir of Fairlawn, etc."
23—"By the River" (12/8 Romance) by Morse until—T: "In spite of her best endeavors."
24—"Cavatine" (Dramatic Moderato) by Bohm until—T: "After a week of care man stuff."
25—Theme until—T: "You coward! You murderer!"
26—Continue ff until—T: "So roaring Bill keeps his promise."
27—"Characteristic" by Lovenberg until—T: "Two days later."
28—"Melody" by Friml until—S: "Dancing in barroom."
29—Piano improvise to action until—S: "The fight."
30—Heavy Agitato or Hurry until—T: "You heard his confession."
31—Silence, just watch for effect (steam whistle) until—T: "Thought you'd like to know."
32—Theme ff until * * * * * END.

"DOUBLE CROSSED"

(Paramount Production)

Theme: "Cavatine" (Dramatic Moderato) by Bohm

1—"Dying Poet" (Melodious) by Gottschalk until—T: "Miss Pauline Frederick as Eleanor Stratton."
2—"Whims" (Melodious Allegretto) by Schumann until—T: "Jim Foley, a private detective."
3—Continue to action until—T: "Worthington Lawrence has the lost receipt."
4—"Ein Maerchen" (Dramatic Fantasia) by Bach until—S: "Mrs. Stratton arrives in automobile."
5—Repeat "Whims," Cue No. 2, until—T: "I want to see you a moment."
6—Theme until—T: "The house party."
7—Piano improvise to action until—S: "Orchestra (as on screen) begins to play."
8—"It's a Long Way to Berlin" (One Step) Feist Ed. until—S: "They stop dancing."
9—Organ to action (short scene) until—S: "Stratton arguing with detective."
10—Theme ff until—S: "Interior of big reception room."
11—Continue to action until—T: "You're a game little woman."
12—"Revery" (4/4 Lento) by Rissland until—T: "If I'd be you, I'd keep it, etc."
13—"Fourteen Fathoms Deep" (Mysteriosо) by Lake until—T: "You were right about that receipt."
14—Orchestra Rest (about two minutes), Organ to action until—T: "The next morning."
15—"Sweet Ponderings" (Melody) by Langey until—T: "I want to stop here a moment."
16—Theme until—T: "When you come to-night."
17—Continue pp until—S: "Eleanor leaves the house."
18—Short Orchestra Rest (about six minutes), Organ to action until—S: "Greek dancers."
19—"Aurora" (Characteristic) by von der Mehden until—S: "Greek dancers stop."
20—Pathetic Cello Solo with piano acc. until—T: "You thought you'd put one over on me."
21—Short heavy Agitato until—S: "Detective on floor."
22—Silence (about ten seconds) until—S: "Eleanor running out of house."
23—Silence (about ten seconds) until—S: "Greek dancers."
24—"Whispering Flowers" (Characteristic) by Blon until—S: "Guests leave the Greek garden."
25—Organ improvise pp until—S: "Automobile arrives."
26—Theme until—T: "Eleanor decides to restore the receipt."
27—Mysteriosо to action until—S: "Detective on floor" (in his room).
28—Theme to action until * * * * * END.

"COUNTESS CHARMING"

(Paramount)

Theme: "Come Hither Eyes" from "Cousin Lucy" (Julian Eltinge's Song Hit)

1—Theme until—T: "Watch Betty Lovering flirt."
2—Continue ppp until—T: "The social dictator who leads, etc."
3—"Serenade" (3/4 Moderato) by Chaminade (arr. by E. Gillet) until—T: "Jordan's friend and sponsor."
4—Continue or repeat to action until—T: "That night first blood."
5—Theme until—T: "Now, the North Shore Colony, etc."
6—"Melody" by Tschaikowsky until—T: "Society on the qui vive."
7—"Roccocco" (Intermezzo Serenade) by Meyer Helmund until—T: "Where is my friend Stanley Jordan."
8—"Entr'Acte Clarice" (Intermezzo Tempo di Valse) by Loud until—T: "A specialist in upper crust crimes."
9—"Intermezzo" (2/4 Presto) by Aranski until—T: "The Countess grazious by cultivates, etc."
10—Theme until—T: "Mother, if Jordan is the Countess's friend, etc."
11—"Short Rest" (about 4 minutes) organ or piano improvise to action until—T: "The Vandergraafs receive their guest."
12—"Intermezzo Pittoresque" (2/4 Allegretto Grazioso) by Kocian until—T: "I learned much of the box game in Paris."
13—Comedy and Farce Overture by Funck until—T: "Oh, yes! telegrams do not mean bad news."
14—"Springtime" (Valse Intermezzo) by Drumm until—T: "The gardener's tool house, etc."
15—"Minuet des Follets" (Mysterious Character) by Berlioz until—S: "Detective notices the thief."
16—Continue ff until—T: "Talking it over."
17—Short Rest (about five minutes) piano or organ improvise to action until—T: "And all the world, etc."
18—"Over There" (Song Hit, Feist Ed.) until—S: "Change of scene to exterior."
19—Good Standard Waltz pp until—S: "Dancing."
20—"It's a Long Way to Berlin" One Step (Feist Ed.) until—T: "We've got the control of independent bread."
21—Silence until—S: "Music begins to play (watch screen).
22—"Homeward Bound" Two Step (Feist Ed.) until—S: Where Mr. Vandergraaf orders the musicians to stop right after title My lavalliere is gone."
23—Silence about 10 seconds with orchestra as seen on screen followed by
24—Hurry to action (begin pp.) until—T: "Say, Doc, you've got to convince them, etc."
25—"Les Sylphes" (Impromptо Valse) by Bachmann until—T: "Breakfast appetizers."
26—"Longing" (2/4 Andantino Grazioso) by Floridia until—T: "There is nothing to forgive, my dear."
27—Theme until—T: "Here is where I croak."
28—"Angel Kisses" (Serenade) by Lincoln until—T: "I did it to make good, etc."
29—Theme ff until * * * * * END.

"BONDAGE"

(Bluebird Production)

Theme: Nocturno in F (3/4 Andante) by Krzyzanowski

1—"Berceuse" (Melodious Andante) by Jaernefelt until—T: "Dancing scene."
2—"It's a Long Way to Berlin" by Flatow (Feist Ed.) until—T: "Evan Kilvert he had, etc."
3—Theme until—S: "Interior of restaurant."
4—"Valse Lento" by Schuett until—T: "Yes, I smoke and, etc."
5—"Melody" (4/4 Moderato) by Friml until—T: "The rest followed naturally."
6—"Serenade" by Schubert until—S: "Interior of restaurant."
7—"Souvenir Waltz" by Cousin (Howley Ed.) until—T: "The other woman."

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8—Theme until—T: "Do you care so horribly."
9—"Love Song" (Dramatic) by Flegier until—T: "A year later."
10—"Lanette" (Valse) by Henton until—T: "They were quietly married."
11—Organ improvise to action until—T: "For a while she reveled."
12—Theme until—T: "Elinor finally conquered."
13—"Serenade" (3/4 Moderato) by Chaminade until—T: "She fell under curious spell."
14—"Violets Waltz" by Waldteufel until—T: "It has all been at my expense."
15—"Romanze Op. 40" (4/4 Moderato) by Beethoven until—T: "Hello, I want Francesca."
16—Theme until—T: "Terror possessed her lest."
17—"Broken Melody" (Dramatic) by A. Van Biene until—T: "And now it had, etc."
18—"Romance" (2/4 Andante) by Karganoff until—S: "Elinor near mail box."
19—Storm Furioso until—S: "Interior of room."
20—"Serenade" (4/4 Moderato) by Widor until—T: "I went to stop that."
21—Theme until * * * * * END.

"BROADWAY, ARIZONA"

Theme: "Sweet Revery" (Melodious Moderato) by Tschaikowsky

1—"Valse Lente" by Schuette until—T: "John Keyes, owner, etc."
2—"Western Moderato" by Bach until—T: "A week later finds John, etc."
3—Silence until—S: "On stage."
4—"Valley Rose Ballad" (Branen Ed.) until—T: "We need a story, etc."
5—"Maesmawr" (Valse Lente) by Kretschmer until—T: "It isn't monotonous either."
6—"A Western Episode" (Characteristic) by Trinkaus until—S: "Flashback to restaurant scene."
7—Theme until—T: "Tell him I'm not in!"
8—"Romance" (4/4 Andante Con Moto) by Rubinstein until—T: "Uncle Isaak much, etc."
9—"Rosemary" (Moderato Reverie) by Bratton until—T: "But the fool must follow."
10—Theme until—T: "A week later in New York."
11—Continue to action until—S: "Interior of Doctor's office."
12—"Reve D'Amour" (2/4 Allegretto Grazioso) by Zamecnik until—T: "Determination and Money, etc."
13—"Three Graces" (Allegro Intermezzo) by Herman until—T: "At a lonely station."
14—"Faith and Hope" (4/4 Allegretto—Idyl) by Gruenwald until—T: "Five days later."
15—"Legende" (9/8 Mod.) by Friml until—T: "Some ballet skirt."
Note—Watch for effect such as girl pounding big pan.
16—Theme until—T: "You can't keep me here."
17—Continue ff until—S: "Detective at his desk."
18—"Musidora" (2/4 Allegretto Mod.) by Leigh until—T: "Next day."
19—"Forest Whispers" (Gavotte) by Losey until—S: "Girl with bow and arrow."
20—"Indian War Dance" by Smith until—T: "I know you, etc."
21—"Dawn of Love" (Moderato) by Bendix until—T: "No, but there is something, etc."
22—Theme until—T: "There's a heather detective, etc."
23—"Le Retour" (Allegro) by Bizet until—T: "After a night long ride."
24—"Revery" (Allegretto) by Vieuxtemps until—T: "Hello! Sheriff!"
25—"Dramatic Tension No. 1" by Ascher until—T: "I suppose you'll be traveling, etc."
Note—Watch shots.
26—Theme until * * * * * END.

Review of the Latest Compositions Most Suited for Picture Playing

1—Sam Fox's Library Orchestra Folio No. 2, containing "Legend of a Rose," "Dainty Daffodils," "Admiration," "A Japanese Sunset," "Tulips, "Danse Fantastique," "Phyllis," "Spring Flowers," "Gavotte Piquante," "Iris," "Cupid's Frolic," "Summer Nights."

2—"Valse Fascination," a wonderful and melodious composition by Grey. (Sam Fox Edition.)

3—"Cheer Up." Extracts from this popular show have been published by T. B. Harms.

4—Victor Herbert's famous "Love Theme" from "The Fall of a Nation" has been published by M. Witmark and is obtainable for orchestra as well as for piano solo.

5—A new selection of "Lakme," by Delibes, arranged by Chas. J. Roberts, has been published by Carl Fischer.

6—A selection and several of the most striking extracts from "Maytime," the musical play by Romberg, have been published by G. Schirmer.

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"49—17"

(Butterfly Production)

Theme: "Extase d'Amour" (3/4 Andante) by Roze

Opening—"Sparklets" (6/8 Moderato) by Miles.
T. "Back in the old days," Theme.
T. "But the life was hard," "Longing" (Dramatic Andante), by Bendix.
T. "I told you all this, etc.," "A Western Episode" (Characteristic), by Trinkaus.
T. "Tom had lost three weeks," "Admiration" (4/4 Moderato Grazioso), by Jackson.
T. "Lady Ann Bobbett" "Western Moderato," by Bach.
T. "Will you introduce me to Castle," "La Rose" (3/4 Moderato Intermezzo), by Ascher.
T. "Ladies and gentlemen," Continue pp.
T. "A week later," "Dramatic Tension," by Winkler.
S. "Letter," "Dolorosa" (4/4 Moderato), by Tobani.
S. "Shooting," "Olympia" (Heavy Dramatic Overture), by Ascher.
T. "Nugget Nutch decided, etc.," Lively Intermezzo to action.
S. "Western coach arrived," "The Booster" (a Rag), by Lake (watch shots).
T. "Nugget Nutch gather that, etc.," Piano solo, improvise
S. "Masked man enters saloon," Hurry to action.
T. "Where did you get this chain?" Hurry to action (watch shots).
T. "Everybody was pleased," "L'Adieu" (12/8 Dramatic) by Favarger.
T. "Long before the camp awoke," "Dramatic Tension No. 1," by Reissiger.
T. "Tom, I think you've struck gold," Piano improvise to action.
T. "Next morning," Finale from "Ariele" (Allegro), by Bach.
S. "The fight," Hurry to action.
T. "Cornered," Theme.
T. "Naturally Raynor tried, etc.," Hurry to action.
T. "Ever since gentlemen, etc.," "Dramatic Adagio," by Funck, with ad. lib. tympany rolls until * * * * * END.

"BETRAYED"

(Fox Production)

Theme: "Mexican Kisses" (Melodious Habanera) by Roberts

1—"Belle Mexicana" (Serenade) by Langey, until—T: "Pepe Renden came often, etc."
2—"La Paloma" (Serenade) by Yradier, until—T: "One big hater
3—Continue ff until—SS: "Old man drives away the lover."
4—"Morsine" (Characteristic Spanish Caprice) by Espinose until—T: "Pepe spread the news."
5—Continue ff, until—T: "To meet the fierce invader."
6—Short hurry to action until—T: "Carefully Conchitta conducted, etc."
7—Theme, until—T: "The United Mexican State."
8—"Manzano" (Mexican Intermezzo) by Brooks, until—T: "While at the barracks."
9—"Olla Podrida" (Spanish Burlesque) by Puerner, until—T: "Leopold's new established, etc."
10—"Dramatic Tension No. 1," by Reissiger, until—T: "On the outskirts."
11—"Lakesonian March" by Lake (watch bugle call), until—S: "Change of scene."
12—Hurry to action, until—S: "Interior of grocery store."
13—"Battle, Hurry to action," until—T: "Orders came from the U. S."
14—"Adieu" (4/4 Dramatic Mod.) by Karganoff, until—T: "And then out of a great love."
15—"Perle de Madrid" (Spanish Waltz) by Lamotte, until—S: "The fight" with ad. lib. Tympany rolls.
16—Hurry to action, until—S: "Conchitta near door."
17—Theme, until—S: "Mexicans chasing after Americans."
18—Hurry to action, until—S: "Bandit with girl."
19—"Joritta" (Mexican Serenade) by Armand, until—S: "Young Mexican with Ukeiele."
20—"Las Golondrinas" (The Mexican "Home Sweet Home") by Serradell, until—S: "Bandit reads letter."
21—"Essence Grotesque" (Mysterioso) by Lake until—T: "With the morning light."
22—Short Rest—Organ, improvise on theme, until—S: "Bandit with girl near brook."
23—"Dramatic Tension No. 44" by Borch (watch shots) until—T: "Too much Chile you eat."
24—"Long Battle Hurry to Action" (watch bugle call), until—T: "Here they are, Sir."
25—Another hurry to action, until—S: "Captured Bandit."
26—Theme, until * * * * * * END.

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THEATRES WORTH WHILE

Crandall's Knickerbocker Theatre, Washington, D. C.

Knickerbocker Opens in Fashionable Washington District

CRANDALL'S KNICKERBOCKER, the newest and most up-to-date picture theatre of Washington and without doubt the most beautiful residential house in this section of the country, opened to the public on Oct. 13. This is at the junction of Eighteenth street and Columbia road, in the midst of official and diplomatic Washington, and is in keeping with its surroundings of spacious private homes and large apartment houses.

The Knickerbocker occupies the entire ground space of 140 feet on Eighteenth street and 143 feet on Columbia road, giving the structure an elongated triangle in shape. This gives two sides of the building to public view, affording an excellent display of graceful lines of Indiana limestone and Pompeian art brick, of which it is built.

The auditorium has a seating capacity of 1700, including the mezzanine and private box section, on the first floor. This latter section will be held for advance reservations, which is an innovation in picture houses, but is quite essential in catering to fashionable Washington. The reserved section is separated from the mezzanine by a broad promenade. A number of loggias projecting from mezzanine lounge overhang the auditorium, giving space for additional boxes. A Japanese tea room is located at the rear of the second floor.

The screen is located on a stage placed in the apex of the triangle shaped auditorium. It is in artistic setting of scenery and lights. There is ample opportunity in the make-up of the stage, special mountings for large productions. The proscenium arch is of attractive design, in keeping with the general scheme of interior decorations.

An innovation is found in the lighting system, which permits of the theatre being illuminated with varying tints. These will be used to secure "atmosphere effects" of the pictures being presented. Such toning of lights and colors will be very effective in scenes of moonlight, sunset, dawn, and night. The auditorium may also be made as brilliant as desired.

The lobby is of rectangular shape, very attractive with lights and a color scheme of pale buff and gray. The posters are set in artistic frames and easels, in keeping with the architectural lines of the structure.

The interior decorations are attractive. The color scheme is a blending of silver and gray, with gold and a touch of blue. The central dome is of silver leaf. The seats maintain the gray color scheme.

A selected orchestra accompanies the pictures. Arthur Robb, who has many years' experience in theatre management with motion pictures and theatrical houses, is manager of the Knickerbocker.

The Knickerbocker Theatre Company is controlled by the following men: Harry E. Crandall, managing director; Barry Buckley, George T. Smallwood, and Fred S. Swindell.

Strand Theatre Starts Third Year

CHARLES H. WILLIAMS, manager, is celebrating the conclusion of two successful years of the Strand theatre, Providence, R. I., one of the handsomest houses in New England. The

Strand Theatre, Providence, R. I.

theatre was built in 1915 and is admirably adapted to motion pictures. It is owned by the National Realty Corporation.

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The building is constructed of brick, limestone and cement, and occupies a plot 90 by 150 feet on one of the most prominent corners, opposite the city's largest department store. The Strand seats 1,200 on the main floor and 1,000 in the balcony. The seats were furnished by Haywood Brothers. Location of the building gives opportunity for two lobbies, one of which is 15 by 50 and the other 11 by 50. There are two automat ticket selling machines.

Powers 6 B machines are used in the projections room, with a throw of 140 feet. The theatre has a Fort Wayne motor compensarc 250, D. C., 80 amperes. The screen is Glass Mirror.

The Palace is now giving five shows each day, the program including 12 to 13 reels. Ten and fifteen cents is charged at the matinees and ten, fifteen and twenty-five in the evening. Paramount and Artcraft productions are being used.

Newark Theatre Planned by Strand Architect

NEWARK, N. J., now has one of the finest theatres in the country in the New Newark, which was opened at the end of September. It occupies the site of the old playhouse which was built by the late H. C. Miner.

New Newark Theatre

Max and Edward Spiegel are the principal owners of the new house, the name of the corporation being the Market and Beaver Realty corporation. The property was purchased from the H. C. Miner estate for $450,000. Work of demolishing the old structure was almost immediately begun. All of the old building was razed with the exception of the side walls.

The Spiegel Brothers are prominent stockholders in the Strand, New York city, and the Newark theatre has followed very closely the decorative scheme of the metropolitan house. The general coloring is gold, ivory and red, and these are blended skilfully throughout the house.

Thomas W. Lamb, of New York, was the architect. He designed the New York Strand, and when the Spiegels decided to build the local theatre they at once secured his services.

The theatre has frontages on two streets and two spacious lobbies lead from Market street and Beaver street into the huge auditorium. The building is fireproof, and every precaution has been taken to insure the safety and comfort of patrons. There are sixty exits ready for use in an emergency, and there is an asbestos curtain which can separate completely the stage from the auditorium.

There is a two-story rotunda and mezzanine in the front of the house. On the second floor promenade is located a big open fireplace, with rest rooms and smoking rooms adjoining.

The drinking water supplied is filtered and cooled in a mammoth refrigerating plant located in the basement, and sanitary cups are provided. Fountains are on every floor in convenient places.

Small shafts are cut underneath the seats, and in the hot season cooled air is forced up through these openings from the refrigerating plant by an immense fan. In Winter the same fan is used to supply warm air. The Ideal Heating Co. installed the system.

The lighting system is indirect and a most beautiful effect is produced. The lights are arranged so that the house may be thrown into glare-like bright sunlight or into semi-darkness, at the will of the operator.

The theatre has a seating capacity of 2,200 and splendid chairs, which were furnished by the Wisconsin Seating company.

Simplex machines are used, the throw being 140 feet to a Gold Fiber screen.

In addition to an orchestra of twenty-five pieces theer is an Austin organ. Automatic ticket selling devices are used.

The New Newark, which has a total of sixty employees, gives five shows a day, consisting of seven reels each. Paramount and Artcraft services are being used. The prices for the afternoon are 10, 15 and 25 cents, and for the evening, 15, 25 and 50 cents. The theatre is confining its advertising to the newspapers and house program.

DIRECTORY OF NEW THEATRES

ARKANSAS

Rudolph Lewine has made arrangements for the opening of a motion picture and vaudeville theatre in the Knox-Scull Building, 307 West Second street, Pine Bluff. It will be known as the Majestic.

ILLINOIS

A loan involving the erection of a store, office and movie theatre building to cost $120,000 on West Madison street near Western avenue, and the sale of a high-grade North State street residence figured in Chicago's recent real estate market news. The Madison street building will occupy the premises, 2408-18, 125 x 127 feet south front, 75 feet west of Western avenue. It will be three stories high, and in addition to the theatre which will have a seating capacity of 1,280, there will be five stores on the ground floor, with eight offices on the second floor and offices also on the third floor.

It will be erected by Theodore F. Brett, and in connection with its construction he has secured a bond issue loan of $115,000, eight years, at 6 per cent. from Greenebaum Sons Bank and Trust Company. The preliminary work of construction has begun. The theatre part is leased for ten years from April 1, 1918, at an annual rental of $12,000.

Messrs. Breinig & Smith who have leased and will conduct the American theatre, formerly the Bijou, at Quincy, are making extensive improvements. The entire place is being renovated. The interior of the theatre is being decorated with plaster relief statuary, and new boxes and a new stage front and proscenium are being constructed. The lobby and exterior are also receiving fresh paint in attractive designs and colors. A new canopy will adorn the front, over the walk. The American will show pictures and vaudeville at 10 and 20 cents. The management has not yet decided certainly whether there will be two shows a day or three shows, but there will be a matinee every afternoon and probably two shows Saturday and Sunday evenings, and one show on other evenings.

INDIANA

Lafayette is to have a new $125,000 theatre to replace the Dryfus, which was destroyed by fire a few years ago. The Columbia Amusement Company will have the management.

F. H. Gruneberg, president of the Bankers' and Merchants' Theatre Company, announces the completion of plans and specifications for the Terre Haute theatre to be built at Eighth street and Wabash avenue. Bids are to be asked at once, and the work of construction commenced before the hard weather sets in.

J. H. Christy, of the Scenic theatre, Scottsburg, is about to build a new theatre on the Square.

IOWA

After October 1 Vinton is to have another place of amusement. C. R. Brechner has definitely announced that he will reopen the Columbia theatre on that date. The people of Vinton and vicinity will doubtless be pleased to hear that this popular moving picture theatre is to again open its doors after being closed for six months.

MAINE

The Skowhegan Opera House was opened for the first time as a moving picture theatre a week ago, the lease to Michael St. Leger and Myron E. Smith having been signed by the selectmen of Snowhegan, Monday. The lease runs five years, from Sept. 9, 1917, with privilege of extending five years further by giving written notice to the selectmen on or before March 10, 1922. The lease covers the auditorium, stage, dressing rooms, upper corridor, retiring rooms, toilets and check room, all situated above the street floor, together with ticket office, corridors and entrance, also piano, scenery, fixtures and properties going with stage.

MISSOURI

The new Liberty theatre, 4526 Olive street, one of the most beautiful picture houses in St. Louis, opened its doors to the public at Saturday's matinee, September 29, with Triangle films and Keystone comedies, and featuring William S. Hart in a new and revised version of "The Disciple." Every facility has been adopted for the proper and perfect staging of the photo productions, both as to music and scene effects. For the opening program, "The Bond of Fear," with Belle Bennett and Melbourne McDowell, was selected.

NEBRASKA

The Blank Realty Company has taken out a building permit for the erection of a moving picture theatre at 1414-24 Douglas street. The permit calls for a structure 132 x 133 feet, two stories high, and at a cost of $125,000. Construction is to start as soon as buildings now occupying the site are razed.

OHIO

Plans have been filed by A. F. Janowitz for a $45,000 motion picture theatre on Lorain avenue, near W. 85th street, Cleveland. The theatre is to be one story, 38x154 feet, and will seat about 650. A. Silberberg is the owner. Plans were filed for two steel cooling towers costing $6,000 and $5,000.

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Clune Film Producing Co.	2	
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N.Y. Motion Picture Co. Culver City	2	
N.Y. Motion Picture Co. Inceville	1	
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Of him, Mr. Robert Grau, in his book, "The Theater of Science," wrote: "Edwin S. Porter will go down in the history of Motion Pictures as the father of the present form of photoplay."

Twenty-two years ago

in the season of 1895-1896, Edwin S. Porter began his career in the motion-picture business by operating the Edison Vitascope at Koster & Bial's Theater, New York; this being the first exhibition of motion pictures in any theater in the United States.

In 1897 he began manufacturing Motion Picture Projectors; machines that were remarkable in that they contained features now accepted as standard by all manufacturers to-day, such as the Single-Pin Movement, Movement Immersed in oil-bath, Outside Shutter, Rollers instead of velvet to keep film on sprockets; while his Framing Device is used on some American and on all European machines. His machines were in use in the houses of the Proctor and the Percy Williams Circuits, and also in the Eden Musee, where he met Francis B. Cannock, of whose career we gave a few glimpses last week.

In 1898 Porter and Cannock designed and built the Machine that was used in the Eden Musee for over **twelve** years.

In 1899 Porter was engaged by the Edison Mfg. Co. to design Projectors, Cameras, and Perforating and Printing Machines.

He was also manager of motion-picture production for this Company until 1909. Scenics and comics, from 50 to 300 feet long, had been the only subjects up to that time; but he produced the first photoplay as we know it to-day; with a definite plot, elements of suspense, heart interest, etc.

In 1902 he produced The Great Train Robbery, a film play that will never be forgotten, and which opened up a new era in motion pictures.
In technique his first pictures have hardly been surpassed to this day. There were switchbacks, close-ups, double exposures, dissolving one scene into another, and fade-outs.

He was the first to take pictures at night, to use back lighting, silhouettes, fireplace scenes, and the first to take stop-motion pictures, from which the animated cartoons and other trick pictures developed.

In 1909, with Francis B. Cannock, he invented the Simplex Projector and organized the Precision Machine Company.

In 1910 he organized the Rex Motion Picture Company, whose productions Mr. Robert Grau, in the book mentioned above, pronounced the most artistic of that time.

In 1912 he was one of the prime movers in the merger of independent companies into the Universal Film Mfg. Co.

In 1913, realizing that the single-reel film had reached its limit, he determined to produce five- and six-reel pictures, with well known stage stars in them, and for that purpose he, with Joseph Engel and Adolph Zukor, organized the Famous Players Film Company, of which Porter was the General Manager and Treasurer, until in 1915 he disposed of his interests, and retired from the production end.

Now Edwin S. Porter is putting into the Simplex the result of practical experience extending over a period of

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